

Regaining the Lost Momentum toward Authenticity: Heideggerian Being in Fowles's *The Magus* and Golding's *Free Fall*

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Abstract

The post-war human, contrary to the Cartesian self, is so enmeshed in the inauthenticity of the modern time that he has lost sight of who he is and what he seeks in the banality of the present time. Martin Heidegger, in this regard, introduces the notion of an authentic being called 'Dasein' who has accepted his mortality as 'being-in-the-world.' In the same vein, an idea embraced by twentieth-century fiction writers was the modern human being and its idiosyncratic hallmarks extensively discussed in modern literature. *The Magus* by John Fowles and *Free Fall* by William Golding are two investigated fictions in this study in which the protagonists embark on a journey of self-discovery culminating in alterations in their outlook on life and discovering how to gain authenticity. The outcome of this study is that both sides have partially adapted to this world of being with all of its spatio-temporal limitations after having faced their mortality and temporality.

Keywords: Authenticity, Dasein, Heidegger, Literature, Temporality.

A twentieth-century philosopher, Martin Heidegger is well-known for his critical notions regarding the *being* and its experiences within the world that one lives in. In Heidegger's view, a human's *being*, distinct from non-human or inanimate creatures, is called *Dasein*, who resides within our world in the ordinary, involved with the instruments of our experience. In *Being and Time*, Heidegger refers to *Dasein* as an entity that "finds 'itself' proximally in *what* it does, uses, expects, avoids-in those things environmentally ready-to-hand with which it is proximally *concerned*" (Heidegger 1996, 155). Hence, in essence, they cannot be recognized as discrete components until they are no longer available.

In its desire to relish the prevailing ordinary experiences of a world that is always at hand, *Dasein* holds onto the mundane and everyday aspects of existence. This state of being embedded within the

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everydayness, as called by Heidegger, is the *they* (*das Man*), which “dissolves one’s own *Dasein* completely into the kind of Being of ‘the Other’, in such a way, indeed, that the Other, as distinguished and explicit, vanish more and more.” (Heidegger 1996, 164). This lowering to the *they* brings nothing but deterioration in capabilities and wasted opportunities for *Dasein* as it is placed into the ordinary realm of existence.

However, in the midst of this ordinary world of experience, there is a factor that *Dasein* consistently fails to consider, which is the matter of death. For *Dasein*, the notion of death is an abstract element that exists in a far-off time frame with no vision of reaching it in the near future. It is in relation to this finitude and death that Heidegger introduces the concept of temporality, which comes with the perception of death and being trapped within the time that “will be shown to be the sense of the being of that very entity whom we call *Dasein*.” In this regard, he equals the concept of time with *Dasein* and believes that “Time itself is meaningless; time is temporal.” (Heidegger 1992, 21E)

On the other hand, the revelation of the specter of death and its tangible presence within reach of *Dasein* is mainly what lets him into the realm of *authenticity*. Man attains a fresh insight into his everyday life when he is aware of his authenticity and being-in-the-world. According to Heidegger, “As modes of Being, authenticity and inauthenticity (these expressions have been chosen terminologically in a strict sense) are both grounded in the fact that any *Dasein* whatsoever is characterized by *mineness*” (Heidegger 1996, 68). Authenticity mostly relies on the approach one takes toward life and its everydayness by coming out of the lostness that one experiences among the *they* and having a glimpse of his true potential and individuality.

The two post-war novels, John Fowles’ *The Magus* (1997) and William Golding’s *Free Fall* (2013), both possess quite a similar structure in the way that the protagonists are driven into an intricate journey of self-realization. In the light of Heideggerian notions, this paper attempts to examine the common grounds in these two novels in which the protagonists have been struggling with critical experiences and events in their lives. Through this analysis, it is desired to delineate that each main character, by starting to realize his authenticity, becomes a *Dasein* that is aware of his own temporality and mortality, after which he obtains a fresh outlook toward life and his understanding of it.

While there have been other studies that also offer an Existential or Heideggerian perspective to these works, what sets this one apart is the application of a comprehensive Heideggerian framework, including *Dasein*, authenticity, temporality not found in earlier ones. Among the previous works that took a philosophical approach toward the selected novels is an article named *Interactions Between Albert Camus’s The Fall and William Golding’s Free Fall* and written by Victoria Bilge Yılmaz, that falls into the existential discussions and takes a Sartrean and Heideggerian view to Golding’s *Free Fall*. Along with that, also *The Magus* has been analyzed by Joanna Teske in a chapter named *The Magus: A Polemic with Existentialism*, which puts existential notions and authenticity in its center to delineate the basics within Fowles’s novel.

The Magus is about an aspiring poet, Nicholas Urfe, who has taken up a temporary teaching position after graduating from Oxford. Once he has been in England for some time, he gets bored and decides to

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move abroad looking for another job, and he is offered a teaching position in Greece. In the meanwhile, he becomes acquainted with an Australian girl named Alison Kelly, whom he met for the first time at a London party. He moves to the Greek island of Phraxos to teach at Lord Byron School; however, after a while, he finds his position a dreary one, and his life becomes bleak and dour. In his suicidal state of mind, he stumbles upon a state that is owned by a wealthy recluse named Maurice Conchis. The rest of the narrative is an account of Conchis' 'godgame' with masques and psychological tricks planned for Nicholas.

In Golding's *Free Fall*, on the other hand, World War II prisoner Samuel Mountjoy is a talented painter whose memories of his past lead him to realize why his life has become so meaningless and unhappy. As a child, he describes it as jubilant and full of life, despite the fact that he did not know his father and was living with his heedless mother in the slums. Subsequently, the ordeals of life mounted as he lost his mother and was adopted by a priest. While in college, he fell in love with a girl named Beatrice Ifor and got engaged; however, his one-sided passionate love, which wasn't reciprocated by his lover, bore him after a while, and moved on with another girl. Having been captured in the war, he was interrogated and tortured by a man named Dr. Halde after a few inmates escaped the prison. While waiting for torture in a small room, he was affected by the insurmountable pressure of horror and intimidation, realizing the essence of life. Following his release from prison, he finds out Beatrice Ifor is being kept in an asylum for losing her sanity due to their sudden and unbearable breakup, and he tries to pay a visit to her.

Humanity after World War II has become so consumed by the staleness of the modern age, contrary to the Cartesian self, that he has lost touch with who he is and what he strives in the banality of the time. John Fowles' *The Magus* and William Golding's *Free Fall* both reflect fundamental existential concerns and share central aspects with the ideas of the German philosopher Martin Heidegger who has been among the most influential existentialist writers during the decades following World War II. In one of the most famous statements, Heidegger, in *Being and Time*, opines that "Everyone is the other and no one is himself" (Heidegger 1996, 120). Reflected in such a remark is an inauthentic modern self that is prone to fall into the trap of losing his authenticity by giving in to the social norms of the world.

In *The Magus*, the protagonist undergoes a process of transformation during which he comes to understand that even though he used to think he was an existentialist, he never actually had been one. At the beginning of the narrative, he admits that he and his fellow students at Oxford had mistaken "a certain kind of inconsequential behaviour 'existentialist'" (Fowles 1997, 17). This new insight into the reality of his error originates from the inner transformation Nicholas undergoes on the Greek island Phraxos, where he learns that an authentic existence in existentialist terms requires a sense of responsibility and an ethical concern.

Nicholas' inner journey starts when he meets the rich and mysterious character Maurice Conchis who owns a villa on a remote spot on the island, where he gradually draws Nicholas into a game that he calls the 'godgame.' Offering Nicholas to actively participate in the various scenes he stages on the

island, Conchis provides Nicholas with the opportunity to objectively view himself from outside in order to allow him to break his fetters of habit and social conditioning. Conchis' moral education of Nicholas reveals close parallels with Heidegger's ideas concerning authenticity and ethical behavior. According to Heidegger, a precondition for authenticity is the direct confrontation with temporality and death. As Harrison Hall points out, "For Heidegger, *Dasein's* being is temporality, so authenticity and inauthenticity will be different ways of being temporal" (Hall 2008, 188). In *Being and Time*, Heidegger argues that only a direct confrontation with our own mortality enables us to lead an authentic life because death "discloses to Da-sein its ownmost potentiality-of-being" (Heidegger 1996, 243). However, when individuals regard death as a general concept, they deprive themselves of the opportunity to lead an authentic life because "The public interpretation of Da-sein says that 'one dies' because in this way everybody can convince him/herself that in no case is it I myself" (Heidegger 1996, 234) who is going to die. According to Heidegger, this tendency for abstraction and generalization necessarily turns into the "dictatorship" of "the they," in other words, the majority of people; Heidegger claims that "the they presents every judgement and decision as its own, it takes the responsibility of Da-sein away from it" (Heidegger 1996, 119).

Also, the theme of the confrontation with death and authenticity in *The Magus* is presented when Conchis tells Nicholas about his war-time experience in the trenches during World War I. Conchis recounts how he was lying cold and hungry in the trenches, fearing for his life, and consequently began to discover the preciousness of life. He tells Nicholas, "To me all that is other seemed exquisite. Even that corpse, even the squealing rats. To be able to experience, never mind that it is cold and hunger and nausea, was a miracle" (Fowles 1997, 130). This direct confrontation with death all around him woke Conchis up from the sleep of conformity and led him to seek an authentic life; he, therefore, began to question the notion of why he should willingly sacrifice his life for his country, a belief he had never before questioned and as such, he had been under the dictatorship of "the they," to speak in Heidegger's terms.

Conchis now wants to present Nicholas with the same freedom of choice and therefore tricks him into playing a game of dice in which Nicholas' is made to stake his own life. He manipulates Nicholas into playing this game in which Nicholas has to agree to swallow a poisonous pill if the number on the dice is six. Nicholas refuses to play the game but relents when Conchis calls him a coward (Fowles 1997, 125), yet when the number on the dice Nicholas throws is six, he refuses to act according to the rules and swallow the poison; as a response to Nicholas' reaction, Conchis congratulates him and explains that this is exactly what he himself had done when he decided to become a deserter during World War I. The fact that Conchis can manipulate Nicholas to enter the game by calling him a coward underscores the power of social norms, for in both cases, the young men put their lives at risk in order to conform to socially prescribed gender roles: both Conchis' parents as well as his fiancée were disappointed and regarded him as a coward when he told them that he was not going back to the trenches after his leave. Conchis' war-time memories not only serve to teach Nicholas about the power of the social norms of "the they," but

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also his reminiscences and the ensuing game of dice also serve to make Nicholas confront the reality of his own mortality.

Nicholas' first confrontation with death on Phraxos is inauthentic: before he meets Conchis, Nicholas despairs and attempts suicide on Phraxos, yet at the very last moment, he hesitates because he understands that his attitude to the suicide is inauthentic. He thinks that if he kills himself now, this would be a "death to be remembered, not the true death of a true suicide, the death obliterate" (Fowles 1997, 62). Conchis, on the other hand, confronts him with death as the obliteration of the self. First, he tells Nicholas how he felt about the meaningless slaughter in the trenches, and later, he induces Nicholas into a hypnotic state, during which he makes Nicholas confront nothingness. During a certain phase of the hypnosis, Nicholas feels being in a void, and the sense of the void gradually becomes so intense that he feels as if the only thing that exists is the void. He tells the reader that "The void was all;" then his experience leads him to a sense of "pure awareness" (Fowles 1997, 238), where the otherwise self-centered protagonist suddenly experiences reality as "endless inter-action." Nicholas states, "All opposites seemed one, because each was indispensable to each... I suddenly knew, but in a new hitherto unexperienced sense of knowing, that all else exists" (Fowles 1997, 239). This holistic experience is, of course, only artificially induced, and Nicholas will have to learn to consciously maintain the knowledge about the interaction of being. This experience of endless interaction is closely akin to Heidegger's concept of being. Heidegger states that "The expression '*bin*' is connected with '*bei*.' '*Ich bin*' (I am) means I dwell, I stay near... the world" (Heidegger 1996, 51). This is the state of being Nicholas experiences during the hypnosis and which can be described through Heidegger's concept of 'being-in-the-world.' According to Heidegger, "*Being-in is... the formal existential expression of the being of Da-sein* which has the essential constitution of being-in-the-world" (Heidegger 1996, 51).

The reason why Conchis wants Nicholas to experience being-in-the-world is that Nicholas' relation to the world is extremely selfish and inauthentic. On Phraxos, Nicholas finds himself "trapped in a pattern of behaviour that threatens to destroy him" (Philips Buchberger 2012, 135), for until he meets Conchis, this pattern of behavior dominates him, urging him to play "games for sexual conquest, a price that he becomes skilled at winning" (McDaniel 1985, 34). In contrast to Nicholas' sexual games, Conchis plays 'the godgame' with him, during which he keeps Nicholas repeatedly frustrated in his own sexual conquest games. These frustrations serve to make Nicholas see through his egocentric patterns of behavior and thus liberate him from his compulsive preying on women. To achieve this, Conchis introduces Nicholas to the beautiful and alluring twin sisters Lily and Rose, who represent the antithesis to Nicholas' former girlfriend Alison, whom he had left behind in London when he left for Phraxos. Contrary to Nicholas, Alison is free of disguise and pretensions and acts naturally; this, however, is a trait Nicholas resents in her, and it is significant to note that Nicholas' attitude to Alison mirrors his overall stance to the world, and this is why Conchis attempts to change Nicholas' perspective.

Even during his first meeting with Lily, Nicholas is attracted to her. While Lily poses as a virgin-like woman Nicholas wants to conquer, her twin sister Rose, to whom he is introduced much later, acts in the

role of the 'easy girl' and, intrigued by both, Nicholas starts to daydream about having an affair with both sisters. As Alice Ferrebe points out, "Lily functions as the antithesis to her less inhibited sister Rose (the quaint angel/harlot imagery of their names increasing the sense of nostalgia), but more importantly in opposition to Alison" (Fowles 1997, 211). Nicholas is much more attracted to Lily and Rose than he is to Alison because he resents Alison's non-conformity to stereotypical gender roles. When Alison visits him on Phraxos, Nicholas contemplates her lack of knowledge about "the mystery of withdrawal, reserve, walking away through the trees, turning the mouth away at the last moment... her unsubtlety, her inability to hide behind metaphor" (Fowles 1997, 266). Nicholas even looks down on Alison's desire for relation and sees in it merely a need to cling. He thinks, "She was like a sea-anemone – had only to be touched to adhere to what touched her" (Fowles 1997, 267). Because Alison's desire for emotional connection is paired with a self-assuredness that prevents Nicholas from viewing her as the fragile female he needs to pursue, he is left confused about his own masculinity. With Lily and Rose, he is much more confident, yet during the course of his education on Phraxos, Nicholas is taught to value Alison's directness and sincerity.

The reason why Conchis wants to wane Nicholas from pursuing women like Lily and Rose and instead opt for the more authentic Alison is intricately connected with Conchis' aim to make him establish an authentic relation to the world. Conchis uses Lily and Rose as instruments to make him understand how much he has been shaped by the notions of "the they," in other words, how much he is usually acting according to the standard norms of masculinity. The critique of social conformity in the novel runs parallel with Heidegger's judgment of Cartesian thought. Heidegger's concept of Dasein is described as a form of existence "in which we are always already in the world, submerged in our environment. Rather than the Cartesian subject who takes a step back from the physical world, ... in Heidegger we find ourselves already moving through the world, handling objects, and being amongst other people" (Peters 2019, 442). Before he meets Conchis, Nicholas views the world through the vantage point of traditionally accepted dualisms according to which he identifies with reason and mind and consequently regards himself as an active agent, while women and nature are relegated to the body and emotions and supposed to be passive and compliant. As a consequence, he is alienated from himself and his emotions and relegates the world to a place that serves his needs. Hence, Nicholas' inauthentic form of existence is far from Heidegger's concept of Dasein because he does not see himself as being in the world.

Dissociated from his natural feelings and his own body, Nicholas in *The Magus* is unable to relate to the world in an ethical way, and therefore, he can only prey on and exploit women. However, it is not only women but also the world in general from which he is disconnected. According to Heidegger, the precondition for ethical behavior is the insight into the temporality of being and the fact that human existence is a being-in-the-world, and this is why Conchis plays the godgame with him, making him understand that despite his belief that he is an existentialist, Nicholas has always been in the fangs of "the they" and consequently has never had the freedom to lead an authentic life. For Heidegger, "Dasein is always already being in the world" (Peters 2019, 442), and because we are embodied beings in the world,

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Heidegger talks about caring for others, which he calls "Fürsorge." Peters explains that "Fürsorge is concerned with the other person as a *Dasein*, as a being meaningfully engaged in the world" (Peters 2019, 453), caring for the needs of others such as food, shelter, or care during illness.

Through the godgame in *The Magus*, Nicholas gradually learns to let go of his attachment to the views of "the they," and it is significant to note that his inner development in the hands of Conchis reveals a wave-like pattern: first, he gains an insight, then he relapses back to his former self, yet with each new insight he better understands his deep-seated patterns and thus has the opportunity to strip his mind off these patterns. For example, at the beginning of their acquaintance, Conchis talks of the beauty of art and shows Nicholas some paintings hanging on the walls in his villa. Standing in front of a Bonnard painting, Conchis explains to Nicholas: "Sunlight. A naked girl. A chair. A towel, a bidet. A tiled floor. A little dog. And he gives the whole of existence a reason" (Fowles 1997, 97). Conchis' effectively makes Nicholas see the beauty in trivial moments like this, and significantly, this description of the painting reminds Nicholas of Alison. He states, "I was remembering Alison, Alison wandering about the flat naked, singing, like a child. It was an unforgettable painting; it set a dense golden halo of light around the most trivial of moments, so that the moment, and all such moments, could never be completely trivial again" (Fowles 1997, 97). However, this is only a fleeting moment caused by the influence of Conchis, and he soon relapses to his former patterns of thought, for when he later meets Lily, he criticizes Alison for her directness and lack of pretension, which prevents him from pursuing her according to stereotypical gender norms.

When Alison visits Nicholas in Greece, and they travel together to Mount Parnassus, Nicholas has a sudden vision in which he truly sees her: "I was seeing... to the naked real self of her – a vision of her as naked in that way as she was in body" (Fowles 1997, 269). At that moment, he realizes that he loves Alison, which causes him to tell her about Lily, an act subconsciously performed to distance Alison, for it is easier for Nicholas to be in the thralls of "the they" than lead an authentic life with Alison. As Heidegger states, "because the they presents every judgment and decision as its own, it takes the responsibility of Da-sein away from it" (Heidegger 1996, 119). A life with Alison would require Nicholas to take responsibility for his actions, and he, therefore, wants to stay away from her. With Lily, on the other hand, whom he mistakes as a gender-conforming young woman he can pursue, he can irresponsibly continue his game of chasing women. Together with Conchis, Lily and her twin sister Rose keep thwarting Nicholas' ambitions, distorting whatever they tell him about themselves, including their names, which they at some point claim are not Lily and Rose, but Julie and June. Nicholas is repeatedly made to understand that he is being manipulated until he sees through his own patterns and constructs and faces his selfishness and irresponsibility. His disenchantment of Lily is completed when he learns to appreciate Alison's directness. He states, "I remembered those moments... when the most ordinary things seemed beautiful and lovable... I could have found that in Alison. Her special genius, or uniqueness, was her normality, her reality, her predictability; ... her attachment to all that Lily was not" (Fowles 1997, 553). Yet, it needs to be added that Nicholas, at this point, believes Alison to be dead. In this case, Conchis

once again confronts Nicholas with death with the aim of reminding him of Dasein's being-in-the-world; however, this time, it is the death of the other person. Only when he confronts the non-existence of Alison is he able to face her without the distortions brought about by his expectations.

After making Nicholas conscious of his distorted way of looking at Alison, he is given to understand that Alison is still alive. At the end of the narrative, he even meets her again, yet the two of them have difficulties establishing a peaceful communication and instead start to quarrel until Nicholas slaps Alison on the cheek. The reader is left without the resolution of whether Alison will leave him after this violent act, yet what is certain is the fact that even though Nicholas' transformation has not been complete, he "has made significant progress towards becoming existentially authentic" (Acheson 1998, 21).

Golding's novel, on the other side, is a Bildungsroman followingly investigating the origins of Samuel Mountjoy's "fall" through "seeking to discover how he became what he is, seeking to explain how his childhood innocence came to be destroyed by the consciously choosing will" (Kinkead-Weekes and Gregor 1967, 165). *Free Fall* represents the embarkment of the protagonist on a self-revelation peregrination presented to the readers through the means of a non-linear self-discovery narrative that, unlike the conventional "endless row of dead bricks" (Golding 2013, 39), the story is narrated in an apparently 'haphazard' manner of "shuffle fold and coil" (Golding 2013, 9).

There are a number of peculiar incidents that marred Samuel Mountjoy's innocent childhood in *Free Fall*, but one that stands out among the rest is his confrontation with the death of their lodger, who has been living for a while in the upstairs. Unlike his friend Evie who walks up to the body and touches it, for Samuel, as his first encounter with death, the corpse is a mysterious and obscure realm of understanding at that time as he "never saw or touched him" (Golding 2013, 26). In his words, "Death rolled by me in the high black. car behind panes of chased and frosted glass" (Golding 2013, 26). At that young age, death and temporality as a whole are inconceivable entities to him, whereas he had garnered some clues from the deceased when they were spending some time together. From Samuel's callow, though accurate, perspective, almost never did their lodger squander his time on trivial matters as "he always seemed to be looking at something that was not there, something of profound interest and anxiety" (Golding 2013, 23). Moreover, he never indulges himself with nonsenses like eating as if he knows what is waiting for him at the other end of the road.

For Samuel, the instances of abiding by "the they" also presented themselves on ample occasions. The influential figure of Philip, as Samuel's closest friend, contributes to his life decisions in a similar way to the godgame of Conchis and Nicholas' unwillingness to risk his own life. During those years, the only standout in the group of people Samuel encounters is Philip, who knows his way with people to make use of their weaknesses for his own advantage. In Samuel's memory, "neither the general nor the god on the airfield, nor Johnny Spragg, nor Evie nor even Ma, altered my life as Philip altered it" (Golding 2013, 39). Although they are both too naïve to have any understanding about falling into the dichotomy between "authenticity" and "the they," both have their own time when they show their inchoate inclinations whether to take hold of what they long to do or to fall into the vertigo of what "others" believe.

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As one example of particularly egregious conduct, Philip dares Samuel to urinate on the altar, emphatically defiling the sacred church. When Samuel exhibits the slightest hint of reluctance or hesitance before getting to church, Philip repeatedly tells him he is too coward to commit such a defilement. Finally, as they get there, Sammy is so terrified that he just consents: "All right then. I can't pee. But I can spit" (Golding 2013, 49). This retreating from his earlier decision is the illustration of how he rejects to turn his back on a holy place, and as the consequence of that, he falls into the throng of "the they," for he can't stand on his own choice of doing what he first boldly claimed he would do.

Samuel's enrollment in communist gatherings is another case in which his inability is manifested, for the main reason of joining such a party is not having a profound political stand with revolutionary ideas but only "because there people knew where the world was going" (Golding 2013, 80), as this is one particular characteristic he is solely pursuing so that he would be decision-exempt running away from taking any responsibility of his own. However, he later "finds it opposed to the freedom of the human will, as he learns from books and several party reprimands. The party does not permit individual self-expression and, as his friend Philip later points out, gives no individual rewards" (Crane 1972, 139). Philip, in contrast with Sammy, has recoiled from these futile political attachments, while claiming to be "uncommitted" (Golding 2013, 76) to such engagements.

All the prior events that occurred to Samuel are preliminary sets of incidents leading to one significant life-changing turning point through which he wakes up from his oblivion and gets to know his temporality and a perception of an ethical outlook to his surrounding world and people with whom he is in contact with. Unlike Nicholas, who is only in the hands of Conchis to be delivered to the side of "being-in-the-world," for Samuel, it is an array of people from different stratum including Philip, Beatrice, and more significantly, Dr. Halde. He is a professor of psychology working in a Nazi camp and interrogating him to extract essential information about the possible fatal scheme of other prisoners. It is during these interrogations and investigations that Samuel, through the pressure of Dr. Halde, is given the news of his friends' deaths which gradually makes its impact on him and induces him to realize how his once full of life friends are now dead, "and their familiar bodies are rotting away" (Golding 2013, 108).

More significantly, the approach taken by Dr. Halde and the constant questioning he issues to make him face his void is also akin to the procedure adopted by Conchis and the hypnotism that he used. With all those manipulations, "Sammy is cast into a timeless void which, like the muddle of his life, he must attempt to map out — to interpret" (O'Donnell 1980, 86). Swinging between his consciousness and the 'unnamable' state of chaos, he describes the condition as:

For the first time I had a pause in which I could have willingly remained for ever.
Not to look, not to know or anticipate, not to feel, but only to be conscious of
identity is the next best thing to complete unconsciousness. Inside me I neither stood
nor sat or lay down, I was suspended in the void. (Golding 2013, 112)

As Samuel becomes increasingly conscious of these incentives, such as knowing how his friends have died or feeling his own nothingness and void, he is closer to the moment of epiphany provided to

him by Dr. Halde. As a result of that, Samuel then acquires a fresh perspective on life, giving him a new understanding of existence in the world and the ethical responsibilities he has newly realized after years of negligence.

Samuel's relationships follow quite a similar pattern to those of Nicholas' in abandoning the pure sensation of love and intimacy, giving away to one complicated but mundane passion. His love story starts when he falls madly in love with a girl named Beatrice Ifor, whose "nun-like innocence" (Golding 2013, 86) and chasteness becomes an aura of mystery after a while of heated, but only one-way relationship, since for Beatrice, the nature of love and how it can be expressed is undefined to her. But as he is "the creature of discovery" (Golding 2013, 79), Sammy has a fanatical zeal to unearth the untrodden paths of her personality so that he can reach beyond the surface of her anonymity.

His following inquiries regarding the unspoken thoughts that Beatrice is keeping in her mind fail to produce any concrete results. Furthermore, entering from the sexual threshold not only doesn't do them any good in their mutual communications, but also it exposes more facts of passivity in farther layers. Fall of Beatrice, in the eyes of Samuel, is concomitant with getting to know Taffy, who is the councilor's daughter taking part in the gatherings of the party. Her sturdy demeanor and particularly the reaction of "I could kill that bloody sod!" (Golding 2013, 96) that could never be seen from Beatrice shows that Taffy doesn't have a frail nature of Beatrice, which apparently is not appreciated and admired by Samuel. As time goes by and they get to know each other in a more profound way, with ultimate apathy and brutality, he utterly avoids seeing Beatrice, and his first proposal to get married together is accepted by Taffy, unlike the disinclination and hesitation that was shown by Beatrice when he proposed her. Having had his epiphanic realization of his moral responsibilities, his confession of not having any choice and freedom to deal with the issue of Beatrice is contrary to Heidegger's 'Dasein' who is liberated from in the pool of "the they," while for Sammy, this liberty and freedom of choice were taken away for a long time. In his description of this state of passivity and loss, he refers to it as: "I could do nothing but run away. I could not kill the cat to stop it suffering. I had lost my power to choose. I had given away my freedom" (Golding 2013, 100).

Samuel is in the direction of a fall from a pure, unadulterated vantage of an innocent child, heedlessly moving toward the lowest of human fallacy. Through this narrative, Golding mainly attempts "to show how Samuel Mountjoy as a representative of modern man re-enacts the story of the Fall of Man" (Aarseth 1975, 323). In this process, not only does he lose the wheel of his actions, but he also has a free fall from the Heideggerian ethical behaviors as he is entirely ignorant of his being-in-the-world.

The most overtly unethical act of Sammy is the way he abandons Beatrice as he is fed up with the opaqueness of her character, while the complete desertion of the situation speaks volumes about his egocentricity and his lack of empathy towards others. The fall he is suffering from gets worse to the extent that he is locked in a cell after refusing to open up. This is the ultimate scene in which, finding out about the nature of death and his temporality, he realizes all his misdeeds and immoralities, and later, when he is released, he attempts to repent by visiting Beatrice when he finds out she has become deranged after their unexpected breakup.

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Leading up to the end of the novel, when Samuel is put in a cramped cell refusing to divulge what he knows to Dr. Halde, he is inspecting the walls and his surrounding to get an understanding of the place he is confined in. As a result, this process of measurement and inspection is about to take him straight to the center of his nothingness since those profound musings and ponderings are about to pave the way for the perception of his "being-in-the-world." His wondering of "I? I? Too many I's, but what else was there in this thick, impenetrable cosmos? What else?" (Golding 2013, 128) is an indication of his curiosity of what else is feasible to be existing other than him. In finding himself trapped, he discovers that he is in a "prison inside prison" (Golding 2013, 130), or in other words, his faculty of mind and his lack of will are the prior prisons he must first emancipate himself from. The whole plan he has in this process is to strip himself away from whatever he knows so that he can reach the pivotal point of knowing himself and coming to this world. His initial scrutiny, however, must proceed to the center of the cell while trying to figure out what awaits him in that never-before-explored corner of his universe.

The thing waiting for him in that center is what he was first too immature to approach and feel thirty years ago when he was only a kid and too frightened to tackle with. His final push of taking the third step to touch and absorb what lays there in the middle of the cell ends up with gaining the perception that "They had laid there this fragment of human flesh, collapsed in its own cold blood. So the lights fell and spun and blood that was pumped out of the heart was visible too, like a sun's corona, was part noise, part feeling, part light" (Golding 2013, 137). What follows such an appalling encountering is the cry for help which is nothing but an attempt to digest what he has so far avoided. Thus, "The thing that screamed left all living behind and came to the entry where death is close as darkness against eyeballs" (Golding 2013, 139).

To Sammy, the form that life has taken and the newly-obtained perception toward the world are totally different after the revelation that he had experienced in the center of that cell. For him, "There was so much to learn, so many adjustments to make that prison life became extremely busy and happy. For now the world was reorientated. What had been important dropped away. What had been ludicrous became common sense" (Golding 2013, 142). This milestone has brought to light the long-time veiled in obscurity of his life, revealing to him what the shininess of the world had put dust on it. He has been put in a position where previously-devalued pillars of his life have become precious. And in the wake of such a significant event, he captures a grasp of Beatrice's grandeur being undermined before his confinement; hence, he seeks to make amend; however, his realization and the acceptance of his guilt hasn't been fully formed up.

To sum up, the shreds of evidence from this study points towards the idea that both Samuel and Nicholas' transformation in *Free Fall* and *The Magus* portray how they move from an inauthentic form of existence to a half-way understanding of *Dasein* and being-in-the-world through a confrontation with their own mortality. As such, both protagonists' narratives reveal clear parallels with Heidegger's basic ideas, such as the confrontation with death as a portal for self-reflection leading to an authentic life, for it is the acknowledgment of *Dasein*'s being-in-the-world that leads to the abandonment of conformism and

the selfish pursuit of pleasure. Only thus can the individual discover one's real potential for authentic interaction with the world. This is what Samuel Mountjoy and Nicholas Urfe learn in the course of the novels, and even though they still reveal traits of their former inauthentic self, they nevertheless show signs of a profound transformation.

استعادة الزخم والاندفاع المفقود نحو الأصالة: الوجود الهايدجيري في *(المجوس)* لفاولز
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الملخص

إن إنسان ما بعد الحرب، خلافاً للذات الديكارتية، متورط في زيف العصر الحديث لدرجة أنه فقد من هو وما يسعى إليه في تفاهة الوقت الحاضر. في هذا الصدد، يقدم مارتن هايدجر فكرة وجود كائن أصيل يدعى "الدازاين" الذي قبل فناءه على أنه "وجوده في العالم". على نفس المنوال، كانت الفكرة التي تبناها كتاب الخيال في القرن العشرين هي الإنسان المعاصر ونوقشت بصماتها المميزة على نطاق واسع في الأدب الحديث. *The Magus* by John Fowles *(المجوس)* لجون فاولز و *Free Fall* William Golding *(السقوط الحر)* لويليام كودلينج هما خيالان تم البحث والتحقيق فيهما في هذه الدراسة حيث يشرع أبطال الرواية في رحلة لاكتشاف الذات بلغت ذروتها في تغييرات لنظرتهم للحياة واكتشاف كيفية اكتساب الأصالة. كانت نتيجة هذه الدراسة أن كلا الجانبين قد تكيفا جزئياً مع هذا العالم من الوجود بكل حدوده المكانية والزمانية بعد أن واجهوا فناءهم ووجودهم المؤقت.

الكلمات المفتاحية: الأصالة/ الموثوقية، الدازاين(الوجود)، هايدجر، الأدب، الزمانية.

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