

The Image Of The Frustrated Humanity In William Golding's Lord Of Flies

صورة الاحباط البشرية للكاتب وليم كولينغ سيد الذباب

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مديرة تربية الانبار الكلية التربوية المفتوحة

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الملخص

تهدف هذه الدراسة إلى دراسة الإنسانية المحبطة في رواية "رب الذباب" لوليام غولدينغ. أولاً، سيتم تقديم نظرة عامة على الرواية كرواية رمزية، وسيرة حياة الروائي وليام غولدينغ الشخصية، وتجربة غولدينغ الشخصية كما انعكست في رواية "رب الذباب" وملخص الرواية. بعد ذلك، سيبحث الباحث في الأسباب التي تقف وراء السلوكيات اللاإنسانية للناس، والنظرية النفسية وكيف يتصرف البشر لإخفاء غرائزهم الوحشية المكبوتة ويظهرون بأفعال مقبولة في الحياة الطبيعية والنظامية. بعد ذلك، سينظر الباحث في مظاهر انهيار قيم الإنسانية في رواية غولدينغ "رب الذباب" من خلال الإنسانية والوحشية، والحضارة والوحشية، والخير والشر، والديمقراطية والديكتاتورية وفقدان البراءة. الكلمات المفتاحية: الصورة، الإنسانية المحبطة، وليام غولدينغ، سيد الذباب.

Abstract:

This research aims to study the frustrated humanity in William Golding's Lord Of Flies. First it will take a general overview about the novel as an Allegory novel, The biography of William Golding novelist personal life, Golding's Personal Experience Reflected in Lord Of Flies and Summary of the Novel.

Then the researcher will search in the reasons which stand behind inhuman people behaviors , psychological theory and how the human beings behave to hidden their repressed savagery instincts and they appear with acceptable actions in natural and orderly life. After that the researcher will look over the appearances of collapse the humanity values in the Golding's novel Lord Of Flies through the humanity and savagery, civilization and savagery, Good and Evil, Democratic and Dictatorial and loss the innocence. **Keywords:** Image, Frustrated Humanity, William Golding, Lord Of Flies.

1.Introduction

The literary work authored by Golding, often referred to as "Lord of the Flies," has gained significant recognition in contemporary times. This text was composed as a reaction to the events of World War II, with the aim of establishing a connection between the flaws present in society and the inherent flaws of human nature. According to Reiff (2010), William Golding is widely regarded as one of the preeminent British novels of the twentieth century. The book was published in 1954. The significance of Lord of the Flies as a literary work and its broader cultural impact make it a highly influential novel of the twentieth century (Reiff, 2010). The author's firsthand involvement in World War II served as a catalyst for his pursuit of the underlying causes that contributed to the devastating conflict. Lord of the Flies was written in the immediate aftermath of World War II, at a period characterized by the global struggle between liberal democracy and totalitarian communism. Golding had psychological distress as a result of his participation in and exposure to the traumatic events of the war. This particular encounter provided the author the motivation to explore the

capacity for human malevolence and the potential for every individual to engage in such abhorrent behavior. Furthermore, his objective was to illustrate the notion that even a highly developed culture such as England, acts of malevolence might manifest just as readily as in any other location. The story was designed with the purpose of imparting a terrible lesson that the English population has been compelled to acquire over the course of a century. (Kelly, 2007) The composition of this literary work was a response to the book authored by R.M. Ballantyne in the year 1857. The literary work in question is titled "The Coral Island," which narrates the experiences of a group of adolescent males who find themselves stranded on an uninhabited island. The male individuals in question collectively embody the island's ecology as they confront its inhabitants, who subsist on consuming human flesh. One scholar has examined this book as an allegorical work from which several implications may be derived, positing that its enigmatic and ambiguous nature contributed to its widespread popularity and establishment as a contemporary classic (Barzinji, 2012) The twentieth century saw several significant events, among which the two most devastating were the World Wars. These global conflicts had a profound impact on individuals, including the renowned author William Golding. The trajectory of his writing career was indelibly shaped by the calamities and upheavals of war, leaving an enduring imprint on his life. The atrocities saw during World War II facilitated his comprehension of a certain inherent malevolence inside human nature, akin to the thematic exploration of intrinsic evil in the literary work Lord of the Flies. According to Golding, the novel Lord of the Flies explores the notion of an ostensibly innocent island-like existence by subjecting it to an examination in light of the historical backdrop of Nazism and the Second World War. According to Olsen (2000: 10), During the naval conflict, Golding gained an understanding of the inherent cruelty that individuals exhibit against one other and saw many manifestations of "inhumanity and persecution." According to Keating (1979), the presence of evil is an intrinsic characteristic of human beings, representing a formidable power that individuals must acknowledge and manage (p. 191). The researchers believe that Golding's books mostly embody the implications of a paradigm shift in his cognitive framework, which may be attributed to his personal encounter with conflict, thereby altering his perception of the fundamental essence of humanity. At the onset of World War II in 1939, the individual in question was in his youth. Throughout the course of the war, he actively participated in the Royal Navy, a pivotal aspect that contributes to the high regard bestowed upon Golding in his first literary work. The novel "Lord of the Flies" serves as an allegorical exploration of the themes of innocence, human nature, and societal dynamics, with a notable historical context. According to Golding, there exists a profound corruption inside human nature, wherein the capacity for evil is both amplified and transmitted among individuals. Golding attempts to demonstrate that the deficiencies inside a society are a direct result of the deficiencies within its individual members, and under some conditions, society might manifest as an amplified reflection of these individual shortcomings. Golding effectively communicates the thematic elements of Lord of the Flies by using symbolism as a means to depict the inherent malevolence inside human nature. The use of symbolism in the story serves to emphasize its underlying message, including both the representation of individuals and other noteworthy items. According to Chaima (2015: 195), Golding's narrative presents a highly commendable exemplar of novel structure, character progression, and symbolism, to the extent that its inclusion in English classrooms is almost indispensable. During his tenure in the Royal Navy, Golding actively participated in several military engagements, notably included the pursuit and subsequent destruction of the German battleship Bismarck. Additionally, he assumed the role of commander of a landing ship during the pivotal assault of Normandy Beach on D-Day. The experience of war surely had a profound impact on Golding's writing, as it provided him with firsthand exposure to the innate potential for evil and savagery within humanity, which subsequently became a recurring topic in his literary works. Golding made a notable observation on his experiences during World War II, suggesting that anybody who failed to see the inherent capacity of humans to generate malevolence, much to how bees make honey, were either lacking perception or holding misguided perspectives. (Hasan, 2015; 2016). Golding had another intriguing encounter during his adolescence when he engaged in piano lessons with a female peer called Dora, who happened to be three years younger than him. At the age of 18, Golding made an effort to engage in non-consensual sexual activity with the individual upon returning home from school during a holiday period. However, the individual successfully rebuffed Golding's advances and promptly fled the scene. One year later, the aforementioned individual proposed engaging in sexual activity with Golding at an outside location. Subsequently, Golding attributed his understanding of his inclination towards sadistic tendencies to the influence of Dora.

1.1 Statement of the problems

The novelist William Golding in an early attempt to pay attention the communities humanity and the peoples of the planet to danger the state of fall of human values when surrounded by external circumstances that doesn't subject to the law values and doesn't respect humanity as it happens in cases of world wars which does not interests to values of humanity because the absence of the authority of law, justice, logic and conscience . Where human behaviour in such bad conditions depends to the person himself, his whims and desires. Writer William Golding, through his novel The Lord of the Flies, enters the nature of human savagery through the arrival of a group of children aged between fifth to twelfth years to isolated island after their plane that was taking them away from the area of the war has crashed.

This isolated island which is not governed by law make children have an opportunity to express what is going on in their depths. Although the attempt of some of them led by Ralf to create a specific system and establish certain laws that govern their small society and distribute work among them, the law's lack to the necessary force to apply the rules led to group of children led by Jack did not obey the agreed instructions and rules, and then they slipped gradually to satisfy their hidden desires, authoritarianism and savagery. Then most of the other children join with them, and savagery and domination spread in their society at the expense of the system and laws. The process of conflict in this isolated environment between civilization and savagery, between science and ignorance, between good and evil, between democracy and authoritarianism, revealed the inner nature of human savagery and repression , through most of children at the end join to the society of savagery , domination and the evil in the absence of a force capable of preserving human values and spreading the hunger and fear.

1.1 Objectives of the study

The objectives of this research is to shed light on the depressing and dark image presented by the novelist William Golding in his novel, Lord of Flies of human nature, which returns to its repressed nature and to brutality and domination when it is in an environment that does not abide by laws and is not based on science and logic and does not believe in lofty spiritual principles Which urges the values of mercy, justice, and equality. As well as when that environment lacks the means, mechanisms and force necessary to implement laws, agreements, and instructions

1.2 The Value of The study

The significance of this study lies in its ability to illustrate the potential consequences of neglecting the fundamental human aspects upon which human civilization is built. These aspects include law, democracy, logic, science, and divine instructions, which have emerged to regulate human behavior within the framework of human values such as justice, mercy, honesty, and sacrifice. Over time, the development of laws has aimed to govern human actions within the boundaries of acceptable behavior, preventing individuals from descending into brutality, fanaticism, and dictatorship. These negative qualities are not inherent to human nature but rather suppressed, only surfacing when external circumstances disrupt order and law, leading to the proliferation of chaos, such as wars, famine, diseases, and epidemics.

2. Literature Review

The composition of this literary work was a response to the book authored by R.M. Ballantyne in the year 1857. The literary work in question is titled "The Coral Island" and centers on a group of adolescent males who find themselves stranded on an uninhabited landmass. The male individuals in question collectively embody the island's ecology as they confront its inhabitants who consume human flesh. One scholar has examined this book as an allegorical work from which several inferences may be drawn, positing that its enigmatic and ambiguous nature contributed to its widespread popularity and establishment as a contemporary classic (Barzinji, 2012) The aesthetic perspective held by Golding and the presence of aesthetic elements in his writing have played a significant role in ensuring the enduring relevance of his work. The thematic substance of his writing remains applicable to both contemporary and historical contexts. In his work, Golding endeavors to provide a framework for societal improvement, recognizing the inevitable increase in complexity that accompanies the passage of time, both on a daily and centennial scale. In due course, symbols will become necessary for all things. Since its release, Lord of the Flies has gained significant recognition. During the year 1960, the literary work in question was widely included into educational institutions, including both primary and tertiary levels, as a prescribed text for reading and study. The literary work delves into the profound recesses of the human psyche. Golding demonstrates the peculiar behavior of individuals in a scenario characterized by varying sizes, whereby they disregard their earthly existence. Individuals within declining cultures have a propensity for participating in armed conflicts that often result in fatalities, owing to the

inherent characteristics of warfare. This work serves as a genuine portrayal of societal conditions during the latter half of the 20th century, a period characterized by the seeming culmination of scientific advancements juxtaposed with the ongoing development of human morals. (Hasan, 2015; 2016).

2.1 Lord Of The Flies as an Allegory Novel

An allegory is a kind of creative fiction that challenges readers to go beyond the literal surface in search of hidden meanings. Allegory encompasses a creative or informative procedure that employs symbols and themes. Historical and political allegories often include characters and activities that may be interpreted in relation to historical events and political contexts. In another kind of allegory, known as the allegory of ideas, a prominent technique is the personification of abstract concepts, such as virtues, vices, states of mind, styles of life, types of character, and locations. The novel "Lord of the Flies" effectively combines two distinct forms of allegory, including both a metaphorical layer of meaning and a didactic moral message. The story has metaphorical elements that reflect the historical and cultural surroundings of the battle between dictatorships and democracy during World War II. In the context of this discourse, water is used as a medium through which psychological, ethical, and religious teachings are imparted, serving satirical political objectives in order to effectively communicate a certain message. The resonances of the statement "the flies are not allegorically simple, but ideographically suggestive" indicate that the flies possess a complexity that extends beyond a straightforward allegorical interpretation, instead offering a rich array of ideographic implications. Golding employs a realistic narrative strategy that encompasses a balanced portrayal of both positive and negative perspectives, with elements of both pessimism and optimism. The individual's involvement in World War II served as a catalyst for his pursuit of the underlying causes of these devastating conflicts. (Hasan, 2015). The narrative also assumes the structure of a religious allegory. The central theme of Golding's work is to the moral, ethical, and value systems of human beings. Golding emphasizes the significance of an individual's capacity to govern oneself, rather than relying only on the enforcement of laws. Lord of the Flies may be classified as a work of dystopian literature, since it portrays the characters living inside a horrific and repressive society, which is a result of their inherent flaws. Lord of the Flies, a book that has a certain degree of intellectual and philosophical contrivance, has emerged as the primary critical presumption about Golding's remaining body of work. The many allusions to soil and waste serve to emphasize the inherent aggression inside human beings. In his work, Golding employs conventional light-dark contrasts, whereby the imagery linked to the pig's head mounted on a pole serves as an allegorical representation of discourse. The aforementioned work serves as a distinctive illustration of a political and theological allegory, in addition to functioning as an allegory of ideas. The island on which the events take place serves as a metaphorical representation of the global sphere. According to Vaidyanathan, there is a parallel between the boys being stuck on the island and humanity's entrapment on the earth. According to Vaidyanathan (18), the events occurring in that particular context serve as a reflection and analysis of our global society. The geographical formation of the island resembles that of a boat. Paradoxically, the island upon which the children find themselves stranded has a striking resemblance to the same object that may potentially rescue them, namely a boat. As described by Golding (21), the island's contours have a rough resemblance to the shape of a boat, with a humped formation towards one end and a disordered slope leading down to the shoreline situated behind them. The ocean that encircles the island symbolizes the demarcation between civilisation and primitivism. The vastness of the ocean compels individuals to go on a profound introspective journey, delving into the depths of their inner selves in order to uncover the hidden facets inside. The island and its forest serve as a metaphorical microscope, facilitating the observation of phenomena that would otherwise remain imperceptible to the human sight. Upon the island, the lads are faced with the formidable force of malevolence, personified by the beast they have conjured in their minds. When the male individuals engage in the act of slaughtering the porcine animal. The decapitated pig's head is suspended on a pole, and over time, a multitude of flies congregate around it in a repulsive manner. Therefore, the title of the work is drawn from this photograph. Furthermore, it is worth noting that the English rendition of the Greek term "Beelzebub" is used as the title "Lord of the Flies," denoting the connotation of "devil." According to G.C Thornley (151), According to Vaidyanathan, the pig's head serves as a representation of Satan, albeit this malevolent entity is not an external entity, but rather an inherent evil that originates from the boys themselves. According to Vaidyanathan (2019, p. 81), Upon seeing the severed head of the Pig amongst the forest, Simon has an auditory hallucination that manifests as the voice of Satan. This voice conveys the notion that the Beast, previously believed to be a tangible being that could be pursued and eliminated, is a concept that transcends

such simplistic notions. The statement was made by the person in charge. The woodland and other vaguely seen locations resounded momentarily with the imitation of laughing. Were you aware of this fact? Am I a constituent of your being? The proximity is really near. I am the cause for the lack of progress or success. What is the reason behind the nature of things? According to Golding (158), it can be observed that... The presence of the character known as Lord of the Flies (Satan) inside the boys gradually intensifies, like to the inflation of a balloon, ultimately leading to the demise of their innocence. The novel Lord of the Flies explores the conflict between civilization and primitiveness. The primary instruments used in the context of civilisation are the conch, the signal fire, and Piggy's spectacles. The conch, discovered by Ralph and his companion Piggy in the lagoon, serves as a representation of order, communication, and civilization as it is used to gather the youngsters for assembly. Upon perceiving the auditory stimulus emitted by the conch, the male individuals promptly assemble, so becoming a cohesive unit. The act of congregating as a collective entity signifies the manifestation of collective cognition and the establishment of a civilized order. According to Michot (50), the author posits that the collective thinking of the boys enables them to transcend their primal state and progress towards a state of heightened consciousness and civilisation. Furthermore, according to Vaidyanathan, the conch symbolizes "a tangible representation of political authority and democratic influence." According to Vaidyanathan (39), Vaidyanathan posits that the concept may evoke associations with parliamentary systems. In order for a member of parliament to address the assembly, it is necessary for them to own a loudspeaker to ensure audibility. Similarly, the lads are unable to communicate verbally unless they possess the conch. The spectacles belonging to Piggy serve as an additional tool for upholding civilisation. The phrase "it stands for the power of knowledge and science" represents the significance and influence of knowledge and scientific inquiry. The male individuals use Piggy's spectacles to concentrate the solar rays with the intention of igniting a fire. When the disciples of Jack perpetrate the act of appropriating Piggy's spectacles, they render Ralph and his adherents defenseless. The last instrument of societal advancement is the utilization of fire, used by the lads with the intention of capturing the notice of any nearby vessel. The fire serves as a means through which Golding assesses the extent of the boys' affiliation with civilisation. In instances when a fire is present, it is seen that the boys exhibit a strong inclination towards rescue and a subsequent return to their culturally developed homeland of England. According to Paul Crawford, in William Golding's novel, the signal fire serves as a means of assessing the extent to which the civilized impulse persists among the inhabitants of the island (Golding: 66). The fire that ultimately leads to the rescue of the children towards the conclusion of the story might be seen as an ironic manifestation of their inherent cruelty. The conclusion of the story demonstrates Jack's manifestation of a profound and powerful inclination towards savagery, as shown by his initiation of a large forest fire with the explicit intention of apprehending and eliminating Ralph. The conflagration of barbarism culminates in the resolution of the dichotomy between civilization and primitiveness, as well as the dichotomy between good and evil. The narrative concludes with Ralph shedding tears, symbolizing his sorrow at the loss of innocence and the decline of mankind. The narrative concludes with the boys' rescue and their attainment of a climactic realization on the essence of their humanity.

2.2 Frustration-Aggression Theory

Among the first psychological scientists who presented the theory of frustration-aggression were "Dollard" "Doob", "Miller", "Mawrer", "Sears". The authors of this study formulated the theoretical framework and provided a concise overview of the notion about the connection between frustration and aggressiveness, positing that the latter tends to manifest when the former is experienced. The manifestation of aggressiveness is often indicative of underlying frustration. violent conduct consistently emerges subsequent to experiences of frustration, so establishing a causal relationship between the two. The many forms and kinds of violent behavior shown by individuals may be attributed to several categories of frustration. He assaults himself if he considers her responsible for the frustration that happened to him, then he blames her instead of blaming others. (Barzinji, 2012: 16)

This theory focuses on the social aspects of human behavior, and the first picture of this theory was presented assuming that there is a link between frustration and aggression, as there is a link between frustration as a stimulus and aggression as a response. The essence of the theory is that all frustration increases the likelihood of an aggressive reaction, and each aggression presupposes the presence of previous frustration. Aggression is one of the most common responses that are provoked in a frustrating situation, and includes physical and verbal aggression, where aggression often tends to the source of frustration. (325)He realized that there are other responses to frustration. In addition to the occurrence of aggression as a result of frustration, other

responses to frustration may also occur; such as introversion, withdrawal, and depression, but "Miller" continued to believe that the aggressive response occurs out of frustration and incitement. (Mussen, 1983: 52) Frustration is not the only cause of anger and aggression. In interviews of individuals' actual life experiences with anger, they report that they become angry for a variety of reasons, including injury to their dignity, low self-esteem, and violation of accepted social norms by others (Hawlin, 2008: 11). That the theory delivered that any frustration leads to aggression, thus neglecting the cognitive and subjective aspects of frustrating situations, those aspects that include the personality of the individual exposed to frustration, his cultural background and the quality of the frustrating situation, and the frequency of frustration in the life of the individual and that they are subjective and "individual" factors that influence the production of violence from frustrating situations. Whether a set of environmental conditions is frustrating or not frustrating may depend on how the individual perceives it. (Chaima, 2015: 37)

3. Results and Discussion

Humanity is an adjective that unites all humans and may indicate the qualities that distinguish man from other creatures, such as the ability to love, compassion, and express different feelings. In Latin, humanity means kindness and gentleness in dealing with others. Giving and supporting are people. Some studies and topics focused in literature, language, history, and philosophy are termed human sciences.

The human attempts to show his nice side, but when he loses control of his instinctual evil side, his efforts fail. Speaking about the fall of human humanity implies that it was good and collapsed for a cause, and that normalcy may return. This is impossible. Man is naturally corrupt and unjust, but while civilization exists, he is innocent and unaware of his actual character. while civilization disappears, he reverts to his primal nature. (Bloom 2008: 35). William Golding's *Lord of the Flies* contradicts Jean Jacques Rousseau's famous and influential theory that infants are born with pure impulses that are perverted by civilization's greed and materialism as adults. Golding's representation of people with diverse characteristics represents humanity as a whole. *Lord of the Flies* is the fight between man's instinctual savagery and civilization's regulations that restrict and lessen it.

3.1 The collapse of humanity vs. savagery in William Golding's *Lord Of Flies*

In *Lords of the Flies*, William Golding confirms Mark Twain's famous comment, "Of all the animals, man is the only one that is cruel." He is the only one who causes agony for fun. *Lords of the Flies* follows English schoolboys confined on an island. The tale begins with the lads as civilized humans, but it shows how the smart and well-mannered youngsters turned feral and vicious. Jack, a prominent character in the tale, attempted to murder a pig at the beginning but failed due to his kindness. Chapter four saw Jack and his hunters kill a pig and return to camp joyfully saying, "I cut the pig's throat" (Golding 63). This comment shows that males are growing aggressive and losing sympathy for animals. Jack's other hunters share his sentiment and shout, "Kill the pig." Cut her throat. Spill her blood (Golding 63). With this comment, Golding shows how terrible humans enjoy brutal and ruthless acts. This cry appears violent and evil, proving that school guys are giving up their identities. Another inhumane example is Ralph, who never hunted. In chapter 7, Jack, Ralph, and other hunters went to the forest to hunt pigs and tortured Robert when they failed. They forced him into the circle and danced tribally. Golding eloquently defined this situation: "The desire to squeeze and hurt was over-mastering" (Golding 101). The lads desire to slaughter people and animals. Simon, the most sensible and mature character in the tale, never believed in beasts. He always thought boys were the beast. In *Lords of the Flies*, Simon stated, "Maybe there is a beast, maybe it's only us" (Golding 77). Simon thought humans were the worst on Earth. Island characters are a microcosm of real people. William Golding's *Lords of the Flies* mirrors reality. Humans constantly destroy civilisation to show their dominance. *Lord of the Flies* also shows how neglecting morality and legality may lead to regrettable actions via characters, imagery, and symbolism. The opening of this story shows the lads' rustic lifestyle via characterisation. Jack is down on all fours like a wild animal on one of his first hunts "Then dog-like, uncomfortably on all fours yet unheeding his discomfort, he stole forward five yards and stopped." This island without humans or regulations to keep them in order and away from basic nature changes one of the lads in this first minute. Jack's uneasiness at this moment doesn't influence him and shows that he's letting out his wild side without fear. Another example is when Jack is still hunting and hears sounds everywhere in the forest. Jack hissed at this call and became less of a hunter than a furtive, ape-like animal among the tangle of trees. The way Jack is characterized as "ape-like" implies that he is becoming more like a wild beast looking for its next meal. In addition to characterization, imagery plays a big role in how the lawless island is causing the boys to slip into

a lower form of themselves. Imagery can be seen in a moment when Ralph, Piggy, and Sam and Eric are going to confront Jack and his savages at their camp about the things they've stolen from them. "Savages appeared, painted out of recognition, edging round the ledge toward the neck. They carried spears and disposed themselves to defend the entrance." The way Golding uses the word "savages" to describe the boys, and the way Ralph sees those shows that even just looking at them you can tell they have chosen a more primitive lifestyle. The boys choose to cover themselves up with paint to become unrecognizable assures us they want to hide their less primitive side away from the world and its moral codes. Imagery and characterization are great literary devices to see the boys change to a primitive nature but the most reoccurring one is symbolism. An excellent symbol for this is Jack's weapons. We can especially see this in a moment when Jack is on his first hunt and he is tracking a pig down. "A sharpened stick about five feet long trailed from his right hand, and except for a pair of tattered shorts held up by his knife-belt he was naked". When hearing the way Jack is holding his weapon and the way it looks, really hints towards a more savage lifestyle. And the choice of his weapon and that he is basically naked makes the reader think of a caveman like figure who lives a primitive life. Another symbol used to describe the boy's road to primitiveness is the beast. The beast is the creature they fear the most without even knowing that they are the beast themselves. The symbol is seen the most when Jack, Ralph, and Roger are the mountain to see the beast. "In front of them, only three or four yards away, was a rock-like hump where no rock should be. Ralph could hear a tiny chattering noise coming from somewhere perhaps from his own mouth.". The boys in this moment thought they were seeing what they thought was a non-existent beast when really, they were looking at the dead parachutist. This fear they created was always within themselves and seeing what they thought was the beast allowed them to become a beast their selves. (Baker, 2000: 316) When shown boys go from prim and proper school boys to wild painted savages through, imagery characterization, and symbolism we understand that even the finest of people can be changed when they throw all moral rights out the window. And we see that dehumanizing can get the best of people and make them change for the worst. And looking back on these moment it is clear that all that is needed is a little love and understanding.

3.2 The collapse of Civilization vs. Savagery in William Golding's Lord Of Flies

"Which is better – to have rules and agree, or to hunt and kill?" (Golding, 162). The primary focus of William Golding's work, Lord of the Flies, is with the inherent clash between two fundamental human instincts: Civilization and Savagery. In the narrative, Golding constructs a societal structure that is inherently destined for disintegration due to the presence of savagery. Nevertheless, it is worth noting that some characters among the male children in the book exhibit a lesser degree of cruelty. The protagonist, Ralph, endeavors to establish a civilization that is habitable and well-structured until the collective is ultimately saved. Conversely, Jack symbolizes malevolence and approaches the island with the anticipation of exerting dominion over both people and circumstances, resorting to punitive measures for noncompliance. In this captivating work, Golding explores the recurring topic of Civilization against Savagery by using many literary aspects like as narrative, location, and characterisation to effectively illustrate the progressive erosion of societal norms within the group. Golding uses narrative to establish Civilization vs. Savagery by creating group disputes and arguments. Ralph races to check on the signal fire after seeing a ship, but Jack fails to keep it blazing. Seeing this, Ralph approaches Jack, "There was a ship. Out there. You claimed you'd keep the fire burning but extinguished it!" (Golding, 59). Jack's determination to hunt the pig has strained his friendship with Ralph. As Ralph and Jack dispute, Ralph seems outraged, but the text suggests he is afraid. Ralph helps the group survive by constructing shelters and gathering water, while Jack wants to hunt. Jack seems excited after murdering the pig. "There were lashings of blood, you should of seen it!" sounds crazy. 58 (Golding). Jack feels powerful, respected, and in control after murdering. After hearing the lads applaud as he caught meat, he views violence as a way to rule the group. The author utilizes the storyline to gently change the boys' feelings and behaviors, but the island where they are shipwrecked also affects their behavior. The novel shows the boy's cultured ideals and the group's rejection. To underline, the narrative begins with the island as a tropical paradise full of serenity and pleasure. Ralph finds peace while looking for survivors on the island: "Within the irregular arc of coral the lagoon was still as a mountain lake –blue of all shades and shadowy green and purple" (Golding, 4). When the island is peaceful, the beach seems safe. However, the lads find the island's mountains and forest scary and dark. The night Simon died, there was disturbance and bad weather: "Between the flashes of lightning the air was dark and terrible" (135). The storm symbolizes the boy's hatred and bitterness amid the hostile atmosphere. Jack's savages murder Simon, mistaking him for the beast,

ironically since Simon found that the beast is inside everyone and was on his way to notify the group. The novel's setting emphasizes Civilization vs. Savagery because the weather changes according to the boy's animosity and the island isolates them from other humans, forcing them to make survival decisions without adult input and ignoring civilized values. Ralph and Jack serve as Civilization and Savagery throughout the tale, and their clash heightens the plot. The boy's authority views show his differences. Jack symbolizes the nasty side of society, therefore he doesn't care about the boys' civilization whereas Ralph sets norms and significance. Ralph, as leader, controls the group's pandemonium by saying, "If we have a signal going, they'll come and take us off." Another stuff. We need additional rules. Where the conch is, meetings are held." (Golding, 34). Ralph wants to save the group and keep it excellent. The conch Piggy and Ralph discovered symbolizes order and organization, but when Ralph and Jack compete, it loses its significance. After Jack's bad friend Roger kills Piggy with a rock, "The conch exploded into a thousand white fragments and ceased to exist" (Golding, 163). The broken conch symbolizes instability and the collapse of a structured, moral culture. Jack is pleased by the pandemonium and shouts, "That's what you'll get! I meant it! No tribe for you anymore! Conch gone. (Golding 163). Jack implies that the rules no longer exist since he is chief and wants to have fun without Ralph and Piggy's thoughts. Jack and his friends remain unaffected by Piggy's death, and Jack fights Ralph. Golding shows by the conclusion of the story that barbarism has taken over a normal society. Golding says everyone has a beast that will emerge when social norms are broken. Plot, location, and character reveal that nature and environment make the young savages. The lads lose control when released from adults and norms, even if they were born within a regular civilisation. The novel's symbols also show the boys' conflict between civilisation and barbarism. Masks and body paint symbolize the primitive lads' absolute savagery. Jack says this camouflage is "like in the war" since he loves hunting and World War II. Since the reader is continually reminded of the battle, Golding wrote "Lord of the Flies" about it. Ralph is the only boy not coated in blood-mud towards the end. The paint represents the lads' wickedness and the masks allow them to be ferocious. Last is the conch. From the start, the conch shell brings order, discipline, and respect to the lads by allowing them to talk uninterrupted, a rule Jack continually defies. First and foremost, the conch symbolizes civilisation. It begins sparkling and forceful, but it fades and becomes "fragile and white," until Piggy brings it to Jack to show him "the one thing has hasn't got" and is slain, shattering the conch. Civilization is gone and only barbarism exists because only people remain without discipline. Through the boys and symbolism in "Lord of the Flies," Golding links society's flaws to human nature's.

3.3 The collapse of Good Vs. Evil In William Golding's Lord Of Flies

The classic Lord of the Flies by William Golding shows how the human mind destroys the island. Lord of the Flies follows a group of youngsters striving to establish order on an island to survive. These young guys become savages who cause much violence. Golding wrote this novel a decade after WWII. Readers have linked the novel's historical period to its themes of civilization vs. humanity and good vs. evil. Human personality that leads to violence is his concern. Characterization, symbolism, and allegory convey this. Hitler's terrible plan to conquer the globe caused globe War Two. Jack, the adversary, seizes authority. It illustrates the conch's importance using symbolism, motifs, and ideal analogies. The book depicts brutality and violence that the human mind cannot control, resulting in a horrific conclusion. He also illustrates how humans create evil. Exploring how power, control, and good against evil cause conflict. This book is clearly about Jack's power grab. Jack meets Hitler, a vile guy, via Golding. Jack is aggressive and obstinate, and he wants to rule the island. The protagonist, Ralph, disagrees and proposes laws for law and order on the island. Jack plays mind tricks with his group to disprove this. Ralph's purpose is to save everyone, "Don't you want to?" All you speak about is pigs!" (Golding 45) This comment shows Jack's fascination with murdering pigs and enjoying blood. Jack adopts a brilliant trick to earn confidence by giving them food, which they want more than rescue. Jack won trust by stomachs, "Who'll join my tribe? I will. Yes, I will." (Golding 134) Jack's power grab showed how bad power may cause violence. In similar fashion, Golding used a very large idea of how a man can change when given no rules and laws. the boys eventually lose their civilization and go savage when they switch from Ralph's tribe to Jack's. Golding was in the Navy, he dealt with grenades, death and blood, and PTSD which is very common with soldiers, creating a more violent man afterwards. This type of behaviour is stressed in Lord of the Flies through a very valuable symbol, the conch. "They didn't take the conch." (Golding 150) When the two tribes were established, Jack did not come for the conch. This surprised them because the conch is what creates law and order on the land. Since, Jack did not take the conch it was foreshadowing that without that object chaos will arise. Jack and Ralph fought for the position as Germany

(Jack) and England (Ralph) fought over power in World War Two. Ralph proves to be the one civilized on the island. He is the one to direct that children to get food, build shelters, and get rescued. "...we can't be rescued if we don't have smoke" (Golding 156) Concluding, how relevant the different personalities on the island made such a large problem. The reader may be conflicted as to the boys being evil all along or that idea of turning evil and staying good under extreme circumstances. These three ideas are represented by three very different characters in the story Jack, Roger and Ralph. Jack started off as a bully in the novel and capsulized that trait in him from the beginning, whereas, a boy named Roger morphs into Jack, he is the one to join Jack's tribe and showed his darkness by being the first to kill. Roger push a ginormous rock on one of the weak characters in the novel, Piggy. Ralph always stayed good, he did not enjoy blood like a psychopath. The reader learns about how extreme a man can go to get what he wants, whether it may be power, food or simply harsh enjoyment. William Golding learned harsh lessons about war and about himself. He enlisted into the Royal Navy, where the mission was to look for a German battleship. During the war, his friends and crew mates died in front of eyes. He was also involved in a bombing raid, his ship was one of few to survive. He discovered that man has evil as a trait already embedded within. It is the difference of which individual gets tempted enough to act upon the darkness. Golding expressed that teens in the war go insane, their evil shows even with rules and guidelines. Young boys on an island without any form of government will make them act out which is exactly what happened. "The children are left alone to discover that the savage resides within themselves." (Ireland 32) The quote is referring to man being born with this trait but who actually acts upon it. "Kill the pig. Cut her throat. Bash her in." (Golding 63) This leads back to the whole idea of fear, Jack therefore provided the "strength" as mentioned before, he provided the group food and protection. The beast created fear and Jack was there to take advantage of that fear and gain the group's loyalty and getting his power. "...fear can't hurt you any more than a dream." (Golding 71) When all of this happened, no one realized other than the group has lost their humanity and made that switch from good to evil.

3.4 The Democracy and Dictatorship In William Golding's lord of flies

Lord of the Flies, authored by William Golding, explores the rivalry between Ralph and Jack as they vie for the position of chief. This narrative serves as a vehicle for Golding to convey the notion that within societal structures, tyranny may be more efficacious than democracy. The characters depicted in this literary work have a striking resemblance to those who lived during the historical period of World War II. Jack represents the embodiment of a dictatorial regime, whereas Ralph symbolizes the principles and ideals of a democratic system. Although Ralph initially had authority at the beginning of the narrative, Jack's establishment of a dictatorship ultimately resulted in his complete dominance. Among the two individuals, Jack demonstrates a higher degree of effectiveness in his leadership abilities. Ralph demonstrates democratic qualities via his display of organization and civility. Upon discovering a conch shell, Ralph expresses his intention to use it as a means of summoning the other individuals and convening a gathering (Golding 10). Upon the sounding of the conch, the lads become aware of their respective duties and obligations. Ralph is demonstrating his organizational skills as he recognizes the need of assessing the number of male individuals present on the island and initiating a discussion. Ralph also recognizes the need for the boys to have a polite demeanor like to that seen in a school setting. During a meeting, Ralph responded to the boys' incessant talking by suggesting that they adopt a practice similar to that of raising hands in a school setting (Golding 25). Ralph's intention in making this statement is to get the lads to reflect about the educational tools they used throughout their time at school. Ralph endeavors to maintain the status quo inside the group, striving to uphold the established norms and ensure discipline among all the males. Ralph does not elicit terror from his peers, and his primary focus is in maintaining a state of civility. In contrast, Jack has a contrasting disposition. Jack displays the qualities of a dictator because all he cares about is hunting and power. Ralph believes that Jack is completely savage when he says "You and your blood, Jack Merridew" (Golding 59). All that Jack thinks about is hunting pigs and he doesn't think about the effects his actions have on the others. Jack quickly abandons any ideas of civilization or being rescued. Instead he enjoys leading a band of hunters who treat him like their chief. Jack increases his power by allowing the boys to think there is a dangerous beast in the island and that he will protect them from it. Jack promises the boys that he will "look for the snake too" (Golding 28). Jack knows that the boys will follow him if he provides protection for their fears. Jack makes hunting and killing sound fun to the boys and that's why they like him and want him to be their chief. While Ralph has a genuine concern for the welfare of the boys, it is evident that Jack emerges as a more successful leader due to his ability to garner the majority of the boys' support. Ralph has a growing feeling of frustration as he observes a decline

in the boys' receptiveness towards his words, leading him to express his exasperation by rhetorically questioning, "Does anyone possess a modicum of rationality?" (Golding, 90). Ralph's loss of authority over the majority of people is attributable to their adherence to Jack's leadership and disregard for the necessary measures to maintain a civilized society. While the strength of Ralph is diminishing, the power of Jack is intensifying. Jack transports a group of male individuals to the other end of the island. In the encounter between Ralph and Jack, Ralph presents the conch as a symbol of authority and order. However, Jack dismisses its significance, asserting that it has no value or authority within their current location on the island (Golding 134). The conch, a recurring emblem of civilisation throughout the novel, is rendered obsolete by Jack's recent declaration to Ralph. Jack has deliberately violated all established regulations, as he has come to the realization that he wields considerable influence and instills fear in others. Jack's only aspiration has always revolved around the acquisition of power, and he exhibits an unwavering will to retain his authoritative position as leader displaying a willingness to use any means necessary. Golding's overall message by showing the different styles of leadership shows that ruling like a dictator will be more effective. Jack's power shows that people are easily frightened and will listen when a leader offers protection and fun. Ralph was less successful because he wanted things to be fair and organized and with him as a leader less will follow because he did not offer protection or fun. People are easily persuaded to doing things that may not be the right thing because of the things they're offered. This book is a pessimistic look on mankind because Golding sees humans as easily manipulated. (Abrams, 2012: 73).

3.5 The Loss Of Innocence In William Golding's Lord Of Flies

Children are often sheltered from the harsh realities of life until they reach a certain level of maturity, at which point they are exposed to the world. During their upbringing, they are typically provided with a secure and structured environment characterized by established norms and regulations. William Golding challenges this notion by crafting the novel *Lord of the Flies*, wherein a secluded cohort of young males live on an uninhabited island, endeavoring to establish a self-governing community *ex nihilo*. Ultimately, this endeavor towards establishing a civilized society is dismantled by acts of violence and the erosion of naivety. Golding used symbolic representation to effectively communicate the theme of the erosion of innocence, using two characters, Roger and Percival, as vehicles for this portrayal. Furthermore, the author demonstrates the gradual transition from a state of innocence to one of savagery via the symbolic representation of body paint. In the book, the characters engage in the practice of donning clay paint masks, which serves as a means to detach themselves from the limitations imposed by their previous existence. When the hunters adorn themselves with paint, they seem to exhibit altered dispositions and become more susceptible to yielding to their impulses. An illustration of Jack's transformation into a primitive and violent individual may be seen when he first adorns himself with the paint, as shown by the change in his demeanor from jovial laughing to a menacing and animalistic growl. The protagonist approached Bill in a lively and playful manner, while the mask he wore served as a distinct entity that concealed Jack, allowing him to be free from feelings of guilt and self-awareness (Golding 53). This quotation exemplifies Jack's contrasting behavior between his home environment and the persona he assumes when wearing a mask. Behind the mask, he perceives a sense of liberation that emboldens him to engage in actions he would not typically do in his domestic setting. The influence of the paint is also seen in the situation when Ralph assembles a cohort of guys to retrieve Piggy's glasses. However, their resolve wavers at Eric's remark that the other boys would be subjected to the act of painting. The author, Golding (155), asserts that there is a collective comprehension among the lads about the transformative effects of the paint, which leads to their descent into barbarism. The application of paint is facilitating the emancipation of the lads from the constraints of norms and order, so affording them a release from their obligations and duties. The use of paint symbolically signifies the gradual decline of the lads into a state of barbarism, thus exposing their true selves rather than concealing them. The loss of innocence is demonstrated by a 10-12-year-old boy called Roger. At the beginning of the novel, Roger is portrayed as a helpful and positive character since he suggested to "have a vote" (Golding 15). He also had helped collect driftwood in chapter two for the signal fire and these acts of kindness show he was behaving innocently and civilly. However, later in chapter four, Roger is found terrorizing Littluns when he starts to destroy their sandcastles and this can be seen as his descent into savagery and becoming a sadist. In that same chapter, Roger is found throwing rocks at Henry but purposely missing because he still remembers the rules enforced upon him: "Roger's arm was conditioned by a civilization that knew nothing of him" (Golding 52). Near the end of the story is where Roger is fully stripped of his purity when he viciously stabs a pig and laughs at it confirming he's a sadist. He completely

loses his innocence in chapter Eleven when he rolls a boulder and intentionally kills Piggy letting loose of his feral instincts. Percival, Littlun, is known as the one who cries most of the time. His name and address seem to be the only rule he can recall and he recites them at an assembly: "Percival Wemys Madison, of the Vicarage, Harcourt St. Anthony" (Golding: 75). Reciting his name and address makes him weep, leading the other kids to cry. Percival cries because he realizes his "slogan" is meaningless on this island without parental protection and civilisation. Percival appears to forget his knowledge when he meets someone who may use it. At the conclusion of the novel, a navy officer rescues the last lads on the island, and Percival says "there was no more to come" when he says his name and address. Percival Wemys Madison searched his mind for a fading incantation (Golding 181). Even Percival changed and lost part of himself owing to the island. Ralph weeps "for the end of innocence, the darkness of man's heart" (Golding 182) for Percival at the conclusion of the book. Golding used Percival, a symbol of innocence, to emphasize the loss of purity. Golding's use of symbolism reveals that it is nearly impossible for humans to overcome their feral instincts. The clay paint that reveals the boys' true identities symbolizes the descent into savagery. Roger represents the loss of innocence where in the beginning he behaved civilly but in the end, starts to become a sadist. The littlun Percival represents innocence itself and is used as a way to heighten the loss of innocence. Through these symbols, Golding shows that humans must have rules and order or chaos will break loose. (Tiger, 2003: 34).

Conclusion

"Lord of the Flies" is a classic novel published in 1954 that explores themes of human nature, civilization, and the inherent capacity for violence within individuals. The story follows a group of British boys stranded on a deserted island during a wartime evacuation. Here are some key results and discussion points from the novel:

Loss of Civilization and Morality: As the boys are stranded on the island, they initially attempt to establish rules and maintain a sense of order. However, as time goes on and their isolation intensifies, they gradually descend into a state of anarchy. The loss of civilization and the erosion of moral values are significant results in the novel, highlighting how these aspects of society are fragile constructs.

Emergence of Savagery: The novel demonstrates how the innate human capacity for violence and brutality can surface when the constraints of society are removed. The boys' descent into savagery and the creation of the "beast" on the island reflect this theme. This result prompts a discussion about the thin veneer of civilization that separates humanity from barbarism.

Power Struggles and Leadership: The boys' attempts to establish a leadership structure result in power struggles between different characters, particularly Ralph and Jack. These power dynamics reveal the challenges of governance and authority, as well as the consequences of leadership choices on group cohesion.

Symbolism: The novel is rich in symbolism, with the "Lord of the Flies" itself representing the evil within human nature. The conch shell symbolizes order and democracy, while the beast represents fear and chaos. The island itself can be seen as a microcosm of society, and these symbols offer a discussion point on the broader human condition.

Loss of Innocence: As the story unfolds, the reader witnesses the gradual loss of innocence among the boys. The murder of Simon and Piggy are pivotal moments that demonstrate how the boys have become disconnected from their initial, more innocent selves. This loss of innocence is a central result and discussion point in the novel.

Social and Political Commentary: "Lord of the Flies" can be seen as a commentary on the state of the world during and after World War II. The novel explores the idea that humans are inherently capable of destructive behavior, and this capacity for violence can manifest in various social and political contexts.

The Rescue: Towards the end of the novel, a naval officer arrives on the island to rescue the boys. This result serves as a stark contrast to the chaos and brutality that has unfolded on the island. It raises questions about the cyclical nature of human behavior and the potential for redemption and civilization even after a descent into savagery.

In conclusion, Lord of the Flies, is heavily based on power, civilization and humanity. These three ideas play with the whole concept of these boys turning evil and causing destruction with factors of power involved. It is William Golding's purpose to propose to the readers that the book majority relates to the world war and the war he was involved in. Savagery, power, and evil all correlate with one another and unfortunately leads to innocent bloodshed and chaos on the island.

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