

TRIBHUVAN UNIVERSITY

Tension between Order and Chaos: A Study of William Golding's *Lord of The Flies*
in the Backdrop of Part WW II Era

A Thesis

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TRIBHUVAN UNIVERSITY**Central Department of English****Letter of Recommendation**

Mr. Kamal Ghale has completed his thesis “Tension between Order and Chaos: A Study of William Golding’s *Lord of The Flies* in the Backdrop of Part WW II Era” under my supervision. He carried out this research from July 2012 to December 2012. I hereby recommend this thesis be submitted for viva voice.

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TRIBHUVAN UNIVERSITY**Central Department of English****Letter of Approval**

This is certify to that the thesis entitled “Tension between Order and Chaos: A Study of William Golding’s *Lord of The Flies* in the Backdrop of Part WW II Era” submitted to the Central Department of English, Tribhuvan University, by Kamal Ghale has been approved by the research committee.

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Abstract

This research on William Golding's *Lord of the Flies* unfolds how excessive attachment leads to tension between Order and Chaos of human self. When the established norms and values which give a solid shape to form a society. In course of exploring the tension between two main characters, Jack and Ralph of the role analyzed the representative figures of the post World War II people. Through those characters, this project unveils that when objective world turns hostile, the inhabitants relapse to their orderly world into chaos. Here, characters recourse to the emotional retreat to the past and the tension among the friends explores the characters from within and makes the world disorderly. The frequent use of symbols conch and fire adds evidence to their obsession for tension between order and chaos. The post war man has been represented through the setting of deserted island depicting socially disorder English school children William Golding is trying to portray is that Britain and the western world are actually quite fortunate civilizations as we have an ordered and well structured society unlike the boys on the island. Just as the boys struggle with the conflict between civilization and savagery on the island the outside world is gripped in a similar conflict. In this research the Tension between Order and Chaos after the post World War II is clearly established.

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I. The Context of *Lord of the Flies*

This study makes an attempt to analyze William Golding's novel *Lord of the Flies* written in 1945 which focuses on the socio-historical condition of post World War II. Through the World War II the Great Depressions, he was exposed to what mankind is truly capable of. The novel takes place in an island during World War II clue that the generation that appeared in the 1950s was the representative chaos due to make social exploitation and suppressions in the name various disciplines like norms, values, cultures, orders etc. The novel mainly highlights the tension between Order and Chaos. Here Characters represent the two poles of Apollonian and Dionysian psyche.

Most of the Golding's novels resolve around the tension between the creative forces and the evil. These two force forwards the plot to further tension reaching to the resolution in *Lord of the Flies*. He dealt with the unsuccessful struggle against barbarism and war, thus showing the moral ambiguity and fragility of civilization. *The Inheritors* (1955) looked back into prehistory, advancing the thesis that humankind's evolutionary ancestors, "the new triumphed over a gentler race as much by violence and deceit as by natural superiority. *The Spire* (1964) follows the building of a huge spire onto a medieval cathedral church, the church and the spire itself act as a potent symbols both of the dean's highest spiritual aspirations and of his worldly vanities. His 1956 novel *Pincher Martin* concerns the last moments of a sailor thrown into the north Atlantic after his ship is attacked. The structure is echoed by that of the later Booker Prize winner by Yann Martel, *Life of Pi*. The 1967 novel *The Pyramid* comprises three separate stories linked by a common setting and narrator. *The Scorpion God* (1971) is a volume of three novellas set in a prehistoric African hunter-gatherer band in an ancient Egyptian court and the court of a Roman emperor. The last of these is a reworking of his 1958 play *The Brass Butterfly*. Golding's later novels include *Darkness Visible* (1979), *The Paper Men* (1984), and the comic-

historical sea trilogy *To the Ends of the Earth*, comprising the Booker Prize-winning *Rites of Passage* (1980), *Close Quarters* (1987), and *Fire Down Below* (1989).

Lord of the Flies not only provides a profound insight into human nature but does so in a way that is remarkable for its use of shock and horror. Golding presents aspects of human nature as themes in the book. It alerts us to our potential to descend from order to chaos, good to evil, civilization to savagery. They are explored through how innate evil can be brought out in certain situations, the dangers in not addressing our own fears and the battle between civilization and anarchy. The theme of the breakdown of civilization toward savagery emphasizes the struggle between the ruling elements of society which include law, morality, culture and the chaotic elements of humanity's savage instincts which include anarchy, bloodlust, amorality, selfishness and a desire for power.

The book implies that civilization is a veneer, which can be easily pierced to reveal the brutality of human nature. Golding's main representation of the conflict between civilization and savagery is through the characters in the novel. Ralph, the protagonist and Piggy is both symbols for morality and leadership, whilst the antagonist, Jack and his right-hand man Roger are symbols for the desire for power, selfishness and amorality. Jack cannot at first bring himself to kill a pig because of "the enormity of the knife descending and cutting into living flesh; because of the unbearable blood" (29). This shows the boys' innocence at the beginning of their experience. There was a socially, morally prevented group who seemed to protest against social restrictions for the free existence and the vitality of life. This group has tension between order and chaos. Those people do not want to follow the order because it is difficult to follow.

The idea about Tension between order and chaos has been historically appearing in politics, in economy, in art in literature. Maintaining the social order and

mobilizing the barbarism are the concerns. This project explores the conflict between two forces. It explores Golding's subtle references to the politics of the twentieth century. "We might get capture by the Reds", a possible reference to communist times. Another link is the boys' address of Jack, "The Chief"(42), which reminds us of Hitler's title in Nazi Germany of the "Führer" which means Chief. It portrays Jack's Totalitarianism and links it to a figure that was prominent at the time.

This novel is not written out of haphazard imagination but it truly represents his Experience in the army. Golding joined the Royal Navy at the age of 29. William Golding joined the Royal Navy in 1940. During World War II, Golding fought in the Royal Navy briefly involved in the pursuit and sinking of the German battleship *Bismarck*. He also participated in the invasion of Normandy on D-D, commanding a landing ship that fired salvos of rockets onto the beaches, and then in a naval action at Walcheren in which 23 out of 24 assault craft were sunk. At the war's end, he returned to teaching and writing. No distinct thread unites his novels and the subject matter and technique vary. However his novels are often set in closed communities such as islands, villages, monasteries, groups of hunter-gatherers, ships at sea or a pharaoh's court.

He has written this novel to show how much civilization plays a huge role in our life and to show that human nature takes over in times of distress otherwise our inner savage would take control. He also depicts the acts of human being in our desire of power or whether we are strong enough to resist temptation and not follow the crowd. Some says the war had really affected William Golding on his views of humanity. Seeing how people could cut each other up like animals during the war got him to write the book on it. Some says to show how much civilization plays a huge role in our life, Otherwise our inner savage would take control. He also depicts the

acts of human being in our desire of power or whether we are strong. It is sure that war was the main cause on his writing.

Within the *Lord of the Flies*, there are many examples of disorder, chaos and savagery both easily visible and cleverly portrayed. William Golding's novel shows how the boys' initial maturity and priorities disintegrate quickly as they revert to primitive behavior when faced with no authority from adults and lose their judgment of what is right and what is wrong. William Golding uses objects to represent the way civilization is dissolving. The conch is perhaps the most prominent of the novel, "He can hold it when he's speaking" shows how it is used to keep order (30). It represents peace, democracy and equality. However, when the rules change, "The conch doesn't count on top of the mountain" (110) as says Jack, chaos ensues. Another important symbol is Piggy's glasses which represent intelligence and rational thinking; these are broken symbolizing the descent into disorder. The third noticeable symbol is the knife, dangerous and deadly; it is used increasingly during the novel and shows how the society is now full of fear and danger Jack has possibly the greatest change both physically and in the way he acts than anyone else on the island. By comparing the way in which he moves from being described as marching and vaulting to like a shadow under the darkness of the tree and crouched, we can determine two things. First, he has lost his initial confidence seen earlier in the novel and second, his movements are more animalistic showing his regression into primitive behavior.

Opposite Jack, the only character not to become primitive is Piggy, who 'was the only boy on the island whose hair never seemed to grow' showing he has not changed very much at all. He has become the adult character of the novel but has little influence over the boys who see him as weak, pessimistic and useless. The book shows how the older boy's behavior affect the littler boys, known as the 'littluns'. An example of this can be seen by "Henry and Johnny were throwing sand at Percival

who was crying quietly again” (64) meaning the two boys believe they are allowed to do this and that the older boys have great influence over the ‘littluns’ as this behavior has been copied from Roger, earlier in the story.

Golding makes his novel come alive with a significant use of symbolism, physiological development, and general truths. His writing style is simple but the subject matter is deep. He uses a rather comparatively simple story to convey a weighty idea. In the *Lord of the Flies*, Golding’s language is neutral. However, it is simple and it is as if he is telling the story himself rather than writing prose. The vocabulary and sentence structure are simply and easy to understand. Golding uses a lot of imagery and symbolic devices. The entire book is symbolic of the nature of man and society in general as the island becomes a society metaphorical to society as a whole and the hunt at the end of the book symbolic of the war. A symbol Golding uses throughout the book is the conch. It represents authority and order. The person holding the conch had the power, and it created order and rules since when it was called, everyone had to listen. Another symbol is Piggy’s glasses. It symbolized knowledge and insight. While Piggy had them, he was able to give advice to the group, such as that of the signal fire. It was the glasses that created the fire. However, after the glasses are broken, the group loses what insight they had. The war paint is also a symbol. It symbolized the rejection of society. In a way, when they put on the mask of war paint, they took off the mask of society and revealed their true inner selves which were savage.

With his mastery of such literary tool as structure, syntax, diction, point of view and presentation of character, Golding allows the reader to easily relate to his characters and explore the novel's main theme that within a person there are forces of good and evil which must be controlled. Golding's skilful use of syntax is also quite common. He uses long periodic sentences when describing of the peaceful coral

island, shadowed with greens and purples, and shorter sentences when describing moments of violence or high tension. For example, for the first pig's death, the author uses dashes to create stress. During the sow's death, he uses medium length sentences, dissected by commas to form

shorter phrases. Towards the end of the novel, when Ralf is chased, commas are again employed. Here, Golding makes use of his shortest sentences, even using sentence fragments. He also uses shorter paragraphs. This particular use of syntax creates much tension.

Various scholars and critics have expressed their opinion in this novel. Most of them have explore the issue of tension between order and chaos in this novel. Regarding on the theme Mr. David Spitz says that tension between order and chaos is the ornament of this novel. He argues:

We are caught, then, in a pathetic dilemma: we cannot seem to do without force, and in this respect every society runs the risk of being oppressive; but we cannot do without justice, and in this respect force becomes not an end but a means, an instrument in the service of right. But the use of violent means tends always to corrupt the user and may well distort, and render unattainable, the desired end. Suppression even in the service of right is still suppression, and that, if not wrong, is but painfully right. So we seem to be back where we began. There is power, and there is authority; and how to bring them together in the name of justice whether of reason, revelation, or consent may well exceed, if not the imagination, at least the practical capacities of mortal man. (32-33)

Abusing of power began to injustice in the society. Power is for to maintaining the order in the society. When Power is under the bad person like, Jack it chaos in the

society. Power corrupts the man. When power is gain the people began to abuse. The person who have power he began to create the idea he says it's universally truth. story: whether political power or economic power should be given the higher priority. Along with Freud and Marx and Darwin, he banished Caesar; for there was no danger of external aggression based on previous status; except for Jack, who initially appears as the head of a group of uniformed choirboys, a relationship and a dress that are quickly terminated, the only significant sign of difference is that of age.

Similarly another critic F. C. Bufkin opines that Yet man has the power to choose; he has free control and free exercise of his will. That is to say he can accept the real freedom of truth or he can accept the false freedom of savagery. He advocates:

William Golding's *Lord of the Flies* is about evil; and it recounts a quest for order amidst the disorder that evil causes. Golding has said that the theme of the novel "is an attempt to trace the defects of society back to the defects of human nature. The moral is that the shape of a society must depend on the ethical nature of an individual and not Green suggests, man "cherishes his guilt, his fears, his taboos, and will crucify any saint or redeemer who offers to relieve him of his burden by telling the simple truth." Thus, as Green has shown, *Lord of the Flies* states that "it is man who creates his own hell, his own devils; the evil is in him." Such is the message of the *Lord of the Flies*, echoing its own lord of darkness in *Paradise Lost*. (29)

Man is the guidance of himself. He can create his own destiny. It's on the manner of man which way he chooses, order or disorder. Man cannot control the irrational forces because of the erotic psyche he deliberately chooses

disorder. Man, whether acting on the psychological, social, political, or Christian level, is most truly free when he is most truly disciplined. When law and rules, simultaneously the accouterments and the guardians of order, are discarded and the private, individual good takes control and precedence over the public, common good, things begin to fall apart, reason and common sense become baffled, and chaos ensues. Man, defying prescript authority, whether divine or mundane, becomes corrupt.

Likewise in the words of another critics Michael C Prusse, the main theme of Golding's novel is the truth about nature, the capacity for both good and evil, which permeates in his first novel. In this novel he documents the various thoughts that led to the conception of the narrative. He freely admits:

Lord of the Flies is an adventure story that carries a moral message: the purpose of the adventure is to serve as sugar coating, which is necessary to entice readers into learning their moral lesson. The novelist was moved by his experiences of World War II to think that mankind was incorrigible in its habits: man produces evil as a bee produces honey. He was struck by Ballantine's notion in *The Coral Island* - which evil resides outside its three protagonists and is present only in the savages and pirates that visit the islands. *Lord of the Flies*, according to Golding, describes the boys attempt at constructing a civilization on the island, which breaks down in blood and terror because the boys are suffering from the terrible disease of being human. (330)

The boy in the island follow disorder as bee produces honey. Ralph tries to produce creative forces whereas Jack destructs in the society. In this novel good thing is in declining phrase and bad things is in growing phrase. Before those boy entered in the

island we can believe in the perfectibility of social man; that a correct structure of society would produce goodwill; and that therefore you could remove all social ills by a reorganization of society.

Another scholar Craig W. Barrow also speaks that it is the dualism of rational and irrational forces which derived people to doing their deeds. So he strongly focuses:

Lord of the Flies was Golding's first published novel after four previous attempts. Set in the near future during wartime, the adolescent boys on Golding's island revert to atavistic tribal and later savage impulses in the manner of Jack London. The values that the boys have been raised by, the rationality of preparing for rescue, providing for shelter, and caring for the very young are nothing compared to their desire to hunt, to rule autocratically, or to kill a scapegoat. Ralph's Apollonian rationality is only preserved from the Dionysian hunters by the ironic *deus ex machina* of a warship and a uniformed officer. (31-32)

The familiar dichotomies of Golding Apollonian reasonableness and Dionysian feeling— are in part represented by the narrators and in the spiritual testing and measurement of person and class, in a time of real and metaphoric translation. The essential conflict in Golding is between scientific pessimism and what spiritual optimism science chooses to ignore.

Another scholar F. Dick Bernard argues Golding starts from what might be called the "island premise." All island literature is essentially similar in the sense that castaways can live either in harmony or anarchy.

In *Lord of the Flies*, however, it is a child who waters the dark bloom and brings another's evil to blossom. Although Jack chose the role of

hunter, Ralph specifies how he will play it: as Dionysian hunter. That particular role is foreign to Jack; he must rehearse it. Jack goes down on all fours, "his nose only a few inches from the humid earth" (61). He practices crouching, slithering, crawling; yet still he has not learned the part. What forces him to master the role and then play it to the hilt is Ralph's refusal to forgive him and the hunters for letting the fire go out. Ralph, on the other hand, cannot master his role because it is beyond his capabilities; he might be the president of a school club but not the governor of an island (29).

Self-multiplying ambivalence is the way Golding has chosen to illustrate his theory of evil. Although evil is indigenous to the species and impervious even to the waters of baptism, it remains dormant until the right set of circumstances activates it. Just when one thinks reason will prevent evil from occurring, reason breaks down because those supposedly endowed with it either fail to exercise it or are not as rational as they seemed to be.

Similar scholar Gabriel Prouse also explores the idea of tension on this novel *Lord of the Flies*. He explores:

The author of the book did very well in describing every little detail from the boy's freckles to the geographical features of the island allowing the reader of the book to really feel as if he were some sort of god looking down from the sky at the boys. There is always something going on between the boys; they either are in agreement or are arguing with each other. The author really tried to make this obvious through the story by describing the facial expressions, behavior and above all the use of realistic language. A group of boys on an island would not be dealing with each other by saying things like "Could you please

stop that, it is bothering me”, instead Golding uses phrases such as “Shut up” etc. to give the realistic element of the arguments and bickering of the boys. (23).

This is Golding’s rhetoric at it’s richest, but it works. The imagery of light and value moonbeam, pearls, silver, brightness, marble effect a transfiguration, by which the dead child is made worthy, his death an elevation. In terms of allegory, this sort of metaphorical weighting would perhaps be imprecise and deceptive; in terms of a symbolic novel, it seems to me a legitimate application of a skillful writer’s art.

Though most of the critics locate themselves around the tension between order and chaos in *Lord of the Flies*. This research explores and their effect to the life of the characters. Here the protagonist Ralph is trying to maintain the social order and in the opposition there is another boy Jack who is upgrading the chaos. A post-war British novelist William Golding’s *Lord of the Flies* is one of the best examples of tension between order and chaos. In the novel, a loss of control occurs, the evil within emerges and many children are killed. Much more than this story is being told and that a clearly focused and coherent body of meaning is crystallizing out of every episode *Lord of the Flies* enables the reader to comprehend that the "devil rises, not out of pirates and cannibals and such alien creatures, but out of the darkness of man's heart.

In *Lord of the Flies* pictures a group of innocent children, victims of plane crash, are trying to survive in a deserted island which resembles heavenly place and the reader expects them to live happily or survive by adults. At first they started applying rules and regulations, calling assemblies and electing a leader in order to prevent chaos and disorder. William Golding uses *Lord of the Flies* to teach us that the most dangerous enemy is not the evil found without, but the evil found within each of us. Man has both good qualities and faults. He must come to control these

faults in order to be a good person. In the novel *Lord of the Flies*, William Golding deals with this same evil which exists in all of his characters. Golding tries to teach us and warn us of the evil nature of mankind. He says through the book that we are evil and that it is only society that keeps us from committing crimes. After the time of World War II the writing is created by surrounding the War movement. The War effects and its tension between Order and Chaos were envisioned by the theory New Historicism.

New Historicism is a theory which emerge in the late 1970s, rejects both traditional historicism's marginalization of literature and New Criticism's enshrinement of the literary text in a timeless dimension beyond history. New Historicism can tell us something about the interplay of discourse, the web of social meanings, operating in the time and place in which the text was written. Traditional Historicists argue that what was happen? And New Historicists argue that how it was happen? New historical writings focus is on how the literary text functions itself as a historical discourse interacting with other historical discourses: those circulating at the time and place in which the text is set, at the time the text was published.

According to F.R. Ankersmit the disagreement between the old and new historicism is merely empirical for two reasons. In the first place, why would the old historicism necessarily be incapable of doing justice in one way or another part to the conflicts, tensions, and frictions of the past? Stephen Greenblatt's new historicism marks a new phase in literary history and that historians of literature dealing with the writings of Shakespeare and of his contemporaries can learn a great deal from it.

J.Hiller Mills views those new historicists, while they reject the notion that a text is self explanatory (i.e. New Criticism), they do appear to believe in a text. The New historicist would claim that history itself is sufficient to establish both text and the questioning substructure. Another critic JR Ben Ross Schneider views that new historicist "claim that history itself is sufficient to establish the text".

New Historicism views that in other words, texts or phenomena cannot be analyzed in isolation, outside the historical process. They are determined in their both form and content by their specific historical circumstances, their specific situation, time and place. In the same way, the culture in which New Historicism situated literary texts was itself regarded as a textual construct. Hence, New Historicism refused to accuracy any kind of unity or homogeneity to history or culture, viewing both as harboring networks of contradictory, competing and unreconciled forces and interests. New Historicists have been profoundly concerned not only with situating literary texts within power structures but also with seeing them as crucially participating in conflicts of power between various forms of social and political authority.

Tension is a situation in which people feel aggressive or unfriendly towards each other, and which may develop into conflict or violence. Tension is a situation in which different forces elements, influences, etc are in opposition in each other. New criticism scholars used tension as a tool to make text organic unity. The idea about Tension has been appearing in politics, economy, art, and in literature. Order is the state that exists when people obeys laws, rules or authority. Chaos is a complete disorder or confusion. The situation after the World War second was in completely disorder. There was no Rule of law. The government system order was swallowed by the War. People were in dilemma. Chaos began to strengthen than order. The situation after the World War gives trauma to the people. Golding also participated in the Second World War and he saw the destruction of the War and it's effects.

This conflict represents the conflict between the civilizing impulses of Ralph and the barbaric instinct of Jack. This conflict was heightened with the intention of Ralph-hunt by Jack so as to present the head of Ralph to the "Beast" as a gift, and once again mobocracy prevailed. He has sort of a triangle-type thing going on

between Ralph, Jack and Piggy building up the tension until Piggy's death and beyond that Golding's use of realism in the story is the key element and tension-builder. Without it the book would have just been a manual of how to behave on an island full of boys. Rules and Authority can provide a lawful outlet to the wild instincts of a man. But sometimes this order also fails to curb the externalization of that evil; the background of war is a tricky representation of this assertion. Ralph wishes for a sign from the world of grown-ups the World where legal statutes and civilization were considered to be the role model for the children. What Golding wants to acclaim is that the world of grown-ups was no more different than the world of children, for in spite of all their rules and codes the adults were failed to offer a perfect resistance to the expression of innate evil of man ,so what model children could have followed to give a better show-off. This is the notion which made the army officer embarrassed; he could not believe that the British boys could fall to such a depth of savagery and atrocity of killing. Finally this study aims to show the tension between order and chaos after the World War II.

II. Textual and Contextual Analysis in *Lord of the Flies*

William Golding on his novel *Lord of the Flies* dramatizes the tension between order and chaos, that is to say after the War how societal system became chaos. The War is also responsible for the boys crash landing in an island in the first place because an enemy aircraft gunned down their plane. The people began to disrespect towards the government. In this novel especially there are two different characters where each of them represent order and chaos. Ralph, the protagonist, who represents order and leadership; and Jack, the antagonist, who represents savagery and the desire for power.

By the twentieth century there appeared a big challenge to the basic premises of philosophy and human rationality. People wanted to reliance on the feeling and intuition rather than one reason. The dethronement of reason and glorification of the irrationalism culminating in Nietzsche's remark about irrationality that man must understand the life, which is replete with cruelty, injustice, uncertainty, and absurdity is not governed by rational principle. The movement of behavior among the boys on the island attaches with this principle of irrationalism in Golding's *Lord of the Flies*(1954). With their movement from rationality to irrationality, the group of school children gradually becomes the true example of tension between order and chaos.

The rational aspect begins with Ralph's concept of their need of looking after themselves. Ralph evaluates "there are not any grown ups. We shall have to look ourselves. We saw no house, no smoke, no foot print, no boat and no people. We're on an uninhabited island with no other people on it" (30). When the conch was found, that becomes the symbol of social order, civilization and rational faculty of functioning. With the relation intention Ralph conducts the meeting using the conch and says,

Listen every body. I've got to have time to think things out. I can't decide what to do straight off. If this is not island we must be rescued straight away. So, we've got to decide if this is an island. Everybody must stay round here and wait and not go away. Three of us, if we take more we'd get all mixed and lose each other-three of us will go on and expedition and find out. (20)

On the island the conch becomes the tool of handling meeting and creating the order among the boys and the hope of a possibility of rescue. With that instrument Ralph strengthens the rational among the boys saying, "There's another thing we can help them to find us. If a ship comes near the island they may not notice us. So, we must make smoke on top of the mountain. We must make a fire" (39). Moreover, making fire (smoke) is Ralph calculation, which is his manner of making a rescue possible. But the disarray Jack, the representative character of irrational facility of human, gradually maintains his domination over rational state of island. When Ralph conducts further meeting stating: "I got the conch – Just you listen- The first thing we ought to have made was sheltered down there by the beach. It wasn't half cold down there in the night" (45), Jack undermines him remarking that there is no place of the conch in the island. Jack says, "we don't need the conch anymore"(110).

Good and Bad aspect or in another sense rationality and irrationality are two sides of human heart. *Lord of the Flies* (1954) is a true example of justification of this idea. According to Golding man by nature is ever longing to commit crimes and violence if he gets freedom from the civilized norms and values. He in the 'introduction' to *Lord of the Flies* says, "the world is not reasonable place we are lead to believe and that all power corrupts and that one has to leave with the darkness of human heart".(7). By nature human being is gifted with both good and evil. Time and again irrational part (evil) tries to overpower the rational aspect. The real nature of

human being is that anytime human can violate the created norms and standards.

Golding further remarks that “the world should restore principles in an unprincipled world, restore belief in a world of disbelievers”(10).

The microcosmic world of the island is a representative world of a general microcosmic one with all the representative characters and the event. The world of the boys on the island demonstrates that good and bad can exist side by side in the very heart of human being. With the abrupt crash of the English boys on an unanimated island, partly in the earlier state. They followed their earlier system or civilized norms and values but gradually, the hidden human dark impulses occurs to be dominate. The violent character Jack with his some followers with their odd patterns of behaviors, traced the path towards the bloodlust path and savagery from humanity and innocence. This side of Jack’s behaviors shows that man is ever eager to commit crime and brutal deeds and is tempted towards the adaptation on the darkness of human heart. Jack like characters in the novel become the clear examples of such aspects. Jack’s speech gives the very nature of destructive aspect of human conscience.” why should I be Jack? I am merridew” you are talking too much shut up fatty. I ought to be chief (42).

With the irrational nature of human beings they are ever longing to act negative deeds more than follow system and standard. Jack fulfills this assignment in the novel. His speeches with his tribes “ Kill the pig Cut her throat Spill the blood” (72) and his remarks “ you should have seen the blood” (74) are completely out of the track of social constructed norms and systems under the leadership of Ralph. As the description picturizes, Jack stands up as he says this” you needed meat,” the bloodied knife in his hand. The two boys face each other. There is a conflict between the world of hunting fierce exhilaration, and killing; and there is the world of longing and baffled common sense. The common sense is dismissed by the actions of Jack.” Jack

transferred the knife to his left hand and smudged blood over his forehead as he pushed down the plastered hair”(75). Jack having such apparent behaviors is penetrating the inner human irrationality. Ralph and his followers also do have irrational impulse though in less degree. This indicates that nobody can be free from that irrationality. Only with strong restriction, Ralph and Piggy succeed to remain under the boundary of rationality. The hidden darkness of human heart that may be shown for time being becomes obvious example with Kurtz, Conrad’s principal character in *Heart of Darkness* (1949), Kurtz becomes European Colonial representative in African state Congo. The underlying human dark heart or rottenness of one’s inner conscience is proved with masked Kurtz’s ultimate speech” The Horror – The Horror”(392).

Through the novel *Lord of the Flies* Golding puts forth the question: what would happen if a group of young school boys are stranded on a tropical island, with only least possibility of grown-ups’ care? The innocent school boys who gradually trace the path of animalistic actions like paintings bodies and longing for killing or hunting until the arrival of Navel officer. Like Conrad’s rottenness of human heart, which is ruling everywhere, if the moment’s gets chance, human becomes ready to commit any heinous crime. In *Lord of the Flies* rottenness rules: in society and the human heart. Here a group of English boys’ plane crashes on an island, where they promptly degenerate into savagery. Both society and the soul are revealed as fundamentally corrupt.

The defected social pattern of boys on the island is the defect of human nature of darkness. Golding’s concern with imperfect nature of man is reflected in such allegorical novel as *Lord of the Flies* which is an attempt to trace the defeat of society back to the defeat of human nature. The boys of the island possess the hidden dark heart so that cultivating this aspect they adopt killing and destruction that ultimately

leads towards the conflict or tension. The arrival of Navel Officer becomes too late at the critical hour of Ralph who has been haunted by Jack's tribe. With the officer, Ralph weeps for loss of innocence, the darkness of man's heart, and the fall through the air of the true, wise friend called Piggy the only intellectual source on the island. This very extreme stays is the clear indication of full implication of irrationality by rejecting the rational faculty. Irrational impulse never thinks other's suffering and loss rather it intense to fulfill its passion. Jack fully exercises his impulse by breaking Piggy's glasses, converting all innocent boys into his hunting camp and leading them towards the destruction Simon and Piggy.

Furthermore the fact appears that the so called human values and civilization is due virtue of ample guidance and support otherwise the evolution of irrational faculty and replacement of barbaric work with satanic impulse is inevitable, everywhere and in every aspect of human operation. Regarding the civilizational aspect in Golding's novel Gina Macdonald remarks, "William Golding's novels are unique, fabulist inversion of traditional perspective that explore the human nature and its veneer of civilization to suggest that man's intellectual past is darkly linked to our present" (288). This aspect of human is reflected a lot in Golding's best book *Lord of the Flies*, its frame has no doubt, being in part due to its pessimistic vision of human nature inherently violent, reflecting the mood of the post-war and post Hitler years; it also epitomizes mid twentieth century disillusionment with nineteenth century optimism about human nature.

The gradual development of complexities among the boys on the island spread the circumstances to have strong savage society rather than a noble, civilized one. Ralph's group gradually gets isolated and uprooted while Jack's tribe, with unique existences marches forward on the arena of Island. Golding incites us to think about budding humanity and inhumanity through the island's situation. Basically in human

impulse that is apparently with Jack's group controls everything. Jack follows the unique pattern of existence that leads towards the formation of savage gang. The narration gives account of such movements:

Jack crouched with his face a few inches away from this clue, then started forward into the semi- darkness of the undergrowth. His sandy hair considered ably longer than it had been when they dropped in, was lighter now; and his bare back was mass of dark freckles and peeling sunburn. A sharp stick about five feet long trailed from his right hand, and except for a pair of tattered sharps held up by his knife-belt he was naked. (48)

Jack becomes an expert in hunting and leads other innocent boys towards the savage exercise. "Jack planned his new face. He made one cheek and one eye-socket white, then he rubbed red over the other half of his face and slashed a black bar of charcoal across from right ear to left jaw" (66). Such out of track and animalistic practices gradually pave the way for the savage camp under the leadership of Jack.

The picture of children with the meaningless exercise gives them a savage identity. The description shows of them naked and carrying their clothes; other half-naked or more or less dressed. Moreover, Roger, the strong supporter of Jack remarks, "for hunting like in the war. You know-dazzling paint. Like things trying to look like something else" (79). The narration remarks this circumstance:

the chant was audible in the distance still wordless. Behind Jack walked the twin, carrying a great stake on their shoulders. The gutted carcass of a pig swung from the stake, swinging heavily as the twins toiled over the uneven ground. The pig head hung down with gaping neck and seemed to search for something on the ground. At last word of chant floated up to them across the bowl of blackened wood and

ashes .(72)

After that the savage group howls “Kill the pig. Cut her throat. Spill her blood” (72) as their slogan. Jack, the commander of the savage society, utters, “Look we’ve killed a pig we stole up and then – we got in a circle” (72). Now the mode of lives of boys has changed when Ralph asks about “you let the fire out” Jack responds “I cut the pig’s throat can I borrow yours, Ralph, to make a nick in the hilt?” (73). With that degraded pattern encroachment of savage rules all over the boys. The gradually fallen state of innocent becomes apparent. Robert Bertand picturizes the deflated social pattern of school boys:

Golding’s book tells in miniature the story of civilization, but in reserve, wrecked on a desert island in some future nuclear war, the boys try at first to rule their lives the sort of orderly representative institutions they have some memory of from back home, but they regress step by step to tyranny, superstitions, bloodlust and anarchy.
(206)

No doubt Ralph and Piggy, with their intellect and knowledge, try their best to set up a democratically run society but are unable to maintain it due to the savagery and terror rule under the dictator of Jack and his followers.

The leader of savage society on the island, Jack, with his full anarchic commandment conducts his genius exercises, Jack’s physical state in his inner impulse. His posture gives the description of a bloody savage beast. He stands up and says “we needed meat” with the bloodied knife in his hand. His dictatorship leads the lives of even innocent boys into savagery. The savage group is leading the hunt; their faces are painted, on their expedition to kill a pig. The civilization they’ve known is dropping away; like primitive man, they are being guided by their impulses, lacking in a law and order the descriptive explains:

A fire burned on the rock and fat dripped from the roasting big meat into the invisible flames. All the boys of the island, except Piggy, Ralph, Simon, and the two tending the pig, were grounded on the turf. They were laughing, singing, laying, squatting, or standing on the grass, holding food in their hands. But to judge by the greasy faces, meat eating was almost done, and some held coconut shells in their hands were drinking from them. (164)

This symbolic presentation of things gives the conversion of innocent children into the state of savagery. William Golding presents the blood-letting works of the boys in the future island. Finally the civilization of the island degenerates. From their state onwards the boys have no names but are simply called "The Savages." Their speech turns into like grunting and screaming of animals. More than this the gestures and manners of eating seem fully savage, a miniature of savage society. At the ultimate hour a fully savage society surfaces.

When the children fall on the isolated island with some blue print of civilization and Englishness, they begin to conduct orderly pattern of existences under the Chieftainships of Ralph. Ralph the representative character of social order or civilization, is always busy conducting the meeting and following the path to rescue. He says, "we're on an island. We've been on the mountain top and seen water all around. We saw no houses, no smoke, no foot print, no boats, no people. We're on an uninhabited island with no other people on it" (30). With such discipline and system Ralph becomes fully dedicated to call the meeting by blowing the conch, symbol of order and civilization.

During meetings he becomes fully dedicated to handle the group into appropriate pattern with English norms. Ralph further says, "And another thing we cannot have everybody talking at once. We'll have to have 'Hands up' like at school"

(31). He utters this to maintain the discipline among them. He conducts meeting with the Conch. “Then I’ll give him the Conch ‘that is what this shell’s called. I’ll give the Conch to the new person to speak. He can hold it when he’s speaking” (31).

Only alternative with the deserted children is to be rescued by any means. Ralph dedicates full for rescue so he indulges to conduct meeting to maintain the order among them and constructs the shelter and makes the fire, so that any ship would get information about their deserted condition. Ralph’s conducts meeting stating further, “We’ll have rules! Lots of rules! Then when anyone break them-“ (32). Ralph also points out, “the plane was shot down in flames. Nobody knows where we are. We may be here a long time”. Moreover, there came a rumor about ‘beastie’ on the island but Ralph remarks it is nothing “you couldn’t have beastie, a snake-thing, on an island this size. You only get them big countries like Africa or India”.(34). Through the medium of making fire along the path of conducting meeting he emphasizes on law and order. He also says, “there’s another thing, we can help them to find us. If a ship comes near the island they may not notice us. So we must make smoke on the top of the mountain. We must make a fire”(37).

The story of *Lord of the Flies* revolves around a question: is unshackled freedom a good thing? Golding’s obvious answer is the need of civilization, its rules, laws, and expectations. While Ralph personifies law, cooperation and democratic choice, it is Jack’s brute force and authoritarian rules that create chaos on the island. The very action of need of civilization on the island has been challenged by many conflicts between the two forces. The main conflict is between Ralph and Jack, the antagonist. Ralph fights to maintain order, while Jack seduced the boys into anarchy. Jack commands the innocent boys, “ Look! we’ve killed a pig- we stole upon them- we got in circle”(86). The second conflict appears between boys and nature. The boys must struggle to stay alive, and struggle against an imaginary beast. *Lord of the Flies*

addresses the idea that evil is inherent in man's soul, that the defeat in our society can be traced back to the defeat of human nature. The need of civilization is to maintain a valid stand. Contrary to the belief that man is inherently good, and that society is evil, the novel shows that society is needed to keep the evil off man. Again, it is very concept of civilization that separates man's from animals and makes him think, and when that civilization disintegrates man's identity slips away. Jack and his dedicated hunters are on this path. The evil aspect flourishes by dominating the human manner and civilizational norms. The traumatic condition of English school children who had a set of civilizational disciplinary pattern has been rubbed with the lack of ample guidance and care. Thus, the state on which boys now are in tension. In such plight children of Ralph attempt to maintain to order and appropriate norms among them. But Ralph's effort seems weak, "I'm calling an assembly with the conch. I'm calling a meeting even if we have to go on into dark. Down on the platform. When I blow it now" (80).

For Golding human nature originally wishes to commit crime and destruction since evil is inherited with everybody. Thus social rules, civilization, order and standard should be maintained and followed for good conduct. Rousseau's remark is that everything should be done on the basis of free human will. Man's existence in nature is far better than confining within social restriction. The novel *Lord of the Flies* also deals with Golding's strong philosophy. Had there been ample restriction or check and balance on the behavior of especially Jack and his devotees there would have not such degenerated condition. No doubt Ralph with the guidance of Piggy, a resemblance of an intellectual impulse of man, did his best to maintain order and human standard. Thus, he calls assembly or asks to make a shelter or makes fire but evil aspect overpowers his ample effort. Such situation in the deserted island marks the way of conflict or tension from the civilized boundary. If all the boys follow the

pattern of works according to the idea of Ralph, perhaps they would not turn into savages. They will be saved from making chaos in the island.

The deserted group of English school children begins with the establishment of democratic system by electing Ralph as their leader. But the gradual twisting issue on the pattern of leadership creates the rigorous conflict between two camps represented by Ralph (Democratic) and Jack (Fascistic) aspects. The long-term conflict between these two forces gradually dismisses the strong stand of democratic system. The immediate aftermath of the fall of children: the battle gives birth to fascism under the leadership of Jack. The space under the palm trees becomes full of noise and movement. At once the crowd sways towards the island and goes following Jack. When Jack conducts his fascism and authoritarianism he leads the followers to savage behaviors. The acts of killing, dominating and destructing are major aspects of savages. The description pictures "they found the likeliest path down and began tugging at the dead wood. And the small boys who had reached the top come sliding too till everyone. Most of the wood was so rotten that when they pulled it break up into a shower of fragment and woodlice and decay" (38). The outward decay traces with the rottenness views that represents the void of mercy and civilizational deal with the fascist camp. On their marching the mountain they chant: One! Two! Three. Moreover, there regular slogan while they participate in hunting pig appears as "Kill the pig! Cut her throat! Spill the blood!" (72)

Such brutal exercise of authoritarian rule conducted under the leadership of Jack dismisses Ralph's democratic mission. Gradually, Piggy, Simon and ultimately Ralph become the victim of that exercise. The appearance of fascist impact on the island gets its rapid movement that results as a state of disorientation, dissolution, dislocation and disparity among the boys of same culture. Actually speaking, fascism that has occurred is in response to the post-fallen society of island being this

disoriented with the spiritual originality. No doubt, the element of fear on the island in the name of beast gave birth of occasion that further enhances the possibility of increasing fascist movement.

Jack, the creator and director of that camp celebrates that elements with golden opportunity. He always delights in destruction and killing, “We want meat, well we have not got any yet” (51) he remarks. Jack likes panting faces. He states, “for hunting. Like in the war. You know dazzle paint. Like things trying to look like something else –like moth on the tree trunk” (66). With opposite intention Jack is no longer under the democratic system organized by Ralph. Rather he discounts the value of the Conch saying “the Conch doesn’t count on top of the mountain, so you shut up” (42). No doubt, with pretension Jack agrees with Ralph’s mission. He says, “I agree with Ralph. We’ve got to have rules and obey them. After all, we’re not savage. We’re English; and the English are best at everything. So we’ve got to do the right things” (42). This testimonial speech of the dichotomy between appearance and reality further gives the account of almost all the boys converted into savage, by giving away past civilizational deal and socio-cultural pattern.

The presence of Jack’s authoritarianism and development of brutality dismantles the democratic structure. Ralph conducts Democratic structure. Democratic pattern, conducts by Ralph, still hoping to accomplish different missions:

We decide things. But they don’t get done. We are going to have water Brought from the stream and left in those coconut shell under fresh leaves So, it was, for a few days. Now, there is no water. The shells are dry People drink from the river. (85)

On the contrary, such pattern of development is no longer applicable with authoritarian mission of Jack. Like Beat School members of 1950s America, Jack and his supporters are entangled into savage works:

The sow fell and the hunters ate her. This dreadful eruption from an unknown world made her frantic; she squealed and bucked and the air was full of sweat and noise and blood and terror. Roger ran round the heap, prodding with his spear whenever pig flesh appeared. Jack was on top of the sow, stabbing downward with his knife. Roger found a lodgment for his point and began to bush still he was leaning with his whole weight. (149)

Now they all entangle into such works, fully careless to the process of how to be rescued. What can the miserable Ralph do? When he informs Jack about reality of rules there is conflict. "Jack! Jack! The rules! you are breaking the rules." Jack responds "Who cares." Ralph further assumes "the rules are only thing we've got" (99). The rapid movement of such disparity gives fuel to elongate the authority of Jack. He adopts primitivism, rituals and animalistic impulses. With the domination of Ralph's system of existences, Jack had fully exercised his free will being carefree to social norms and long-lasting future.

On the part of Jack's fascism, the picture of island's life with the maximum implication of irrationality and its encroachment over rationality becomes predominant. It makes us aware that there is limitation of reason: reason cannot solve every problem. With the full centralization of power and vitality Jack establishes his authoritarianism. He commands Ralph and his group to be uprooted. The situation is illustrated as follows:

Something boomed up on the red rock, and then the earth jumped and began to shake steadily, while the noise as steadily increased. Ralph was shot into the air, thrown down, dashed against the branches. At this right hand, and only feet away, the whole thicket bent and the roasts screamed as they came out of the earth together. He saw something red

that turned over slowly as a mil-shell. (215)

Jack's group is fully committed to destroy Ralph since Piggy and Simon, the followers of Ralph, have already quit. With the encroachment of savage group to destroy him, Ralph tries his best to be saved. His predicament illustrates: "he laid his check against the chocolate colored earth, licked his dry lips and close his eye. Under the thickets, the earth was vibrating very slightly" (220). In such confinement with fear and trouble Ralph has to exist and be rescued. The very dangerous situation the domination of Jack's fascism heightens altitude and sweeps all the levels of rationality. Jack's posture makes Ralph run for his life:

His legs straightened, the screams became continuous and foaming. He shot forward, burst the thicket, was in open, screaming, snarling, bloody. He swung the stake and the savage tumbled over; but these were others coming towards him, crying out. The roar of the forest rose to thunder and tall bush directly in his path burst into a great fan-shaped flame. He swung to the right running desperately fast. With the heat beating on his left side and the fir racing forward like a tide. They were running, all crying out madly. He forgot his wound, his hunger and thirst, and became fear, hopeless fear of flying fast rushing throat the forest towards the open beach. (222)

Ralph is facing such critical hour actually denotes the difficulties faced by democratic and rational system when attacked by fascism. *Lord of the Flies* gives the true account the domination of anarchic forces to democratic one. The domination leads the eventual social conflict and downward mobility. German historian Kurt Sontheimer concludes:

Nothing is more dangerous in political life than the abandonment of reason. The intellect must retain, the controlling, regulating force in

human affairs. The anti-democratic intellectuals of the Weimar period betrayed the intellect to 'Life'. They despised reason and found more truth in myth and in blood surging in their veins. Had they a little more reason and enlightenment, these intellectuals might have been better where their deal was leading them and their country. (qtd. In Perry et al. 726)

Likewise, *Lord of the Flies* can be assumed the microcosm of the western civilization. If Ralph's democratic system and rules were further adopted with adequate reason they would have not been the savages. They would have easy access to rescue before they reverted into conflict or tension.

The existence of democratic norms as intellectual faculty slowly erodes with the fall of group of boys. Among them the notion of existing themselves becomes a major problem. Sudden idea about the future rescue from that island's deserted situation occurs with the agreement of all boys to elect Ralph as their leader who operates every function on the guidance of his closest friend Piggy, the representative figure of intellectual faculty. The reason guided aspect is oriented with him. Ralph has to adjust his values with the guidance of Piggy's intellect. Ralph's chieftainship and his manner of conduct is guided by intellect. He, with the means of making fire or shelter calling assemblies time and again, tries to maintain the order. Ralph then says, "and we waste time, rolling rocks and making little cooking fires. Now I say this and make it a rule because I'm chief. We won't have fire anywhere but on the mountain ever" (87).

Ralph's keen intension of continuing fire on the mountain gets gradual disturbance. The narration illustrates, "the fire was dead. They saw that straight way; saw what they had really known down on the beach when the smoke of home had beckoned. The fire was right out. Smoke has dead; the watchers were gone. A pile of

unused fuel lay ready” (71) The dying fire signals the problematic situation of intellect because with intellectuality Ralph had planned to set fire for the intention of being rescued. The crashed Conch or dying fires are challenge to the rational faculty. With the domination against rationality Ralph gets in painful condition. His light becomes apparent with the following description:

He found himself understanding the worrisomeness of this life, where every path was an improvisation and a considerable path of one’s walking of life was spent watching one’s feet. He stopped facing the strip; and remembering that first enthusiastic exploration as though it were part of a brighter childhood. He lost himself in amaze of thought that were rendered vague by lack his words to express them. (81)

Ralph in that tiredness, confusion and dilemma feels endangering his systematic mission for the rescue of the children from that fallen situation. Another critical condition that symbolizes the endangering intellect appears with the loss of Piggy and Simon like figures. Piggy, the representative of scientific or reasoning faculty, gets extinct due to the brutal exercise constructed by savage group Moreover, the visionary potentiality represented by Simon is also lost. Only Simon knew the reality of beast but couldn’t exchange with each other. This lets the island’s world elongating with fear and horror, destroying the island’s social structure and endangering the life of Ralph. On the side of intellectuality all the sources are already damaged. Savagery gets flourished paving the way to social tension of almost boys.

Furthermore, how to be saved from the encroachment and attack posed by savage group becomes the major problem for Ralph. The description narrates, “the world, that understandable and lawful world, was already slipping away. Once there was this and that; and now-and the ship had gone. The conch was snatched from his hand and Piggy’s voice shrilled” (98). The notion of being rescued becomes out of

track. Since fire gets dimmed, Ralph utters, “if I blow the Conch and they don’t come back, then we’ve had it.

We shunt’s keep the fire going we’ll be like animals. We’ll never be rescued”(99)With the rapid domination of brutal power over intellect and reasoning faculty, the inevitable tension from the social standard of English hood becomes a reality. After the fall of the children effort of union under the reasoning faculty with norms and values and social doctrine is conducted. It is conducted by various assemblies with the implication of the Conch and making fire and shelter. But that becomes too limited. The destructive aspect dominates the social rules and regulation, disciplines and humanity. In place of humanity the evil aspect of human being surfaces beneath the leadership of the Jack. Because of that children move towards inevitable destruction, decay and degenerated subsistence. As injustice, bloodshed, power exercises, ignorance, darkness, violence replaces liberalism, humanity, helpfulness, justice, nobility and civilizational functions, the destruction and conflict or tension becomes wide spread.

The situation under which conflict of children takes place is serious, violent and bizarre. The related pattern of decline and destruction happens on the island. The organism, norms, patterns constructed on the basis of previous social ray of civilization and values gradually extinct. So loss and conflict or tension from the past stage seems to prevail. Due to inevitability of evil domination with all round suitable environment the symptoms of social disorder are already seen. The ruin civilization and dying systematic structure become clear with the ultimate condition of the boys. Jack remarks, “you got to join the tribe? (202). Jack snatches one of the few spears and pokes Sam and states, “what do you mean by spears? What do you mean by not joining my tribe? (224). No longer can intellect, reason guide anybody under the prison house of domination constructed by violence.

In *Lord of the Flies*, William Golding wants to portray the human destructive nature and comments upon the negative impacts of war in human thinking. In the novel Golding is able to emphasize the brutal destructive effect of human action into the social discipline structure. Being modern novelist, William Golding's wants to show men crisis and the dark hidden stream of human nature, basically through the behaviors of Jack and his followers. Golding, through *Lord of the Flies*, not only indicates the conflict among the children on the island but also indicates the more evil deeds of post-war men. Throughout the novel he is able to show the modern man's instinct, which is cruel, snobbish, proud, selfish, violent and sinful through the behavioral exchange among the plane crash children. Moreover, with the behavior of English school children on the island, we can assume that civilized men are more corrupt.

When the carefree children get ample occasion to exercise their destructive nature there surfaces great conflicts and complexities among them. The ultimate stage reflects conflict or tension. The microcosmic islands world represents the world of two opposite forces disputing each other to be dominant. Ralph becomes the representative figure of democratic camp along with Piggy other innocent boys where as Jack, a representative leader of tyrannical or destructive force together Roger and other followers. The gradual rise of two camps into two different directions gives way to complexity on life of island. Jack wants to have killing and blood says, "I was choosing a place. I was just waiting for a moment to decide where to stab him. You a pig's throat to let the blood out, otherwise you cannot eat the meat" (29). He becomes crazy for blood and killing where as Ralph, through participated with Jack, wants to have order and system for the rescue. He says to others, "this is our island. It's a good island. Until the grown ups come to fetch us we'll have fun." (45)

The two opposite forces directing in two different directions create

complexities. The Conch that was maintain as the social system and civilization losses its significance with Jack's speech, "the Conch doesn't count on top of the mountain". The story traces the loss of order and civilized restrains, man's evolution into savagery as the boys revert to their primitive selfish selves, beset by anger, fear and superstition, swept by blood. Their struggle becomes a battle of adult proportion between intelligent and the irrational, the human and the bestial. The clash of such disunited complexities leads the existence of innocence boys into savagery. Gradually the pas order, civilization and system of islands life get disorder.

From the normal point the contradictory phases of the camps represented by Ralph and Jack, lead the island's existence towards decayed and degenerated stage. Ralph is concerned about the issue of rescue. "I thought, you saw a ship" but Jack is against such rescue. Rather he remarks, "We could steal up on the paint our faces so they would not see perhaps surrounded then and them." Again Ralph remarks "I was talking about smoke! Don't you want to be rescued? All you can talk about pig, Pig, Pig!" (55) "And I work all day with noting but Simon you come back and don't even notice the hunts !" (55). In term of opinion and actions Ralph and Jack seem moving to completely opposite direction, which brings the complexities to maintain the unity. Making shelter and smoke are, according to Ralph, sources of existences and further rescue but carelessness about these entities by Jack's gang lengthens the complexities that culminates to tension. The communication gap between two sides on the island is another catalyst to engulf the disparity. The situation clarifies, "Ralph and Jack walked alone, two continents of experience and feeling, unable to communicate" (56). Ralph wishes for shelter whereas jack for a pig. "if I could only get a pig! (Jack says) "I'll come back and go on with the shelter" (56).

Both of them look each other, baffled in love and hate. Such disparity never provides the chance of mutuality and instigation; rather it paves way for disintegration

and distinction. Ralph scolds the hunters; they should have helped him instead of playing games. Making pig-dying noise', the tribe, in willing excitement, would pretend to kill a pig, represented by one of the littluns'. Ralph among Piggy and Simon as his only friends, feels more and more isolated. He blows on the conch to call a meeting, still hoping to organize for a survival and rescue. Then expresses his sadness, "things are breaking up" Ralph says " I don't know why" (114).

His follower, Piggy, questions Ralph by taking the conch "what are we? Humans? Or Animals? Or savages?" Ralph's still charges Jacks' interruption "you're breaking the Rule"(114). Such disparity in each and every dealing between two camps of boys leads to the climax of destruction.

The lack of coordination and agreement among the two groups nurture the environment that glorifies the state of destruction, uprootedness and downward movement. The allotted time scheme in the novel shows enough occasion for the boys to revert in to savagery. From the beginning there appear a number of conflicts between two groups of children. Ralph group supports love, Jack group hate; if the former adopts democratic path the latter anarchic. Each and every phase of actions and reaction reflects those disparities that enhance complexities, which becomes real fuel for the conflict or tension of children from the socio-political and cultural standard. The presence of contradiction in the behaviors among boys becomes the real cause of their regress in savagery.

The situation in the island shows the rootlessness and alienation of democratic aspect with the gradual evolution of anarchic and brutal force. The ultimate distinction appears to the degenerated among the group of school boys on the pacific island. Ralph's aloofness and endangering essential situation by the end of novel supports that aspect clearly. The boys who are following Jack with savage actions are already uprooted from the English pattern of existence and social manners. Ralph who

still tries his best to maintain that order and civilization structure gets into great troubles:

The cries, suddenly nearer, jerked him up. He could see a stripped savage moving hastily out of green tangle, and coming towards the mat where he did a savage who carried a spear. Ralph gripped his finger into the earth (220).

Such are the dangerous situation on which Ralph has to exist, saving himself and his friends from being savage and rootless being. The disobeying of young children appears with their fall on an uninhabited pacific island by gradual shifting towards animalistic behaviors, forgetting past school disciplines. Ralph, the main character of V.S. Naipaul's *The Mimic Men*, due to dismantling his name and mimicking other, represents a rootless and alienated figure.

Historically observing, the twentieth century universe no longer seemed an orderly system, an intelligible whole, but something fundamentally inexplicable. Moreover, the human nature, too, seemed intrinsically unfathomable and problematic. The island state also shows the picture of Ralph, Piggy like intellectual faculty being problematized, undermined so they feel alienated. Even Nietzsche's pinion about contemporary situation strengthens this concept: "disintegration characterizes this time, and the uncertainty: nothing stands firmly on its feet or on a hand in itself. Everything on our way is slippery and dangerous (qtd. in Perry et. al. 651). Similarly, the disparity between the behaviors of the boys rejects the agreement and established norms, social and relational order and ultimately proves the condition of rootlessness and alienation. There is no possibility of constructing social structural whole, full circle of humanity among the boys. The blockage on the path of exchange of manners and values and alienation becomes rampant among the deserted children. That makes them realize being socially degenerated.

Jack accumulates all the innocent boys in his favor and wages war against Ralph's concept of rescue and civilizational standard. Such aggressive war against natural pattern of rescue and protection in the island's lives become disorder. Several crises appear that directly challenge the path of normality. The fascination toward violence gives the nation of weakening of the democratic and systematic social life of island. No doubt, with power domination Jack and his tribe get victory over other innocent children and head toward tyrannical framework. The most of Littuns and innocent children support Jack's camp due to power impact when killing and fighting are assumed as celebration children want war or violence for its won sake. It shows that Jack's group grants and escape from the routines life and civilization clockwork. Historically, speaking, there was a movement when people assumed war as auspicious occasion as Jack and his painted followers do in the *Lord of the Flies*.

William Golding's *Lord of the Flies* gift the gradually drifting movement of boys towards violence so that the ultimate stage of celebration of war becomes the sole cause of disorder in English schoolboys from the English discipline and social norms. The moment Jack and his followers shift there separate pattern of existence then disparity widens:

A procession had appeared far down along the pink scree lay near the water's edge. Some of the boys wore black caps but otherwise they were almost naked. They lifted sticks in the air together, whenever they come to an easy patch. They were chanting, something to do with the bundle that the errant twins carried so carefully. (72)

Now, no attention is to be paid towards validity of assembly conducted by Ralph, neither construction of shelter nor making fire show that the possibility of being rescued would be possible. Rather the movement led towards war and violence, perishing the innocent stage of children and pulling in savages.

Among the boys Ralph has adopted Piggy's reason to conduct every operation. With Piggy's glasses the fire becomes possible to be lit due to encroachment of violence the glasses are snatched. When they deal with the fire another crisis crops up. Jack has no meaning of lighting it. Then to his surprise, Ralph goes to Piggy and takes the glasses from him. But with Jack's brutality they are broken down. With Jack's forceful commandment despising Ralph's conduct for order and discipline there comes the violence. Jack's intention is he says, "I cut the Pig's throat -." (79) Piggy, the character who possesses intellect, shudders at the thought of Jack as the chief. He thinks "If Jack was chief he'd have all hunting and no fire. We'd be here till we dead" (100). What can these two innocent and weak creatures do against powerful brutal exercise conducted under the leadership of Jack? Even Ralph expresses his helplessness. "We're all drifting and things are going rotten. At home there was always grown-up; please sir; please miss; and then you got an answer" (101).

With the lack of ample control and guidance of grown-ups and majority of brutal force, there appears the chance of drifting towards violence and celebrating war. If there were a good check and balance in the behaviors of the children possibly they would not adopt the means of violence and face decay. The transitional period of drifting comes when Jack undermines the significance of the Conch. He says:

Conch! Conch, we don't need the Conch any more. We know who ought to say things. What good did Simon speaking or Bill or Walter? It's time some people knew they've got to keep quite and leave deciding things to the rest of us. (110-11)

After such speech Jack longs to have Fort to maintain his domination. Jack becomes the representative of the new man who killed inheritor Piggy and Simon. Ralph gives the speech of chieftainship as, "I'm chief; we've got to make certain. Can't you see the mountain? There is no signal shoeing. There may be a ship out there. Are you all

off your rockers?”(134) Instead of playing attention towards the reason of Ralph, Jack give priority for his passion for violence and killing. Jack leads the way down the rock and across the bridge. Later with his leadership and exercise of painting they assume war as celebration.

Golding remarks the concept of war as the celebration in his novel, *Lord of the Flies*, with the subtitle ‘Gift for the Darkness’. The assembly used to be called by Ralph but now Jack is calling. He says, “I’ve called an assembly, because of lot of things. First-you know now, we’ve seen the beast. We crowded up. We were only a few feet away. The beast set up and looked at us. I don’t know what it does. We don’t even know it is”(138). Jack further remarks, “The next thing is that we could not kill it. And the new things is that Ralph said my hunters are no good” (138).

With such brutal ego Jack proceeds his action of violence, rejecting Ralph and Piggy’s opinion of being saved. Jack, now, prefers just hunting, eating, killing like actions than the tension about being rescued. Emphasizing the notion of war he complains about Ralph “He’d not a hunter. He’d never got us meat. He is not perfect and we don’t know anything about him. He just gives orders and expects people to obey for nothing” (139). For Jack violence, bloodshed, brutality like actions are real tools to life. Therefore to conduct his war celebration Jack questions, “Who thinks Ralph oughtn’t to be chief? Hand up whoever wants Ralph not to be chief?” (139). This challenge to Ralph’s authority leads further to Jack’s monopoly while he says “I’m not going to be part of Ralph’s lot. I am gong off by myself. He can catch his own pigs. Anyone who wants to hunt when I do can come too” (140). Brutal character Jack now seems fully conducting his tyrannical dictatorship giving more emphasizes to war and killing, rejecting the track of social orders, norms and civilization. He leaps down from the platform and runs along the beach, paying no need to steady fall of his tears, until he hides into the forest. Jack further sets his camps and declares

himself as the chief “we’ll hunt. I’m going to be chief” (146).

In that very dark still forest the boys are attached instinctively. They listen to the loudest noise of the buzzing of flies over the spilled guts. As the hunting gang they assume killing carcass a game for them. After killing the pig Jack commands other to carry over, “pick up the pig. This head is for the beast. It’s a gift” (151). The silence of the forest accepts the gift; actually beast fear was constructed by Jack’s power. The result of celebration of war gives very bizarre picture of the island. *Lord of the Flies* gives the description as “the forest near them burst into uproar. Demonic figures with faces of white and red and green rushed out howling. So that the Littuns fled screaming” (173). On the occasion of celebrating their war or killing Jack gives speech, just like a dictator evokes in front of mass of his followers. He commands, “listen all of you. Me and my hunters, we’re living along the beach by flat rock. We hunt and feast and have fun. If you want to join my tribes come and see us. Perhaps I’ll let you join perhaps not” (154).

The fascination towards destruction through massacre and brutality basically adopted by Jack paves the gradual path for conflict or tension from the previous state. Moreover, on the occasion of feasting Jack’s position becomes more significant. He says, “to-night we’re having a feast. We’ve killed a pig and we’ve got meat. You can come and eat with us if you like” (155). Here, Jack is inviting Ralph and Piggy to participate into feast of savagery. The level of innocence and order falls down when Ralph and Piggy participate to have meat. This way the hunter camp has conducted their war celebration.

The bizarre picture can easily be traced on the island where the full exercise of violent power is conducted. In the death of Simon, the murder of Piggy, the intellectual faculty on the island, and the near destruction of Ralph all lead the way to violence, destruction and ultimately tension between order and chaos. The

tension between the two instincts is the driving force of the novel explored through the dissolution of young English boys civilized, moral, disciplined behavior as they accustom themselves to a wild, brutal, barbaric life in the jungle. The ultimate from all actions is the social loss of standard and confinement under the doom of tension between order and chaos.

In conclusion, William Golding's *Lord of the Flies* describes the themes of tension between order and chaos. Before the World War II, it was believed in the perfectibility of social man that a correct structure of society would produce goodwill. The tension raises between the boys Ralph and Jack are two opponents where the first one leads to creative force while other comes a separation and tension raises high. Ralph wanted to use his mind into welfare works. His opposite Jack works for certain entertainment.

When the novel opens the island is in orders form. The boys are trapped in an island then they are trying to escape from there when it becomes impossible they elect the leader Ralph who wants to construct the society and make some rule. Another choir leader Jack also views that he will follow the rules but when the time moves on there comes a fraction. Jack disobeys Ralph's rules and also involves the boys in his groups Ralph followers make the hut for shelter but Jack's group break it. Ralph has ideas of making dire from Piggy's spectacle but Jack breaks that too. Jack accuses Ralph that he is man of words and not of action. Those group activities create the tension between order and chaos in an island.

III. Tension: A Result of the Socio-Cultural Milien

The tension of World War II along with the rapid development in science and technology and mass media pushed humans into a condition of tension between order and chaos. To claim that William Golding's manner of presenting the representative post war microcosmic world. This thesis has tried to raise the study is post-war society through the miniature of island's society of English children that has headed towards disintegrated and decayed state in the novel.

The introduction of the study deals with the idea that post war people are living in a problematic as well as very bizarre condition with the deep, negative impact of wars in every socio-cultural aspect. This situation in many instances has ultimately leaded to tension between order and chaos. In this novel the thematic analysis is possible only through the deep study of explanatory and linguistic implication in the representative society of boys on the island. The animalistic treatments among the boys basically with Jack and his some followers on the plane crashed island depicted in *Lord of the Flies*, apparently trace the socially tension that symbolically stands for whole post war Britain in general.

The analysis of the text reflects the breakdown of civilization standards and the social structures in the activities of the children. The textual analysis that begins with a brief synopsis of the concerned text has been meant only to approximate the meaning drawn from the novelistic world with the underlying symbolic situation of the real world.

The analysis has discussed the excerpts from the text so as to justify the claim of the condition of the post-war world's man. The postwar man has been presented through the setting of deserted island depicting socially degenerated English school children that reveals the unjust worldly situation of the post-war era. Moreover, some of the motives and symbols can also be interpreted lives adopted by the children of

the island in particular and by the people of post-war Britain in general.

Tension is fundamentally a determining factor for progress, since progress is always obstructed by crisis either in the form of mortality or chaos. When the established norms and values, which give a solid shape to form a society, are shattered certain under strained freedom, a society heads towards disorder and decay. This happens because the goodness and human and civilization fail to overcome the brutality. Thus, the comparison and contrast of the characters in *Lord of the Flies* has becomes the main method of analyzing the novel. There are a number of similarities and discrepancies among the characters, the undermining social values and system, rejection of social order and innocence. So, the apparent instances in *Lord of the Flies* are Jack and Ralph, man vs. nature basically.

Lord of the Flies aptly enacts such reality through the incomprehensive, destructive, brutal action of the boys on the island. The struggle, the civilization and democratic aspect, is represented by Jack's camp. Thus, *Lord of the Flies* even after six decades of its publication still haunts the readers with Golding's manner of presenting the reality of chaotic, post-war world with ample instances of symbols and dark images. In the specific pattern the novel depicts the social condition of the post-war Britishers. The claim of Golding's depictions of plight of modern man, with a chain of socio-cultural problems under the social standards, arises from this grim aspect. The values which our society supports no longer prevail, and that post-war man experiences desperate, ugly and meaningless social tension. Hence, the study concludes that Golding's characters always push social against social orders and values and heading themselves towards decay and chaos. The outside world has bestowed upon the boys a sense of morality and order, the danger of savagery remains real even within the context of that seemingly civilized society that has nurtured them.

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