

**Tribhuvan University**

**Intrinsic Deterioration: A Study of Symbols in Golding's *Lord of the Flies***

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**By**

**Lokindra Hari Bhattarai**

**Kirtipur, Kathmandu**

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**Tribhuvan University****Faculty of Humanities and Social Sciences**

This thesis submitted to the Department of English, University Campus, Kathmandu, by Mr. Lokindra Hari Bhattarai, entitled *Intrinsic Deterioration: A study of Symbols in Golding's Lord of the Flies* has been approved by the undersigned members of the thesis committee.

Member of the Research Committee

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\_\_\_\_\_  
**Internal Examiner**

\_\_\_\_\_  
**External Examiner**

\_\_\_\_\_  
**Mr. Chandra Prakash Sharma**

**Head, Department of English**

**University Campus,**

**Kirtipur, Kathmandu**

**Date:** \_\_\_\_\_

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### Abstract

*Lord of the Flies*, a novel based on the short life of a group of English schoolboys, makes a case study of human nature as it manifests itself in and according to different circumstances. Human nature, as the novel exposes, is inherently prone to exercising the wild and instinctual drives rather than the rational and logical capacities. The world of the children in the novel is representative of the adult world which is no better a place to live in if it were not for the presence of an enforced law, fear and reverence for God and a sense of ethics.

The setting of the novel is an island in the tropics lying somewhere between Addis Ababa and Gibraltar. The island itself is a veritable symbolic object, for it is suggestive of the world where there is the absence of law and order, of established norms and value system. The inhabitants of the island, the school boys, are surrounded by water, the primary element out of which all lives are supposed to have sprouted from. The children are divided into two groups: those who want to get out of the island and back to the adult society, and those who want to stay there hunting and sporting. The group of Ralph is rational while Jack leads all the savage to be boys. The activities of the boys stranded in the island prove that human beings have the power both to do good and evil, to be rational and wild. But the brighter aspects of their characters shine out only in a controlled environment. In an otherwise milieu the dark side gets the better of the good self. The schoolboys testify to this proposition.

Golding's prime aim is to present a bitter but realistic picture with the vision of human nature and also of the society and the world. Being a social critic and a student of human nature, Golding finds that human beings have animal instinct ingrained in their very bones from which they can never set themselves free.

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## Chapter One: Introduction

### 1.1. Golding on Human Nature

*Lord of the Flies* (1954) the masterpiece of William Golding (1911 – 93), is a highly popular novel produced after World War II. The novel exposes the horrors of World War II, which, as the novelist claims, can be accounted for only on the basis of some kind of innate human evil. The novel attracted many critics and readers alike, for it contains some insights as regards human nature in general, and the circumstantial nature in particular. It has given rise to multiple interpretations as a novel that is open to exegetics from various fronts chiefly owing to its employment of symbols. Also important is its didacticism, which makes comments on social, political and cultural morals. The novel is further engaging for its recounting of the clash between the reason and power, where reason is the capacity of mind to think, to make rational judgments, and power stands for the control over the people and the will to rule them.

Among many interpretations of the novel *Lord of the Flies*, the intrinsic deterioration of human nature is most practical and reasonable one. It completely focuses on William Golding's concern of exposing the evil and brutality of which human beings are capable. In doing so he dramatizes the problem of inherent brutality in the form of a moral fable. He presents a harsh but realistic picture of human world, where all the characters are symbolically representing the diabolical and satanic self in human animals. So he makes his characters stand as demons though they look deceptively good.

*Lord of the Flies* deals with man's instinct to destroy what is good, whether it is material or spiritual. Treating of cruelty, selfishness, and the yearning after power, Golding puts his viewpoint very clearly – evil is apparent everywhere, and is with difficulty held at bay, and good is almost impossible to achieve. Each of his novels is a unique fable for the

times in which symbolism plays an overridingly important part. Nevertheless, they are convincingly realistic, and his characters are feasible, even though they are forced by unnatural circumstance into unnatural situations. In the novel civilization is shown to be a mere veneer that cracks and splinters under the slightest pressure. But *Inheritors* (1955) most effectively illustrates his views that human beings were instinctive before Homosapiens developed and with them an all-destructive capacity for evil.

The title *Lord of the Flies* can, perhaps, be traced to the Jewish hierarchy of demons where there is reference to Beelzebub who is known as the Lord of the Flies, the chief representative of the false gods or the head of the evil spirits. The title, therefore, is appropriate to a novel, which, like a fable, conveys a moral that the world is not the reasonable place we are led to believe and that all power corrupts, and that one has to live with the darkness of man's heart. It is the philosophy to restore principles in an unprincipled world, restore belief to a world of disbelievers.

The framework of the external sense stems from R.M. Ballantyne's *Coral Island* (1957). Ballantyne's three English boys hunt not for sport but in order to eat: in Golding the school choir hunt solely for sport and the pleasure of killing. Jack resents at first the killing of a pig because of 'the enormity of the knife descending and cutting into living flesh: because of the unbearable blood'. In Ballantyne it is romantic: in Golding it is realistic. When Jack Merridew is told by a 'littlun' of a "Beast" that stalks the island by night he lets the rumour spread, believing that hunting will provide a means by which they could appease the supposed Beast by ceremony and sacrifice.

Many thinkers have their own category for brutality. Their divisions vary from one another. As for the present research, the following division will be functional use. The division talks of four kinds of brutality: innate brutality, brutality as action (karma), physical brutality and supernatural brutality.

Brutality cannot be separated from human heart. It is an inborn quality and capacity of human beings. Brutality is similar to evil, since both are opposed to rationality, nobility, and the goodness that humans as the noblest and highest creation of God should espouse. So evil is associated with absence of good, and of god. As soon as a child gets birth, evil influences him. In this context Thomas Hobbes, in his essay, "Leviathan" writes:

In human nature, we find three principal causes of quarrel or evil. First competition; second diffidence, thirdly glory. The first maketh the men invade for gain, the second for safety, and the third, for reputation. The first use involves to make themselves master of other men's persons; second, to defend them; the third, for trifles. (Abrams, 53)

According to Christian belief all men are sinners and all men have a potential for wickedness. Human history is not lacking in stories which tell us how torture-mongers vied with each other in the running the game of brutality, while the populace, into whose hand the bodies of the hapless victims were delivered, would close in upon their prey, and would so mutilate them as to leave no trace of their original form. The other self is the ego, the dark animalistic heritage each of us has, the lower nature that can develop into a monster of selfishness, brutality, lust and so on. It is this self humans are in perpetual conflict with in their struggle to retain their human and noble self. But as so often happens, the darker forces in them get the upper hand, and humans ultimately fail to live up to the expectation of their rational self.

According to ancient Greeks, both good and evil are the creation of God. In this context of the concept of evil, it would be relevant to what Paul Ricoeur has to say about evil. Examining the Greek way of representing evil in their myths he writes:

The manner in which the Greeks represented their own past to themselves and expressed their beliefs is the unique contribution of Greece to the thematic of



evil.. Greek philosophy was worked out in contact with myths, which are themselves interpretations, descriptive and explanatory exegeses of belief and sites relative to defilement. (39)

All encompassing brutality works as a real agent in Golding's novel *Lord of the Flies*. The novel is a clear example of how human beings bring evil consequences. The things like pride, will-to-power, desires, knowledge and above all civilization diminish human identity. In this context, it will clearly show that man is prone to brutal and evil and good is an occasional mask.

## **1.2. Review of Literature**

*Lord of the Flies* got immense popularity right after its publication in 1954. Many critics view the novel in various ways. Some of the critics find it to be a fable while others find it to be an allegorical story dealing with the various aspects of modern man. . By the same token, most of the critics find the novel a profoundly philosophical and symbolical one dealing with human instinct, predicament and nature that inherently lead humans to savagery from their primitive stage. The two Great Wars symbolize the economic depression of the 1930s' and degrading values of the human beings as a whole. These bitter experiences of Golding's life helped him develop pessimistic attitude toward human civilization. The historian and critic David Daiches appreciates the novel for its meticulous realism and symbolism. He writes:

Lord of the Flies is probably the most powerful English novel written since the war. It is the story told with meticulous realism and at the same time with visionary clarity that shows up everything as symbolic of a group of small children wrecked on a desert island degenerating into a society based on fear, violence and tyranny (1175).

The novel shows the meticulous realism and symbolism in the sense that the boys in the island do not hunt merely for survival as the characters in R.M. Ballantyne's novel *The Coral Island* do. In Golding's novel, the characters hunt for sport, entertainment and pleasure of killing that shows realism: humans do these activities in their effort to derive pleasure. Through an analysis the novel shows up everything as symbolic, of a group of small children wrecked on the island degenerating into a society based on fear, violence and tyranny.

*Lord of the Flies* is a deliberate attempt by William Golding to bring Ballantyne's *Coral Island* to probe deeper than Ballantyne into the core of human heart. It is a novel of boyish adventure. Golding has borrowed the external from Ballantyne's *Coral Island* published almost a century back in 1857. But the story in Golding's hand is not stereotyped but has an originality of design and theme. Kevin McCarron sees a large gap between *Coral Island* and *Lord of the Flies* on the one hand and similar gap between H.G. Wells's 'The Grisly Folk' (1921).

*Lord of the Flies* is a 'rewriting' of R.M. Ballantyne's *The Coral Island* (1858) just as *The Inheritors* is a 'rewriting' of H.G. Wells's 'The Grisly Folk' (1921)...When Golding rewrites these earlier texts he is also criticizing these assumptions and values. While Golding's first novel is a grim rejoinder to Ballantyne's Victorian optimism, his second re-evaluates the slightly different types of optimism found in the novel, Golding overturns Ballantyne's optimism found in the work of H.G.

Wells. Throughout the novel, Golding overturns Ballantyne's optimistic portrait, which equates English with good and foreign with evil and brutality and suggests that ... external evil and brutality is a projection of an inherent brutality and evil (4).

Another critic and editor of literary biographies Ion Ousby also focuses on the use of effective symbolism in Golding's novel. He further writes, "His use of an obvious but effective symbolism throughout the story allows it to work as an allegory of humanity's fallen nature as well as a graphically realistic scenario" (571).

G.C. Thronly and Gwyneth Roberts view the novel in a totally different way. They term Ralph and his party as the dreamers and poets whereas Jack and his hunters stand for the men of action. They say there is pessimism in the novel, which shows the boys reverting to 'animal nature'. Their elaborate views are:

Golding's first novel, and still his best known, is *Lord of the Flies*, which describes how a group of English schoolboys are wretched on a desert island, and how the effects of civilization breakdown and they return to their essential animal nature which is, for Golding, the essential nature of all human beings. (151-52)

Gerenser is yet another critic who says that the novel *Lord of the Flies* is the transition from civilized to barbaric. He writes:

*Lord of the Flies* is a thought-provoking symbolic novel that describes in detail the horrific exploits of a band of young children who make a striking transition from civilized to barbaric. *Lord of the Flies* commands a pessimistic outlook that seems to show that man is inherently tied to society, and without it, we would likely return to savagery. (Gerenser)

Min Lee, on the other hand, likes to relate the production of the novel with Golding's experiences as a teacher and his service at war. He finds the novel "a chronicle of the increasingly tribal and primitive activities of a group of school boys wrecked on a desert island in the wake of a nuclear war" (200). According to him this idea arose in Golding from his five years' war service and ten years of teaching schoolboys.

Golding in reality had seen the destruction of the life and property in the two great Wars, the economic depression of the 1930s and the degrading values of the human beings as a whole in which these bitter experiences of his life helped him develop pessimistic attitude towards the human civilization. Marion Wynne Davies maintains such a notion as he comments *Lord of the Flies* as a novel, which shows,

[...] pessimistic vision of human nature as inherently violent, reflection the mood of the post-war and post-Hitler years; it epitomizes mid 20th century disillusionment with 19th century optimism about human nature. It shows the human nature of the children world where there are not the guidelines for them. (29)

Edward Albert also maintains the similar optimism about the novel. He writes that *Lord of the Flies* is Golding's best known novel in which civilization is shown to be a mere veneer that cracks and splinters under the slightest pressure. Talking about Golding's viewpoint he further says, " Evil is apparent everywhere, and is with difficulty held at bay, and good is almost impossible to achieve" (576).

The political hegemony and anarchism were prevalent in the world at the period when Golding wrote this novel. Democracy had to face and is still facing many threats; and the nations run by rationality and reason were shattered by the rise of dictatorship and terrorism. Margaret Drabble gives such a political interpretation to the novel. She, thus, summarizes the novel:

The boys' attempts led by Ralph and Piggy to set up a democratically run society quickly fail and the savagery within Golding's work underlies man's true nature takes over. Terror rules under the dictator Jack, and two boys are killed, it is only with the arrival of a shocked rescue officer that a mask of civilization returns (586).

Henderson has also similar opinion like that of Drabble as he writes that not only the trivial seeming activities of the schoolboys are recorded but their activities also "serve to trace harsh diagrams of human history, charting man's social evaluations a grisly decline from fruit eating commune to totalitarian butchery" (337).

There are still many critics who like to view the novel from its moral, religious and cultural perspective. They often relate the novel with man's original sin and fall. Martin Coyle, Peter Garside, Malcolm Kelsall and John Peck judge the novel as and allegorical enquiry into the nature of original sin and brutality. They further comment that the novel,

[...] enquires how evil enters the world, and, more importantly, discovers that it happens through humanity, in this case through children, who destroy each other and, at the end the whole natural world that they inherit. Such is the human instinct which is innate for all the evacuated children. (638)

D.L. Kirkpatrick, elaborates on the theme of the novel in a similar way:

This story of the reversion of English school boys to a state of savagery on a deserted island contains many of the themes and questions that have continued to dominate the rest of Golding's canon; they revolve around the concepts of man's fall, the nature of evil, and the possibility of redemption. (634-35)

R.D. Trivedi finds the novel a blend of imagination and vivid realism which presents a microcosm of human history: primitive innocence, making of fire and shelter, hunting for food, painting of bodies and tribal dance, superstition and fear, rivalry and anger, savagery and blood lust. According to him, "The fable is an illumination commentary on the war and the atom bomb, on what man has done to man" (807-8).

William Rose Benet, however, finds *Lord of the Flies* as a different sort of novel where "Children 's adventure stories and anthropology are powerfully combined with Eden and original sin" (599).

This dissertation will also view the novel as many critics have already done, as a philosophical one having moral principles to convey to the world. However, the specific subject of the dissertation will be the symbolic representation of the children's world with the view of the children's activities on the island to represent humanity's innate capacity for evil and savagery.

This thesis is designed to be carried out in four chapters. The first chapter introduces the writer, his philosophy of life and human nature, and review of literature.

The second chapter discusses the concept of evil, inherent brutality in human psyche, symbolic representation of evil and the similarity between the world of the children—the microcosm, and the adult world—the macrocosm.

The third chapter analyzes the relevant textual citations keeping in view the basic assumption of the thesis that the novel exposes the demonic streak in human nature. This chapter mainly explains the textual excerpts in terms of their symbolic properties in representing the human capacity for quick degeneration, for fall, for adopting the utterly bestial character.

The final chapter rounds up the thesis, summarily restating the hypothesis, and declares it to be relevant in light of the textual evidence.

## **Chapter Two: Symbolism in Literature**

### **2.1. Symbol: Concept and Definition**

This chapter presents in some detail the theoretical modality that would be used in studying the novel. Symbolism, as employed in the novel, and its general definition, type, and use in literature will serve as the basic conceptual tool for this thesis. This chapter shows the theory of symbol and the symbolism of evil, brutality and savagery. The first section will introduce the concept; the second section will discuss its types, and the third section will relate to the symbolic aspect of the novel under study.

Symbol is an object of ideas and interpretations. Simply defined, a symbol is something concrete which represents something else, often an abstract idea, an image, or a quality. Understood thus, a written word or a letter is a symbol too, for it stands some meaning which by itself is not material or tangible. In a broadest sense a symbol is anything that signifies something; in this sense all words are symbols, for they represent a meaning beyond them. The term symbol is derived from Greek 'Symballein' which means 'to put together'. It has also been translated as sign token or mark. This term in literary usages refers most specifically to something material which by virtue of association means something more or something else, normally referring to something immaterial. Thus a literary symbol unites an image (the analogy) and an idea or conception that the image suggests or evokes. A symbol is a concrete entity that stands for an abstract idea. But, more generally, it is anything, event or expression that cannot be literally interpreted but must be understood more generally, in terms of broader issues of life and experience. In discussing literature, however, the term symbol is applied only to a word or phrase that signifies an object or event, which in its turn, signifies something, or has a range of reference, beyond itself.

Thomas Carlyle talks of symbol in terms of their division into intrinsic and extrinsic. He elaborates that all symbols at first had extrinsic significance only; it is only through

convention and use that symbols comes to acquire an intrinsic value. According to him even the Cross had no intrinsic meaning at first:

Nevertheless through all these there glimmers something of a divine idea; as through military banners themselves, the divine idea of duty, of heroic daring; in some instances of freedom, of right. Nay, the highest ensign that men ever met and embraced under, the Cross itself, had no meaning save an accidental extrinsic one. (548)

Some symbols are conventional or public: thus the cross, the red, white and blue and the good shepherd are terms that refer to symbolic objects of which the further significance is determinate within a particular culture. Litterateurs, like all of us, use such conventional symbols; many of them, however, also use 'private' or 'personal' symbol. Often they do so by exploiting widely shared associations between an object or event or action and a particular concept; for example, the general association of a peacock with pride and of an eagle with heroic endeavor, or "the rising sun with birth and the setting sun with death, or climbing with effort or progress and descent with surrender or failure" (Abrams, 206-7).

A scholar and editor of literary biographies, Ion Ousby has defined symbol in the following terms:

A word that has been, and still is, used very different ways. For literary purposes, as opposed to those of the mathematician, grammarian, or computer programmer, it may profitably be distinguished from sign and simile to give an impressive but unambiguous meaning. Signs are purely conventional: green stands for Go, red for Stop, by agreement not by nature. In a simile some natural affinity between the two parts is presupposed but the difference is equally important, and the figurative part is not meant to be 'really' like its referent.



The symbol, however, draws together different worlds, usually tangible and intangible, into a unity that purports to be more real than either. (921)

A symbol tends to be less precise than a sign and more pretentious than a simile – and more powerful when the pretensions turn out to be justified. The symbol therefore may be thought of as a metaphor that purports to be more than merely metaphorical. In practice, this means that metaphors apparently having a number of suggestions tend to be distinguished as symbol. Thus Blake's 'Sick Rose' seems to be "a rose, a vulva, jealousy and corruption at least, but rather than inviting translation into any or all of these, it offers itself as a complex unity of which they are all inseparable parts" (921).

Literature flourishes in its successful use of symbolism. Symbolism means the representation of some abstract ideas of meanings by a concrete object. The symbol has its own meaning that is, literal meaning, and it also stands for something more than its denotative or literal meaning. *Lord of the Flies* also employs symbolism in apt ways. This chapter analyzes how Golding uses various objects as symbols in his novel. While doing so, the whole chapter will discuss and focus symbolic activities of the characters. *Lord of the Flies* is a symbol of humanity's innate capacity for evil and savagery. It exposes the ways human animal deteriorates intrinsically given a free, unguarded environment.

By way of exemplification, we can say stone is a symbol of hardness or cruelty, while water is the symbol of life, for as we commonly assume, life began in water. Literary works often use diverse symbolism to augment their effect and aesthetic quality. The novel *Lord of the Flies* is rich in its employment of diverse range of symbolism.

Most often, a symbol in a novel is based upon an image. An image is something that can be recognized by one or more of the five senses: it can be seen, heard, tasted, felt or smelled. The image is then made to stand in place of an abstraction, which cannot be easily

visualized an idea or perhaps an ideal. Symbols can be divided into two large categories-- both of which appear in *Lord of the Flies*--public symbols and private symbols. A public symbol is one, which anyone can understand without explanation, since it uses images that are familiar to everyone. A private symbol is one which must be explained by the author, since its meaning is arbitrarily assigned by her/him.

Of the British poets who have made substantial contribution to symbolism, William Blake, W.B. Yeats and T.S. Eliot deserve especial mention. Blake was the first of the Romantic writers to emphasize the need of symbols in the sphere of art and poetry. He called the symbols vision, for he had the rare mystical vision. The Romantic poets by the large found the existing language, rich in many respects, as it was, hardly adequate to represent the abstract and spiritual notion of the ideal world. They had therefore, recourse to symbols. Blake had his private and personal symbols and myth. When he used to term 'lamb' as a symbol of simplicity and meekness he was distinctly conventional. But when he used the term 'thunder' he did not mean the wrath of God, but the wrath of Urizen, who was especially a tyrannical force. Stretched further, it referred to King George III. W.B. Yeats was not a camp follower of the French symbolists. But he was actually a part of the general European movement of symbolism. T.S. Eliot was deeply influenced by the French symbolism, by James Joyce's and Ezra Pound. He joined the imagist group of poets and then turned to the French symbolists, particularly Baudelaire. He also owed to Jules Lafarge for dwelling on the sordid reality of life as the 'objective correlative' of his pessimism most of the poems that this book deals with can be said to have many things that are only symbolically interpretable, though there are few poems and poets we can label as symbolist. Not surprisingly, Golding too uses many personal symbols to enrich the suggestive power of his novel.

Thus, when we see the crosses on the choirboys' clocks, we know without further explanation that they are Christians and that they are supposed to think and behave like

Christians (follow the Golden Rule, the Ten Commandments, and so on). Daytime and darkness are also symbols which are self-explanatory. This also is true of the mountain as a high place, or the lagoon as a safe place. These are public symbols because they have fairly universal meanings. But the novel also makes use of private symbols, which do not mean the same things in the world at large as they mean in a book. What is the meaning, for example, of a pair of glasses? All they mean is that the wearer has some defect of vision, which the glasses help to correct. But Golding has made Piggy's glasses into a private symbol. For the purpose of his novel, he has arbitrarily indicated that the glasses will have something to do with reason. That way, the loss of one lens, then the weakening Piggy's eyes and, finally, the theft of the glasses can be used to show the progressive loss of reasonable behavior among the boys. Or what does a conch shell mean in the world? It is something interesting to look at, pretty, may be, but that is about all. But Golding has made a private symbol of the conch by turning it into the emblem of Ralph's rule. It symbolizes Ralph's power. We could also show that a stick pointed at both ends is a private symbol, defined only by its use in this particular novel, or a dead airman, or a pig's head on a stick. There are all private symbols the author has given special meanings to. There is yet another kind of symbolism, which need not concern us here, called unconscious symbolism. This is symbolism, which the writer has created without realizing it, out of his own unconscious fears and loves. *Lord of the Flies* in the image of the conch and the glasses, and the knife and the hunt symbolizes reason and power respectively.

The castaway boys in the *Lord of the Flies* are able to establish a small world of their own under the leadership of Ralph, who is selected the chief by the group of boys. He tries to run the community democratically with rational power. But Jack, on the other hand, starts capturing power from Ralph and exercises it irrationally. He loses all the faculties of

reasoning and emphasizes the use of brutal power, violence and autocracy. This results in the breakdown of the well-settled society under the leadership of Ralph.

When school children in *Lord of the Flies* are dropped on the strange island without knowledge of organizing society, they attempt to form a very primitive type of social organization. Ralph is selected the chief of the organization and the society runs smoothly for a time being until the laws are threatened by the brute power exercised by Jack. Ralph's power as authority has its source in reason, as the members follow the rules set forward by Ralph for several days. But, soon Jack, who is more violently inclined to sportive and recreative activities, threatens the laws of nature. Ralph fails to use the force of power to control Jack and the situation gets rather deteriorated. The rule of law is shattered and the society goes back to barbarism. This act of receding is possible not because the group of Jack is physically overwhelming for Ralph and his company, but because the forces of evil are more potent than the forces of good.

## **2.2 Symbolic Representation of Human Nature in Literature**

English literature has long been dealing with brutality, savagery and evil. All of them are the key factors in the novel *Lord of the Flies*. The meaning of the novel rests on its graphic presentation of human nature. Golding himself has said that evil and brutality are inherent in man's nature. Contrary to the large majority of modern writers and thinkers who believe in Rousseau's ideal of the novel savage, Golding believes that man is basically a savage, and a mere savage.

However, Golding is neither the first nor the only person to characterize human nature as savage and brutal: his position is Biblical. In the Book of Genesis, Adam and Eve are presented as having brought their own downfall through disobedience. This disobedience has been called Original Sin. The Biblical view is that all of mankind is sinful and wicked because Adam and Eve were. The novel bears out this fact: Simon is killed; the twins are

enslaved and beaten; Piggy is smashed; and Jack and his followers turn savages. They become bloodthirsty. They kill pigs, fight among themselves and destroy all that is civilized. They set the forest ablaze in order to kill Ralph.

However, Golding does suggest that it is not necessary to give up hope for man's eventual moral improvement. Hope does exist in the novel, for along with Jack and the savages, there is a Ralph and there is a Simon. The notable thing is that Ralph is eventually rescued.

What Ralf says about "the darkness of human heart" directly depicts the inherent brutality and savagery in the human creatures. The phrase "the darkness of man's heart " is also an allusion to Conrad 's *Heart of Darkness*, in which a similar concept of self-reorganization is expressed. In every man, according to Conrad, there is a darkness that every one of us must discover if ever we are to recognize our true self. Either we see and control this dark presence, or it dominates us. To ignore the fact of evil is to destroy all possibility of learning from it. This theme of Conrad's novel becomes the lesson represented in the boys' experience on the island. Even the title of the novel, derived from the Jewish myth, is fraught with deep suggestions: "Lord of the Flies" is a literal translation of the word Beelzebub, the name of the devil who is at the first rung in the hierarchy of demons in the Bible. Golding, too, tries to convey the moral that the world is corrupt and human heart is full of darkness. In anarchy, the Lord of the Flies or Evil begins to rule over it. In the novel, the children on the island fight among each other. This episode is a symbolic representation of the conflict between the highest and lowest impulses in human beings.

For instance, man is composed of evil as well as good, of darkness as well as light, of guidance as well as disorientation. The most evil character is to be found in human, while the greatest and most excellent character is also found in him. We must see that Ralph shows the

noble qualities gain victory over the bad. If so, the man will become an 'angel' but if the bad qualities conquer the good ones then he will become a 'devil'. If the light conquers the darkness in man, of course he will be true light and if the darkness conquers the light, he will be of one among the army of the Satan, of Beelzebub, as it were.

The make-up and character of human psyche has also been a great penchant for modern humanity, especially the psychologists. One of the prominent psychologist is Austrian, Sigmund Freud who says that unconscious is the basic nature of man. So his discovery of the unconscious shows that man's basic nature is primarily made up of instincts which would, if permitted expression, result in incest, murder and other unspeakable crimes. For other thinkers culture is the sum total or the social constraints imposed upon its members to grant optimum happiness. Thus, investigation of the unconscious done by psychoanalysts is to light the evil and destructive forces which are subdued within. In this case, one can once again refer to the Bible:

For from within out of the heart of man proceed evil thoughts, adulteries, fornications, murders, thefts, covetousness, wickedness, deceit, lasciviousness, and evil eye, blasphemy, pride, foolishness, all these evil thing come from within and defile the man. They reside each and every time within us without disturbing when the time come they raise head and lead us toward evil. (Mark 7:21-23)

Rousseau defines culture as the restraint of natural conduct. He argues that if men were only free of all, they could be fully brutal and savage as the boys become in the island. Only the social rule and regulation make us sane and civilized otherwise we all are no better than the beasts in the jungle.

In *Lord of the Flies*, the involvement of the boys, including Ralph and Piggy, who join in the murderous assault, indicates the universality of brutality and aggression. The primitive tribe perhaps used sticks to beat the scapegoat; the boys do the same to deposit their guilt in scapegoats: the pig they spear and Simon whom they club and stone to death. Thus, by participating in the game of reckless murder of their friend, they defile themselves. The activity like in which they "kill the beast" (Golding 229) refers to the men going back to the primitive nature where men were brutal and savage. They did not have any rule and regulation to control themselves. Here in the novel also the boys are away from rule and regulation. They become naked and mottled and feel free to do whatever they like.

Paul Ricoeur's *Symbolism of evil* brilliantly analyzes the problem of evil that has appeared in literary works of modern times. Remarkably known for its methodology, it incisively interprets sin and guilt. He employs the phenomenological method and produces a disciplined, insightful analysis of the myth and symbol of evil. The primal and spontaneous symbol of evil, according to Ricoeur, is defilement, sin and guilt. Modern man is very much influenced by these symbols. Impurity, sinfulness, and guilt characterize modern man. Thus, Ricoeur's incisive analysis of evil resembles in many ways with that of Golding's effort to unfold the problem of it in modern time. Later he talks of symbols that are a donation of meanings. It carries the fullness of language. Symbol is a way to thought interpretation. With the help of symbol, Ricoeur aimed at illumination of man's existence in a world unsponsored by God.

Ricoeur's first chapter under the title "Defilement" reads: "Dread of the impure and rites of purification are in the background of all our feelings and all our behavior relating to fault ... with defilement we enter into the reign of Terror" (25). As humans are greedy by nature they hope something in future and to get it they have to undergo many obstacles that

block their path. To make it clear, it becomes compulsory for them to commit many activities accordingly.

Later in their attempt to annul this evil of defilement; they do ritual actions by which they try to purify them. Thus defilement was embedded in a specific fear and tied to ritual action. Ricoeur defines defilements as:

[...] an act that involve annul this evil, an impurity, fluid, a mysterious and harmful, something that acts dynamically that is to say, magically ...

Defilement infects and though it is invisible it works as a force in human existence. One cannot understand what the evil is and how it enters into one's life. Defilement appears to us as a moment of consciousness that we have left behind. (26)

This view of defilement according to Ricoeur prepares the way for symbolic richness. It is the unlimited potentiality for symbolism. Thus defilement is not only something left behind but could be retained. It conceals something that can be brought forth and survives forever. From both objective and subjective viewpoints, defilement appears as a moment in the consciousness of fault.

Greek represented their own past to themselves and expressed their beliefs in the unique contribution to the thematic of evil. It is here that the theme of defilement has marked a literature and affected logos. Greek philosophy was worked out in contact with myths that are themselves explanation of defilement. "Through these myths, tragic and orphic, which Greek philosophy contests or rejects, our philosophy is in debate not only with guilt, not only with sin, but also with defilement" (39). The definition brings to light the primordially symbolic character of the representation of the pure and impure. The interdiction excludes the accused from all sacred places. It is sacred because it is public. After the judgment, the criminal gets affected in an unpleasant way with even serious interdiction, which annul him



and his defilement. "Exile and death are such annulment of the defiled and of defilement" (40). The exile is not simply excluded from a material area of contact; he is chased out of a human environment, measured off by the law. New rites under others eyes within the jurisdiction will be able to give him a new purity. Thus, it is always in the sight of other people who excite the feeling of shame and under the influence of the words which say what is pure and impure.

Recoeur takes an example of Spinoza who attempts to eliminate fear and pain. This attempt for Spinoza is pure affirmation of god, of nature. But Recoeur asks whether a human existence, entirely freed from negative feeling, is possible. The answer is "no". But the change of rule that tries to abolish fear and pain instead takes another route. This effort of abolition remakes it in a new sense of feeling. He writes:

Fear remains an indispensable element in all forms of education, familial, scholastic, civic, as well as in the protection of society, and of citizens. The project of all education that would dispense with prohibition and punishment, and so with fear, is undoubtedly not only chimerical but harmful. Much is learned through fear and obedience. There are steps that cannot be dispensed with without harm. Certain forms of human relations... cannot get ... beyond the stage of fear ... one cannot imagine a state which has no necessity to make law respected through the threat. The fear of not loving enough is the purest and worst fears. It is the fear that saints know, the fear that love itself begets ... only perfect love casts out fear ... Such is the future of fear, of that archaic dread which anticipates vengeance in an interdiction. (45)

So, primitive fear is not simply abolished but will be able to be taken up in a new form of feeling.

The interpretation of original sin is one of the possible rationalizations of the root of evil according to Christianity. This rationalization belongs to a period of thought marked by Gnostic pretensions to know the mysteries of God and human identity. Behind this speculation, we find myths. A myth is not a false explanation by means of images and fables, but it is a traditional narration that relates to events that happened at the beginning of time. It has the purpose of providing grounds for the ritual actions of men of today. It establishes all the forms of action and thought by which man understands himself. Myths contribute its significance in symbolic function that is they discover the bond between men and their sacredness. The modern thought of myths is to demythologize through contact with scientific history. Evil defilement and sin is the sensitive point and the crisis of this bond which myth makes explicit in its own ways.

Evil is supremely the crucial experience of the sacred. The threat of the dissolution of the bond between man and the sacred makes us aware of the fact that humans highly depend on the powers of sacred. Thus, speculation on original sin sends us back to the myth of the fall and this again sends back to the confessions of sins. This confession has taken its place in a cultural and ritual context. It has attachment with fear as well. It forecasts the experience of sin as recorded in Jewish mythology. This lamentation is essential in Hebrew confession:

Lord, my sins are many, my faults are heavy,

My god! My sins are many, my faults are heavy,

My goddess, my sins are many, my faults are heavy,

God whom I know, whom I know not, my sins are many MY faults are many;

May thy heart, like the heart of the mother that gave me birth may it be  
appeased!

Like the mother that bore me, like the father that begot me, may it be  
appeased! (Qtd49)

It is in hymns, in oracles, in saying that the knowledge of sin is available. In hymns, distress confession, and entreaty are sung. In oracles, prophet accuses, warns; and threatens. And it is in saying that the thunder of the oracle is reflected in wisdom. In each religion, there lies the prophetic dimension and each of them defines it differently but what is important is content of it. Sin is revealed in two traits: First, in a total threat of god against his people. This is the god who reveals himself as the enemy. To be a sinner is to find oneself subject to that wrath involved in that enmity. Second trait is a kind of indignation and accusation that gives it ethical character. Thus, "sin is made known in the union of Wrath and Indignation" (54).

The symbolism of blood indicated the life and death of the living beings. It shows that the symbolism of blood constitutes the bond between the rite of expiation and the faith in pardon. Without respect for life it is prohibited to eat blood because "the blood is the life" (Deut 12-13). So, the blood is preserved for expiation. The blood makes expiation by means of the soul, hence of the life of the animal sacrificed. But the faithful man offers himself in the figure of the sacrificed animal and attests to his desire for union with God. So symbolism of blood is the symbolism of a gift, and offering; it only shows a vital continuity of the offering to Him. But it is performed in a mime. So the ritual is mime and a substitution of and for one's own sins. Ed. Jacob writes, "[...] the essence of the sacrifice is not the death of the victim, but the offering of his life" (Ricoeur 98). In the novel *Lord of the Flies*, the blood of the stoned and clubbed to death Simon becomes expiation for the hunters and others.

### **2.3. Symbolism in the Novel**

Textually, symbolism plays a vital role in the development of the plot of the novel *Lord of the Flies*. The narrative technique is used to give significance to certain people or objects, which represent some other figure, some other motive. The beast symbolically represents the evil residing within everyone, the dark side of human nature. By the same

token the Island is a children world that is a microcosm representing the outside world. The children world is only miniaturized. *Lord of the Flies* is the juxtaposition of the civilized and the insane quality of the children stranded in the island. The analysis of the sanity and insanity is major issue of the research. The sanity is the state of having a normal healthy mind, of the state of being sensible and reasonable. So Ralph and Simon are sane, sensible and reasonable boys. They stand for civilization – it means to better, to refine, and to replace savage habits by good ones. It specially refers to society of group of people. The savage condition of the people when men are little better than beasts is called barbarism. Civilization is the reverse of that. The further away we get from barbarism therefore civilized we are.

Thus symbol is rich in suggestion and can have a multiplicity of meaning in it. There is a degree of similarity between concrete object and its implication in at least one respect. For example the Conch in novel *Lord of the Flies* by William Golding is an object of play of entertainment own its own. But it is also a symbol of unity and discipline as Simon suggests that all should take their turns to speak to their friends by getting the conch on their hands. This would ensure systematic, coherence, and integration in the group. Thus the conch becomes a symbol of democratic practice and civilization too. Similarly the breaking and destruction of the conch is symbol of the death of the rule and harmony among the children. Now they have no unifying voices among them and come to killing each other.

But how can we find out if a person of a society is barbarous or civilized? Many people in Europe think that they are very civilized and people of Asia are quite barbarous. Is it because a man without a weapon and is therefore more civilized than him. Are Jack and Roger civilized who carry gun? and weapon? Who are stronger? And are weaponless Ralph, Simon and Piggy barbarous? Are the people without gun and weapon uncivilized and savage? Why are the Asian people barbaric then? In this way, whether he is more civilized or not the man who is weak does not dare to tell him that he is not or else he might get shot!

Do we think it was very civilized of sensible thing for people to kill each other like Jack and Roger kill Simon and Piggy and Roger's "sharpened a stick at both ends" for the execution of Ralph? It is just like two savages fighting in the jungle. And if the savages are called barbarous how much more barbarous are the countries that behave in that way? So the war of the island represents the war of the west and the east. Not only the fight between east and west but also the war among the European countries like the Englishman was trying his best to kill German, and the German were killing English people. Million of people were killed in this war, and many thousands were maimed for life, some have no eyes left, others have no arms or legs. We must have seen many of these war-wounded people in France, America, Canada etc. in the World War I and World War II. So the adults' worlds represent the microcosmic children's world of the deserted island.

If so we will look at this question in this way, we will say that the countries that fought and killed in the Great War – England, France, Italy and many others – are not at all civilized. And yet we know that there are many fine things and many sense people in the world and even in the children island. There are many reasonable and sensible people in the island like Ralph and Simon; many power seeker and insane people like Jack and Roger; but Jack and Roger are insane people who cause the downfall of tender civilization and order of Ralph and Simon.

It is too complex a question, therefore, to answer what civilization means and madness means. Human beings are capable of displaying both aspects at the same time. The sign of conch has brought human civilization, order, democracy and unity, whereas the destruction of pig, the death of Simon and Piggy have shown evil, disunity, and downfall of human civilization – the sign of madness inherent in *Lord of the Flies*. Contrarily, the community spirit, tolerance of differences, exercise of law and order, appreciation of the noble and the beautiful are certainly signs of civilization. To work together is better than to

work singly – Jack usually works alone for his betterment – and to work together for the common good is the best of all – Ralph, Simon and Piggy usually work in-group for the betterment of others. In this way civilization is "mouth word of all which is the symbol of wisdom, nobility, heroism and complete consecration to the cause of spiritual unity and universal peace" (Bahai, 1). Sooner or latter truth is loved. So Ralph and Simon are loved because they stand for human civilization and Jack and Roger stand for evil, anarchy, disunity, disharmony and chaos.

But at last, in the world of sane people, the evil suppression and inhuman treatment of weak and unfortunate are accepted quietly. Therefore the concept about sanity and madness are not absolute in themselves. What Ralph says sanity is only playing game and what Jack does here is merely the playing game to develop the story but the definition of sanity and madness depends upon the occasion of definition and the person who defines it.

There are many other aspects in the novel that may be considered symbolism but the several above are probably the most significant. Another good example of symbolism is the shape of the island. The beast shape of the island is a symbol of ancient civilization. The water current around the island seems to be "flowing backwards," giving the subtle impression that civilization may be going backwards for the island or its inhabitants. Additionally, one could venture to suggest that Jack could also represent Communism or Fascism. Golding was influenced by events during the time period that the book was written, which was around World War II.

The novel *Lord of the Flies* is a profound study of symbol. The presence of beast, conch, painted faces, fire and smoke, island and water, glasses, the parachute man, the head of the pig attest to the diversity of symbolism in the novel.

The beast in *Lord of the Flies* is seen as a real object on the island, which frightens the boys. Actually the beast is something internal; the Lord of the Flies is in soul and mind of the

boys, leading them to the natural chaos of a society with no reasoning adults to look after the unruly boys. Only Simon understands what the real beast is, but is killed when he tries to tell the boys about the Lord of the Flies.

The conch shell symbolizes the law and order of the old adult world which Piggy tries so desperately to protect. The conch represents all the authority, which the boys are so used to obeying. When Jack destroys the conch, he effectively destroys the possibility of organizing the stranded group for a collective effort for their rescue, and anarchy quickly ensues because any hope of strong, central leadership has been abandoned. The island society collapses into chaos.

Face paint is the excuse many of the boys use for living as hunting savages, instead of civilized English citizens. The paint symbolizes the smoke screen the beast uses to infiltrate the boys' souls. Also, the painting of faces gives expression to the boys' penchant for a colorful life, life full of hullabaloo and sporting events.

Fire and smoke belong to the group of positive symbols. The smoke of the signal fire symbolizes the lost hope of the boys for being rescued from the uninhabited island. To Piggy and Ralph, the fire represents the moral influence of their old life in England--when the fire goes out, Ralph also loses his bearings, unsure of his next move. The fire, to be found in homes in civilized societies, is diatonically opposed to hunting, the activity of anarchy on the island.

The island, chosen to be the landing place of the crashed airplane, is another impressive symbol. An island is isolated from the rest of society: the boys too are isolated from the rest of the civilized world. But the activities of the boys there in the island are suggestive of the activities of the adults in the greater world. As the boys, at the micro level, are unable to rationally devise their escape from the island, so are the adults, at the macro level, unable to resolve conflicts in the world. In this way, the island, which symbolizes

isolation, serves as a perfect backdrop for the frailties of human nature which eventually surface as soon as they get a favourable circumstance. Thus the island is a microcosm representing the adult world.

The glasses symbolize the voice of reason and logic among the boys. Piggy defends his glasses even more than he does the conch. Piggy, who represents the superego of the boys' (and society's) collective personality, uses his glasses to find solutions to the boys' problems. The most important solution the glasses find is the lighting of the fire, the boys' best chance of being rescued. And the shattering to pieces of the same implies the closure of all hopes of rescue from the island.

Demon, supernatural being, spirit, or force capable of influencing human lives, usually by evil means. Demons have played a role in the traditions of most religions and also have appeared in mythology and literature. Exorcism, the practice of expelling demons that possess people or places, has been carried out by many religions, usually by a person with special authority. In the novel, Jack and his group believe they can appease or exorcise the devil by playing the game of pig hunt. Their ardent desire for the pig-hunting episode can be understood as an effort at exorcising the presence of the beast supposed to be roaming the island.

The parachute man, which is in reality the dead body of an airman flying in the parachute, symbolizes the end of adult supervision of the boys on the island: there is no presence of any adult there in the island. While the parachute man is flapping back and forth on the island conjuring up a powerful image of its prolonged death, the beast, Lord of the Flies, is prospering under its new control over Jack and most of the other boys on the Island. So while the law and order of the adult would be waning or weakening, childish chaos is growing exponentially. Simon has a special connection with the parachute man. When he finds out that the man is dead and the beast is alive, Simon has the interview with the Lord of the Flies. Evil, that which is morally bad or wrong or that which causes harm, pain, or misery.



In theology, the problem of evil arises if it is accepted that evil exists in a universe governed by a supreme being who is both good and omnipotent. In a formulation of the problem attributed to Greek philosopher Epicurus, either God can prevent evil and chooses not to or chooses to prevent it and cannot (therefore is not all powerful). There, the devil's overpowering the boy's consciousness symbolizes man's inability to conquer the evil anarchy of the devil which resides nowhere else than in human psyche.

### **Chapter Three: Depravity in Human Nature**

This chapter is dedicated to illustrating the novelistic excerpts in relation to the hypothesis that human beings are by instinct prone to deteriorate rather than to augment their rational powers. In doing so, the first section analyzes the ways the novel exposes how far human beings are inclined to exercise the brutal and evil forces residing in the core of their being. The next section annotates the symbolism in the novel in terms of their role in showing how the boys degenerate into a pack of hunting wolves who finally turn to hunting their fellows in the frenzy of an unregulated sylvan setting. And the third division of this chapter is a study of the character of the novelistic characters in terms of their affiliation with or distance from the norms of civilization and unruliness of barbarism. The majority of them are supportive of a wild way of living, which suggests the intrinsic wildness of human beings. In the main, the characters Ralph, Simon and Piggy on the one side as representing the rational order would be compared and contrasted with Jack and his companion Roger. The two sets of characters represent the diametrically opposed facets of human beings.

What gives impetus to the plot of the novel is the evil surrounding the living world and residing at the heart of human heart. Therefore, it can be said in all fairness to the interpretive dimension of the novel that evil works as the real agency of action there in the novel. The novel is a clear example of how human beings bring evil consequences, unwanted deaths and ruinous disturbance in their life. The things like pride, will-to-power, desires, knowledge, and above all civilization diminish human identity. In this context, the textual analysis will try to argue that man is prone to evil and brutality and good is an occasional mask. While doing so, this chapter will discuss and focus symbolic activities of the characters of the novel. The study of the novel as fable reveals the essence hidden there. This provides a safe ground to bring forth the ideas of innate evil and brutality of human beings. Individual

words and phrases in the extract are also considered, as are the significant ideas and objects within the novel.

### **3.1. Exposition of Human Evil and Brutality**

The novel opens up with the reference to a terrifying atmosphere: nuclear war has broken out in Europe and a school from the English Home Counties has been evacuated by an aeroplane to an unknown destination. The plane has touched down at Gibraltar and Addis Ababa; then still flying South-eastwards, it has been attacked, its crew killed, but its 'passenger tube' released so that it can crash-land on the jungle below. At the moment of impact, a fierce storm is raging and only a few boys – Ralph, Jack, Roger, Simon, Piggy amongst them – manage to scramble out of the tube before the wind sweeps it out to sea. They arrive on an island unnamed all the year round. Henceforward, the novelist concerns himself with the adaptation of the boys to their new tropical background. There they have their assembly, pursue their normal civilized life for some time, and are worried about getting rescued from the island. But soon they forget their major concern—to escape from the island—and get acclimatized to the lawless, sylvan way of life there. Their activities on the island can be interpreted variously as they evolve their own gods, totems and taboos when they are deprived of parental authority. On this account, some see the novel as a parable of man stripped of sanctions, of customs and civilization; others as read it as a tract about the differences between democracy and anarchy and still others relate it to the story of the Fall of Man and the Garden of Eden. As Adam earned the curse of death for disobeying the words of God, so the boys fall from the grace of an ordered life as soon as they disobey the sound of the conch. As the saying goes, "in Adam's fall/ we sinned all". May be, the degeneration of the boys was preordained.

It is good to keep these various 'interpretations' in mind and follow the story through the eyes of Ralph who is twelve years and a few months. The world of children is quickened with life when Ralph and his friend Piggy blow the conch to summon the assembly of the others. "There are no elders to boss around. We've to go to have rules and obey them. After all, we're not savages. We are English; and the English are best at everything. So we have got to do the right things" (55), says red-haired, tall thin, quick to anger, proud and aggressive Jack Merridew. He has all the qualities of a twentieth-century dictator who in league with Lord of the Flies thirsts for power. He is their choir leader, wears a golden badge on his cap. Jack and the boys of his group are like boys of any cathedral school –highly organized, civilized and disciplined. The tragedy is sharp as they fall from that civilized height. They turn into savages –naked, painted; gorging on pig-flesh, and whoops of 'aah-ah' and 'ooh-ooh' are heard; they all participate in exploring the meaning and consequence of the creation of evil.

Ralph and Jack are antagonistic to each other; leadership is thrust upon Ralph. He is not as intellectual and logical as Piggy. 'He would never be a good chess player'. He is not so intuitively right as Simon and aggressive as Jack. He is 'a straw boy of democracy, tossed about by forces he cannot cope with'. He is courageous, intelligent but finally despairs of democracy which means only 'talk, talk, and talk'; apologizes to Piggy and faces his guilt of Simon's death. Simon is characterized most effectively and poignantly. He is a stunning, vivid little boy aged 9 to 10. It is he who discovers that the Beast reportedly seen is no more than a dead airman whose parachute-strings have tangled in the rocks and scrub. Thus when a wind blows and the strings tauten, the helmeted figure rises and seems to peer across the mountain; then, as soon as the wind drops, the face falls forward upon its knees. Simon is full of vision and forethought and tries to explain this and the fact that the Beast whom they all fear is not real and it really lies within themselves; the others will not listen and club him to

death. He suffers from epilepsy as some great men of the past; the Lord of the Flies visits him in a key scene when the 'fit' is about to take him. He has a touch of the mystic and his is the voice of warning. He becomes the central figure of the Lord of the Flies scene, very powerful and poetic, and he also understands that evil cannot be exteriorized or destroyed by putting either a human or a pig's head on a stick. But this does not mean that Simon stands for wisdom and Jack for evil. The situation shows that human nature is very complex. Roger is not so subtly or complexly characterized; his furtive qualities make him a sinister foil and contrast to Simon. Piggy has a name that has irony in it and he possesses good and bad attributes of a weaker sort of intellectual. He rationalizes Simon's death just before his own. He is a 'bigun' but physically incapable and emotionally immature. Ralph acts as a conscience for him. The Ralphs of this world do not see that the logic of Piggy's mind will not cope with the situation.

Ralph dimly realizes that the world is not ready for its saints, or Simons, nor even Piggies or Ralphs. However, the latter do try to stop relapsing into barbarism. The world of the boys in the island demonstrates that good and bad can exist side by side 'in the darkness of man's heart'. It is a novel that reveals Golding's philosophy that the world should restore principles in an unprincipled world, restore belief to a world of disbelievers. This is the hidden appeal and message of the novel.

In the first chapter (introductory) readers get the background of the novel through the conversation of Ralph and Piggy, the first two boys to appear in the novel. The analysis of this chapter in terms of background, interpretation and style is very essential to read the novel in its depth. Piggy says: "Did not you hear what the pilot said? About the atom bomb?" (20). This shows that there is some kind of war going on and that the boys have been evacuated from the city center where it was not safe to keep the children. Piggy also says: "They are all dead". (20) The word 'they' that Ralph had mentioned is the people at the airport. Similarly

Golding's style in narrating the story is very suggestive. For example, his use of similes adds to the strangeness of the island: "The sandy edge of the pool loomed up like a hillside (18)." Or ... spots of blurred sunlight slid over their bodies or moved like bright, winged things in the shade" (21). Another literary device is personification: "The lagoon attacked them with blinding effulgence (20)." Or "sunlight was crawling across his hair"(21). Thus, throughout novel he has exploited these kinds of techniques: repetition, imagery (e.g. metaphor and similes), dialogues (which help us understand the nature of each boys) and symbolism add depth to individual moments and incidents. It also suggests the novel, as a whole, is a fable that shows struggle between good and evil. The forth-coming chapters within *Lord of the Flies* examine critically the significance of these devices along with the plot summery.

The passenger tube that has been released has crash-landed in the jungle of an island. The aircraft has flown off in flames and the remains of the tube have been swept out to sea in a storm. From here begins the unmonitored life of the children, isolated from the rest of the world. This isolation is caused by the island. In this light, the island can be called the symbol of confinement, distance from civilization, atavism to primitivism. But it is the same island that has provided a safe landing to the boys; it is also the same land they live on until rescued by a navy officer. Therefore, the island is simultaneously the symbol of life and death, of the stage on which to exercise the law and noble instincts as well as to perform the drama of degeneration and brutality.

The *Lord of the Flies* begins with the conversation of Ralph, handsome, lean and athletic boy, and Piggy, fat, asthmatic and wears glass; he is the symbol of intelligence in the novel. They hint at the nuclear war raging in Europe and the threat of the atom bomb. Piggy is frightened at the prospect of the life without grown-ups. He is looking into the dark future that awaits them.

Another important development is the discovery of the shell and the consequent election of Ralph as leader. Piggy points out the use of the shell. It is used to summon an assembly. Thus, it becomes the symbol of authority and order. But once Jack sets up his rival camp, he does not acknowledge the authority of the shell. He will tell Ralph that the conch does not count at this end of the island. Soon, he will usurp the power and establish his dictatorship. The uniform of Jack's group reminds readers of the Nazis who had hit hard at democratic Europe. The very same thing is enacted on this unknown island too. At the same time, the exploration of the island is an opportunity for Golding to describe this strange place so that his reader can visualize it and at the same time to heighten the atmosphere of uncertainty and foreboding.

The second chapter is about the organization of the boys. They all are willing to accept the rules laid down by their chosen leader, Ralph. They knew at their school how to choose a leader. Jack also agrees with their opinion of making rules. Jack, who claims, "We have got to have rules and obey them. After all, we are not savages." (55), will turn into savage. The marooned boys organize their lives and specific duties are assigned and regular meetings are held for discussion. They are happy to belong to the island. Ralph says, "This is our island. It is a good island". Even Jack wants "rules and to obey them" but he turns out to be the most savage of the lot.

Jack's power-hungry nature is fully responsible for every sort of damage and destruction on the island. Jack is the real antithesis of Ralph. From the very beginning of the novel, Jack desires power above all other things. He orders the choir boys to do what he wants. The very first description of Jack's character in the novel reveals that he is power hungry. Golding says:

The boy who controlled them was dressed in the same way though his cap badge was golden. When his party was about ten yards from the platform he

shouted an order and they halted, gasping, sweating, swaying in the fierce light. The boy himself came forward, vaulted on to the platform with his clock flying, and peered into what to him was almost complete darkness"(27).

When he first encounters Ralph and Piggy he shows his power not only manifested on his appearance but also in language. He commands the boys, "Choir! Stand still!" (27). The choirboys, however, are suffering from the excessive heat and request him. "But, Merridew. Please, Merridew ... can't we?" (27). The boys don't violate his command. They sit only when he says, "All right then. Sit down" (27).

Jack is not concerned with reason and sanity. He does not love and sympathize Piggy and Simon. He rather makes a fun of them. For, he has nothing to do with them as they emphasize on sanity and reason. He is furious when he loses the election to Ralph. He then starts violating the rules set forward by the assembly. Thus "Jack is the novel's primary representative of the instinct is savagery, violence, and the desire for power – in short the antithesis of Ralph" (Philips1).

Jack does not miss any chance to manifest his power. He utilizes every instrument of power that comes to his hand. He loves authority and tries to maintain it at any cost. To maintain the authority he sometimes takes recourse to violence and something provokes fear on others. As human beings' love for authority gave birth to religion and superstition, Jack also uses fear of the beast to maintain his authority. He is physically strong and also has got a knife which he can use to kill the beast. The other boys find him able to deal with different problems. As a result they yield to his side. Ralph insists there is no ghost, neither is there any dangerous beast. He tries to convince the boys so that there would have no fear and life would be little easier. He says that big animals are not found in small islands. He says, "The thing is – fear can't hunt you anymore than a dream. There aren't any beasts to be afraid of on this island" (203). He thus tries to solve the problem of fear among the boys but Jack



intensifies the fear and works out his plan to bring more boys in his group. He agrees with Ralph that fear cannot harm them but he does not say that there is no beast there in the jungle. He rather conjures of the image of the beast roving around the island, and talks about his group's strength to kill the beasts. He says, "We are strong –we hunt! If there is a beast we'll hunt it down! We'll close in and beat and beat and beat –!" (114).

Ralph makes the rules and tells the boys to follow them. Jack, however, seeks power which is not possible for such a irrational boy like him from within the rule of laws. That is why he violates the rules one after the other. He speaks even though he has not got the conch. He does not respect the decisions of the assembly. When Ralph reminds him of the rules, he says, "And you shut up! Who are you, anyway? Sitting there –telling people what to do. You can't hunt, you can't sing –" (113). He thus denies the rule of laws and yields much to totalitarianism. He controls the boys either by providing them with food or by threatening.

Golding symbolically represents the human world as epitomized in the island. He elaborates the views of showing the civilized characters and bright objects like glasses used by Piggy and blowing conch by Ralph in the deserted island. Piggy's glasses stand for scrutiny, study and wisdom:

Piggy eyed the advancing figure carefully. Nowadays he sometimes found that he saw more clearly if he removed his glasses and shifted the one lens to the other eye; but even through the good eye, after what had happened, Ralph remained unmistakably Ralph. He came now out of the coconut trees, limping, dirty, with dead leaves hanging from his shock of yellow hair. One eye was a slit in his puffy cheek and a great scab had formed on his right knee. He paused for a moment and peered at the figure on the platform. (191)

The citation above explains the already physically degenerate condition of Ralph, the apostle of reason and order. But Ralph is determined to gather whatever number of boys have

survived the crash, and to plan some method of rescue from the primitive world. Therefore he asks Piggy if he was the only left, and is relieved to hear that there are others doing their share of the work. The littluns are there, Piggy tells him, and the twins Samneric who are collecting firewood.

"Piggy? Are you the only one left?"

"There's some littluns."

"They don't count. No biguns?"

"Oh –Samneric. They're collecting wood."

"Nobody else?"

"Not that I know of" (191).

For Ralph these boys are the source of support in his struggle to establish a normal society even amidst an uninhabited island. As a result, the death of the same comes to him as a shock and gloom: "But then the fatal unreasoning knowledge came to him again. The breaking of the conch and the deaths of Piggy and Simon lay over the island like a vapour. These painted savages would go further and further" (226). Ralph, though sane, or because he is sane, is being planned to be killed by Jack group.

Another important symbol in the novel is the beast which spreads terror among the children. The children have not witnessed the beast but they are convinced of its presence in the island. It is something that walks and watches them in stealth. Its secret ontology resembles the snake, the master tempter who ruined Eve and Adam. Thus the beast, a snake-like thing, is the symbol of deviated energy and pure force of evil, corruption, sensuality, destruction, mystery and unconsciousness that are residing within everyone, the dark side of human existence. Even though the bigger boys try to explain it as nothing harmful, the fear of the beast has entered their hearts. Symbolically the beast stands for evil but it is within all of us as Golding says, "man produces evil as a bee produces honey" (Qtd McCarron2).

The mention of the fire is another important thing to know. Fire on the island has the potential for both good and evil. Fire is used to cook the pig, to rescue them and it is a source of comfort as late as chapter 8. However the fire is not always positive. The excitement and pleasure of the boys (except Piggy) in chapter 2 turns to tragedy. So, the fire has a double role.

The third chapter points out the beginning of antagonism between Ralph and Jack. They hold contrary views. Their values of life are different. Ralph looks after the fire and thinks all the time about their rescue whereas Jack is interested in hunting and procuring meat for them. Both of them are frustrated at this moment. His hunters leave Jack alone in the forest and Ralph is left alone to build shelters. None of them takes anything seriously. "They are off bathing or eating or playing" (64) as they please. Ralph symbolizes order, hence civilization, and Jack the element of deterioration. So, the contention between them is the antagonism between civilization and savagery, and the collapsing of the hut shows the failure of civilization on the island. In this chapter Simon reveals his own visionary qualities, and comes off as the representative of sanity.

By the fourth chapter, hunting has become a passion for Jack. He is ready to go to any extent to succeed. He paints himself so that the pigs might not notice him: "They don't smell me. They see me, I think. Something pink, under the trees" (79). He compels even the twins to go with him who were supposed to be on duty at the fire. For him fire is only secondary. He succeeds to kill a pig but he is responsible for the neglect to the fire and consequently they lose their golden opportunity to be rescued. The primitivism of the boys becomes prevalent. Rationality seems doomed as Jack hits Piggy. Similarly the smashing of the sand castle is a manifestation of the violence that later on happens to be the rule of the island. Jack's ability to win over people to his views shows a dictator's cunningness. He knows when to give in to achieve his final triumph. The pig dance symbolizes the new way of replacing the ordered

society of Ralph beneath the excitement and jubilation of the hunters while killing the beast. The chants and ceremonial ring are like the mask worn by Jack to lose his identity. The ritual helps them to forget their fear and themselves. It also distances them from the memory of the world they have been flown away from.

Slowly it dawns upon the boys that they may not be rescued from their island. They reconcile themselves to living on the island endlessly perhaps. In the course of time Ralph and Jack turn more and more antagonistic to each other while Piggy and Ralph become closer.

In the fifth chapter, Ralph wants to hold a serious meeting, for the ship passed away and the hunters neglected the fire. But this meeting also fails. Ralph's decision to have only one fire causes the unpopularity of him among the boys. Jack, on the other hand, becomes more popular. He assures them that he will hunt down the pig. Secondly, the beast appears in another form. This time, it comes from the sea. Fear rules supreme among them. Ralph, in despair, thinks of giving up the leadership. His faith in the democratic process has become failure to decide the existence of ghosts. He should know that no law could control the turmoil of the boys. Thus, the darkness of night in this chapter is a symbol of irrational impulses of the boys. Piggy and Simon say that the object of fear is inside man. It is a reference to Joseph Conrad's novel *Heart of Darkness*. The novel says the darkness that exists in man can destroy him if it is not checked by imagination and reason. Conrad too has used a sylvan setting to expose the dark side of human nature. So, like Conrad's, it is a story of intrinsic deterioration that every human animal falls prey to.

Ralph believes that things are slowly slipping out of his hands and feels that the only way out is to have another meeting – but a meeting well thought out and planned so that he could restore discipline and work for achieving the sole objective – rescue and escape from the island. The meeting however ends in confusion and fear and finds only the three of them,

Ralph, Piggy and Simon thrown together. The rest have gone into a wild dance encouraged, as they were by Jack –unmindful of Ralph's commands to listen to him.

The sixth chapter starts with Ralph's wish for the contact with the world of grown ups and the sign came in night. A battle was raging high up in the sky. An airplane catches fire. A figure dropped down beneath a parachute and entangled with the rocks and bushes in such a way that when the wind blew, it lifted its head and peered across mountain. It was the dead body of a pilot but the boys mistake it for the "beast from air" (118). The beast is product of the nonsensical war on the one hand, and the imaginative faculty of the boys on the other.

The twins get frightened when they find something bulging out of the rock. They told Ralph about it and he immediately summons an assembly. In the assembly, Jack suggests that they should hunt it sown. He becomes ready to set out but Ralph holds them back. He points out that they do not have weapons. Piggy suggests that they should remain where they are: "May be the beast won't come near us" (125). Jack becomes irritated and disregarding the rule of the conch, he shouts at Piggy, "It's time some people knew they have got to keep quiet and leave deciding things to the rest of us" (126). He decides to search the only unvisited land. Piggy does believe in Samneric's words regarding beast. Ralph and Piggy soon reach the spot and find it as castle rock. Soon Jack joins them. They feel temporary relief. Ralph thinks of fire and wants to go to the mountaintop to light it. The boys are reluctant to leave the place. They enjoy rolling down rock to the sea.

The night passes off but an airman has been blown to the island with his parachute. He is dead and lands on the mountain where the parachute gets entangled with the trees. When the wind blows, the parachute rises and falls down when the wind recedes.

Eric and Sam see this and mistake it for the beast, run to Ralph and narrate what they saw. A search is organized in which Jack, Ralph and Simon participate.

In this chapter, Jack emerges as a powerful leader. The boys run nearer to primitive. The dead pilot becomes the subject for their terror. Under the influence of fear, Sand and Eric take the dead man as a strange beast, with teeth, claws, and grinning death mask. Piggy and Simon take this event as human product and realize that the beast is certainly a man. Castle Rock symbolizes the increased primitivism of the boys. It is a life far more primitive than Ralph's organization on the beach. To throw stones down means to throw enemy down. Later on, it is known that their enemies are Piggy and Ralph.

Chapter seven emphasizes the universal fact that to hunt and to destroy is human instinct. For a change Ralph becomes a hunter and even hurts a pig with his spear. The boys then play a game –that of hunting a pig and killing it. Ralph is very much in it and enjoys being in it. Jack discovers the 'beast' but it really is the parachute and the airman. He and Ralph go again. Both of them look at the heaving figure of the airman and his parachute. They come back – shaken in fear, and report it to the other boys. The boys return from the castle rock. They reach the area of fruit tree. Ralph thinks of his dirty clothes, overgrown hair and long fingernails. He stares at the endless ocean surrounding the island and impossibility of their escape. Golding captures the thoughts passing through his protagonists' consciousness:

Wave after wave, Ralph followed the rise and fall until something of the remoteness of the sea numbed his. Then gradually the almost infinite size of this water forced itself on his attention. This was the divider, the barrier. On the other side of the island, swathed at midday with mirage, defended by the shield of the quiet lagoon, one might dream of rescue; but here, faced by the brute obtuseness of the ocean, the miles of division, one was clamped down, one was helpless, one was condemned, one was – . (137)

So, lost in the thought of how to escape and the apparent impossibility of rescue, he is distanced from his pals. But not quite, for Simon knows what his friend must be thinking:

"You'll get back to where you came from" (137) as if he read Ralph's mind.

Later, Ralph suddenly sees a pig running towards him. He raises his spear and hits it. But it runs away to safety. He is thrilled because he has hit the pig. After a while the hunters come there. They surround Robert as if he was a pig. Ralph, in a frenzy of excitement, fetches Eric's spear and jabs at the supposed pig:

"Kill him! Kill him!"

All at once, Robert was screaming and struggling with the strength of frenzy.

Jack had him by the hair and was brandishing his knife. Behind him was

Roger, fighting to get close. The chant rose ritually, as at the last moment of a dance or a hunt (142).

Robert is almost beaten to death but the boys somehow control themselves. They are in a frenzied blood hunt. Everyone enjoys the fun and chant, "*Kill the pig! Cut his throat! Bash him in!*" (142). They react the hunt in a savage dance. This dance provides them with a good occasion to give vent to the savage instinct within them.

Soon darkness begins to fall, Ralph suggests that it would be better to return to the camp and leave the climbing for the mid day. The majority of the boys agree but Jack insists to go on. He accuses Ralph of cowardice. He says in teasing manner "coming?" (148). Since it is a challenge, Ralph accepts it. Soon, Roger joins them. They reach the place where they light the fire. Jack taunts him and suggests that if he is frightened, he can stay back. Ralph in anger tells him to go on by himself. Jack does so after some hesitation. He hears a sound 'plop-plop' noise. They move up cautiously and find a gap in the rock. It looks like a huge ape (the dead pilot) asleep with its head between its knees. There was a wind now and the

creature raises its head and peers at them. They in fear run down to inform their fellows. "The mountain was deserted, save for the three abandoned sticks and the thing that bowed" (153)

The eighth chapter demarcates the final break between Jack and Ralph. The final parting of the ways has come and Jack leaves with his hunters and a few others. Piggy is a source of 'intellectual' strength to Ralph who is in great despair. Simon goes out on his own, perhaps, in search of the 'beast' but meets the pig's head left by Jack on a stick as an offering to the 'beast'. This pig's head is the Lord of the Flies, the central symbol of degeneration, decay and evil.

Jack summons an assembly. Life under Jack is that of autocracy. There is no election of the leader. His word is the law. He takes decisions without inviting opinions from others as Ralph had done before. Now, more aspects of dictatorship have taken place. Jack is in his attempt to take the boys back to primitive life away from civilization. The primitive man considered natural calamities due to the anger of some deity. So, god or goddess had to be appeased through sacrifices and offerings. Thus Jack decides, "We'll leave part of the kill for..." Then it won't bother us, may be" (169). For Jack, the beast becomes a necessity. So, after killing the sow, they leave its head as an offering. "This head for the beast. It's a gift" (170). So the hunters will be turned into a tribe of primitives. They will leave civilization for the lives of savages and Jack will be their undisputed chief. So, the meeting ends in confusion – the degeneration of the boys into savagery, bragging and boasting. It is a mask for fear and guilt of the boys. "What makes things break up like they do (173)?" Or Ralph's question and Piggy's blame on Jack as response to it, is inappropriate. A better answer is that evil exists in all of the boys. The sow with piglets at her dug is a picture of motherhood and domesticity. The sexual language: "The sow collapsed under them and they were heavy and fulfilled upon her" (168), is a primitive unconscious urge to violate their mothers. The killing is the climax – triumph of barbarism over civilization.



Another noteworthy aspect of this chapter is Simon's encounter with the so-called beast. He is resting in a shade where he witnesses the drama of killing the sow and the gift for darkness. He becomes afraid thinking that perhaps the beast might come to accept the gift. The gift (sow's head left by Jack's groups) is swarmed with flies. It seems to tell him, "Runaway, go back to the others" (176). The lord of the flies is hung on a stick and grins. There goes a psychological conversation in Simon's head. The Lord of the flies says to him. "You are a silly little boy. Why didn't you run off and play with the others. There's none to help you except me and I'm the beast. I am part of you" (177). The evil warns Simon in clear terms to run away:

"I'm warning you. I'm going to get waxy. D'you see? You're not wanted. Understand? We are going to have fun on this island. Understand? We are going to have fun on this island! So don't try it on, my poor misguided boy, or else —"

Simon found he was looking into a vast mouth. There was blackness within; a blackness that spread.

"— Or else," said the Lord of the Flies, "we shall do you. See? Jack and Roger and Maurice and Robert and Bill and Piggy and Ralph. Do you, see?"

Simon was inside the mount mouth. He fell down and lost consciousness (178).

The Lord of the Flies overpowers Simon's consciousness; Simon falls unconscious. This encounter with the devil is symptomatic of the dilemma people have in themselves on many occasions in their life. Their better judgement tells them to be away from the evil acts and deeds but they want to experiment with the unexplored terrain and bring about fatal consequences. Simon too jeopardizes his life by conversing with the Lord of the Flies.

In the ninth chapter, Simon finds the beast and also finds out its reality. He feels urge to reveal the truth to his friends and staggers to the camp in spite of his weariness. He reaches the camp, crawling on all fours. He is mistaken for the beast and is beaten to death. Because of the heavy-rain, they leave him on the beach. Jack exploits the situation. For him, the beast becomes a necessity to keep on his hold on the boys. He draws away the boys with the lure of meat and a sense of security. This is what Hitler promised Germany; this is what Mussolini promised Italy; and this is what Jack promises the boys on the island. He places himself as the idol for them to adore. The day has turned stormy and tumultuous, forewarning some unhappy consequence. The group of boys has turned riotous in the dissimulated pig hunt. Then arrives Simon, with the intention of sharing his knowledge about the beast. But pack of frenzied and terrified boys takes him to be the beast itself and attacks him indiscriminately. The novelist describes the death scene of Simon in the following terms:

*"Kill the beast! Cut his throat! Spill his blood! Do him in!"*

The sticks fell and the mouth of the new circle crunched and screamed. The beast was on its knees in the center, its arms folded over its face. It was crying out against the abominable noise something about a boy on the hill. The beast struggled forward, broke the ring and fell over the steep edge of the rock to the sand by the water. At once the crowd surged after, poured down the rock, leapt on to the beast, screamed, struck, bit, tore. There were no words, and no movements but the rearing of teeth and claws. (188)

In their madness, the boys happen to kill their friend. The involvement of the boys, including Ralph and Piggy, who join in the murderous assault indicates the universality of guilt. The primitive tribe perhaps used sticks to beat the scapegoat; the boys do the same to deposit their guilt in scapegoats, pig, and sow with the piglets at its dugs, and here, Simon. Thus they defile themselves.

The number of Ralph's followers is decreasing. In chapter ten, only Piggy, Samneric and a few littluns are left with Ralph. Ralph is thinking of the previous nights incidents. He looks on Simon's death as murder. Piggy rationalizes it: "It was dark. There was that that bloody dance. There was lightning and thunder and rain. We was sacred!" (175).

In this connection, critic Kruger compares Simon with Christ. He writes:

It is an accepted critical truism that the character of Simon in William Golding's *Lord of the Flies* is an analogue of Christ; that Simon's holy, saintly, self-sacrificial life; that he is an epiphany figure. And his death, a communal execution, so echoes the crucifixion that the correspondence seems to be complete (1).

Jack on the other hand succeeds in establishing himself as a dictator. A sentry is posted and a rock is balanced on a lever, a symbol of his mortal hatred for Ralph and Piggy. He ties up and beats Wilfred for some unknown reason. The dictator does not tolerate any opposition. He cautions his supports against Ralph for no obvious reason. "They will try to spoil things we do" (196). Then he speaks of the beast "No! How could we –kill-it? " (198). The existence of the beast is a necessity for him. Thus, he does not admit the beast has been killed. That means the beast has escaped. The boys must be kept in constant fear. Then only they will feel the need of the protection that Jack has promised them.

After the death of Simon, things rapidly worsen. Jack snatches away by force the glasses of Piggy who will be quite helpless without it. But a dictator has no feelings for others. One night the group of Jack comes to fetch fire from Ralph who is fast asleep with Piggy. Piggy suddenly hears something was moving outside. Piggy is frightened. He has his attack of asthma and falls over. Soon the attackers burst in. There seems to be a dozen of them hitting, biting and scratching. The castle collapses and the attackers withdraw. The destruction of the castle, built in chapter four, represents the collapse of the romantic

adventure and hopefulness of youth. The scene of Castle Rock, where Jack and his followers live, represents the home of primitive cave man. It represents the complete defeat of the intellectual by the savage. Now, Ralph has lost his brain trust because he has been depending on Piggy.

In the eleventh chapter, Ralph makes a last attempt to revive reason but fails. He tries to blow the fire to life but gives it up in despair. He blows the conch but few littluns come out of the shelters. They hold an assembly though they were so few littluns come out of the shelters. They hold an assembly though they were so few. Ralph repeats the same usual words about fire. But Jack has stolen it and made it impossible for them keep up the signal fire. Then Piggy wants that they should go to ask Jack to return his glasses.

After much deliberation and argument put forth by Piggy, they decided to meet Jack on his home ground and demand justice and order which of course is denied. When they reach the place, the guard challenges them. Ralph blows the conch and the savages appear. They are all painted. Ralph wants to know where Jack is. Robert tells him that Jack has gone out for hunt and they do not let Ralph and Piggy enter. Just then Jack comes. His hunters are carrying a headless pig. Ralph says that Jack should return Piggy's glasses. Jack immediately becomes furious because he is accused to theft. He rushes at Ralph with his spear. When they separate for a moment, Piggy reminds Ralph about the glasses. When he announces about it, the savages giggle that makes Ralph furious. Ralph calls them a pack of painted fools. The twins are between the savages and Jack. Jack orders to tie them up thinking that Ralph would make an attempt to rescue them. Ralph breaks out in anger, "you're a beast and a swine and a bloody, bloody thief!" (220). Piggy holds up the conch and says, "which is better – to be a pack of painted niggers like you are or to be sensible like Ralph is?" (221). But it is useless. Ralph feels that stones are being hurled at him. Roger is pulling at the level on which was the balanced the huge rock. Golding makes the comment, "Some source of power began to pulse

in Roger's body" (216). It is the destructive power of prehistoric man who kills his victims with primitive weapons. Ralph saves himself from the rock and escapes. But the rock strikes Piggy and conch, which he has held, breaks into pieces. He lands first on a red rock, and then he is swept away in the sea. "His head opened and stuff came out and turned red" (222). This event symbolizes the obliteration of intellect and reason from the island. Intellectuality and religion are killed. The smashing of the conch shell at the moment of Piggy's death represents the loss of the ordered life and democratic ways.

After Ralph runs away and Piggy gets killed, the captive twins, Sam and Eric and the few 'littluns' have to align themselves with Jack's gang.

Towards the beginning of the final chapter, Ralph does life-and-death struggle to save his life. However the novel ends up in joy for all. A passing ship finally rescues the boys. But before it, several things happen. Ralph's pursuers return to the camp. He stays hidden in the jungle. As the evening grows, Ralph goes back to Castle Rock because he cannot live alone. He needs the company. After all he is a social animal. At castle Rock, he finds Robert on guard. They have already started feast. So he knows he will be safe for a while. He argues within himself: "These savages would go further and further" (226). He moves towards the beach and has his meal of fruits. And unconsciously he retraces his steps to the Castle Rock again. Suddenly he sees the skull of a pig. "The skull regarded Ralph like one who knows all the answers and won't tell" (228). He undergoes an experience similar to Simon's. Though he hits it with his fist and breaks it into pieces, it keeps grinning at him. It was telling him as if it is a part of him, just it is a part of all the boys – each boy is a mixture of good and evil and savagery.

Ralph has to hide under a dense thicket for a long time before his presence is discovered. There is no alternative to running away from danger as far as he can. He meets

the Naval Officer and in fact, civilization itself. Two deaths and now hope that they can be back to where they really belong.

When he approaches the Castle, he hears the savages having their dances, "kill the beast!" (229). He crawls himself into the thicket and soon falls off to sleep. When he wakes up, he hears Jack's questioning the twins. Roger is also present. Soon he hears a huge rock crashing into the thicket and hears them cheering. He then encounters a savage but he hits him with his sharpened stick and the savage withdraws in pain. It is Jack. The savage group plans to reach him easily. So the hunters then set fire to choke Ralph with smoke. This makes Ralph run along like a pig. The whole tribe is now after him. He runs on continuously and finds an ideal place to hide. There also the gangsters hunt him and he flees to the ocean. Ralph then rushes out hitting down the savage and files madly towards the beach. Suddenly he falls to the ground. He puts up his arm toward off the hits being heaped upon him. He staggers to his feet crying for mercy. But to his great surprise he sees a British naval officer who asks Ralph what game they are playing, and chides them when he learn about the game of death.. Ralph cries "for the end of innocence, the darkness of man's heart, and the fall through the air of the true, wise friend called Piggy" (248)..

The role of fate has been introduced here. The officer has played the role as a savior yet he suffers form the same moral blindness. Though he saves Ralph coincidentally and looks precise, pompous proud of his clothes and trim cutter, he is wearing a gun and commanding a gunboat, a symbol of the chain of destruction. He is the second beginner on the island, just as the boys were first ones. The island at last is totally burnt down that represents a place devoured by atomic warfare.

### **3.2. Symbols of Darkness and Light in the Novel**

The novel contains several symbols which can be aligned with the dark and savage aspect of the human heart. Some of them are mentioned here with only a brief explanation.

Some of the descriptions themselves achieve symbolic significance in the context of the novel, means they are personal symbols. They are presented here.

First about the brutal and the primitive symbols. When the novelist writes, "we are on the island. We have been on the mountaintop and seen water all round. We saw no houses, no smokes, no footprints, no boats, no people (Golding 42-43), he is hinting at the absence of a civilized society in the island. Similarly, when he describes his characters thus: "Ralph pushed back the tangle of fair hair that hung on his forehead" which is like "a snake thing (46-7)" he again is suggesting the evil, snake, present even in so sane a character as Ralph. The words and phrases "beastie" "nightmare" etc. reinforce the absence of peace and security in the island. The things "rotten wood", "log, bow and arrow" (52) "acid sugar", "the setting sun", "fern", "wolf" etc are certainly help to evoke the negative ambience in the novel. Similarly the chants and slogans "Kill the pig, cut her throat, spill her blood" (86), "kill him, kill him" (142), – all create a mood of primitive society based on hunting.

Each chapter title of the novel is suggestive beyond its literal meaning. For instance, The first chapter is entitled "sound of the shell" which indicates to the attempt by Ralph and Piggy to call an assemblage among their stranded friends to devise some way to escape the uninhabited island. Similarly, other titles have their intrinsic significance in the context of the novel. The titles are "fire on the mountain", "huts on the beach", "painted faces and long hair", "beast from water", "beast from air", "shadows and tall trees", "gift for the darkness", "a view to a death", "the shell and the glasses", "castle rock", and "cry of the hunters".

Besides the chapter headings, the presence of elemental symbol such as water (lagoon, ocean), fire, island, jungle, rocks etc. sustain the symbolic interpretation of the novel. These elemental factors are what actually lead the boy to the primitivism that they exhibit in the island. Therefore, a brief discussion of the se symbols ensues here.

Water is the mystery of creation; birth-death resurrection; purification and redemption; fertility and growth. According to Carl Gustav Jung, water is also the commonest symbol for the unconscious. The sea is the mother of all life; spiritual mystery and infinity; death and rebirth; timelessness and eternity; the unconscious. The rescue ultimately comes to the boys by way of the seas, and it was the same sea that had earlier hindered their prospect of rescue. The tropical sun is the source of disease there in the island. However, the fruits are the products of the same sun. The rising sun is associated with birth; creation, and enlightenment, and the setting sun with death and darkness.

Colors also have symbolic meaning in the novel. Red colour means blood, sacrifice; violent passion, and disorder; while green one evokes the idea of growth, sensation, hope, and fertility.

But the most significant symbol of evil in the novel is the Lord of the Flies or Beelzebub itself. In Hebrew demonology; Beelzebub means "Lord of the Flies". In the New Testament, he is the leader of the evil, sometimes identified with Satan and sometimes with his chief assistant. In the Old Testament, Beelzebub was a fertility good worshiped by the philistines and other Semitic group. Beelzebub is occasionally identified with Asmodeus.

The novel presents some images that are related to the brighter aspect of human nature. These images can be called symbols representing civilization. Such symbols include morning, afternoon clock, assembly, nodding heads, ship, hand clapping, room, society, and the million bees. Hut on the beach is a most significant symbolism here, since it is the attempt of the stranded boys to create an orderly social life in an island. Other symbols related to civilization include the school sweaters the students wear, the spectacles Piggy puts on, and the conch they use to make their discussion disciplined. Piggy's glasses are symbolic of wisdom, of reason and of logic which is so essential for keeping the boys' life in the island within order. Piggy defends his glasses even more than he does the conch. He, who represents



the superego of the boys' (and society's) collective personality, uses his glasses to find solutions to the boys' problems. The most important solution the glasses find is the lighting of the fire, the boys' best chance of being rescued. And the shattering to pieces of the same implies the closure of all hopes of rescue from the island. Similarly, the schoolboys' shoes and belts, the songs they sing, the fire they make as a sign to the possible passing-by ship, also are images that suggest a developed community.

### **3.3. Conflict between Civilization and Madness**

The characters who stand for sanity in *Lord of the Flies* are Simon, Ralph and Piggy. Simon is intended Christ figure in the novel. His abnormality is something especially in a person's body and behavior. He is sane so the narrator narrates different aspects of his character--confidence, abnormality, imagination, sensitivity, rebellion, and aggression.

Unlike the ordinary people his power of sane is quite different. He visualizes beast, which resides each and everyone's soul. But it cannot ordinarily be touched. Seemingly he is different but he is quite conscious of all the activities. He would like to test the world, hear their reactions. He is like Lord Buddha, and his great peace in fact illuminated him. In fact he is a great sage who shows great sympathy upon illusioned people.

He symbolizes sanity because he is civilized and acts accordingly. He is very cooperative. He is only the boy who helps Ralph build the shelters. Even the sensible Piggy, who probably had good suggestions to make concerning the building, does not help with the actual work. He is seen stretched out on the beach while Ralph and Simon sweat over the huts. It might be worth mentioning that Jesus was a carpenter, a builder that is suggesting a further parallel. His intelligence, like Jesus, goes beyond the immediately visible.

Simon's high level of intuitive intelligence is best seen in the interviews with the *Lord of the Flies* where Simon comes to see that the beast is in all boys. Simon is fearfully shy and fearfully brave. He cannot speak at all in front of a group of boys. His bravery is evidenced

by his going to his private hiding place in the jungle at night, a time when the other boys are afraid to go out. His sensitivity proves the beast/dead airman, which hangs on the mountain where the parachute gets entangled with the trees. So he represents the part of man, which is sensitive to beauty and truth.

Another figure is Ralph who stands for the run of good civilization but there occur many ups and downfalls. He is only the figure who imagines himself back home from deserted island and reunited his family. It is therefore the civilization, which refers to the society which has its own art, culture, literature, which has its own political system and specialized profession, but he is failure to maintain order, peace, and values in the barbaric system. After his loss to control, Ralph is shown to have learned a great and bitter lesson: his dream has been wrecked and his idealism has been crushed. His sanity is questioned because he is not seen to be practicable in order to keep peace and unity.

Piggy's role in the novel is heavily symbolic. He represents the force of reason among the boys, and his gradual loss of sight and finally, his loss of life itself, are used as a yardstick to measure the progressive degeneration of the boys into a most primitive and barbaric horde.

The members of the group of boys from Ralph's side want to rebuild the society, keep the fire burning—in short rebuild civilization they have been reared in. The term civilization comes from the Latin word for city-dweller that is the highly organized, settled way of life – complete with rules and laws, as well as writing but it was in the novel a veneer civilization that confused the boys' life and is eventually questioned. These characters are cultured people but their culture is threatened tremendously by the presence of Hitlarian instinct of Jack and Roger.

The characters representing madness are Jack and Roger. Jack is the leader of a group of choirboys evacuated on the island from one of the British boarding schools. Ambitious, self-willed, war loving, dominant, commanding and power-hungry, he is the chief antagonist

of Ralph in the novel. Jack is presented as the primary cause of destruction on the island. He gradually degenerates his moral values and rationality and falls back into the depth of savagery, madness and barbarism. His power-maniac nature is fully responsible for the every sort of damage and destruction on the island.

Jack is not concerned with civilization but with power and savagery. He throughout disobeys law and order. He does not love and sympathize Piggy and Simon. He rather makes fun of them. He is furious when he loses the election to Ralph. He starts then violating the rules set forward by the assembly. He does not pay much attention to what Ralph suggests. He, on the other hand, violates the rules set forward by the assembly and challenges the civilized world of Ralph and his companions. Therefore the anarchy and madness grow on the island and almost all the boys become savages with their bodies painted which shows clearly of their madness.

Roger is the logical extension of Jack— he points the way to man's inhumanity to man. He is a murderer. It is Roger who "sharpened a stick at both ends" for the execution of Ralph. He is as mindless of consequences as Jack is. He is mad in the real sense for he lacks logic.

From Golding's point of view, Roger probably constitutes a warning that if man fails to shape a peaceful society strong enough to withstand the threat of wars and dictators, who show no mercy, then all the progress made by humanity will be demolished in no time. In this respect, the novel can profitably be read as a precautionary tale of the fall of man from grace and civilization to barbarism which inescapably incurs wretchedness.

In fact it is difficult to define what is sanity and what is madness they are quite abstract concepts. But definition is different in a sense majority of the people in the beginning say Jack is wrong because he is alone. In the second part of the story Jack looks sane because he feeds the children who are hungry. In this way Jack is not mad because there is majority in

Ralph's group. Ralph at last becomes mad because he is alone. Jack's majority defines Ralph is mad. In this way the definition of sanity and madness are not absolute in themselves. It depends upon logic and play of words.

### **3.4 Environment Moulds Character**

Environment influences in shaping the personality of an individual. The environment of the island is guardian-less. The children are not guided at all by their rational self, but are guided by their id. Id is the original source of personality which is present in a newborn. Id is present in the deepest level of the unconscious; id is completely selfish, concerned with immediate gratification of instinctual needs, the biological drives, like hunger, sex and sleep. Super ego, on the other hand, is concerned with achieving the noble height by guarding against the barbaric invasion of the primitive instincts. Ego, an ameliorating agent tries to reconcile the two opposing force. In a formal gathering if a person is feeling very hungry and may just start eating without the formal invitation for starting the meal or a student start eating his lunch in the class when the teacher is teaching disregarding his classroom act as id. It predominates a person's behaviour and an individual is not ready to cause any type of pain to himself or herself because id operates on the basis of the Pleasure Principle. It attempts to reduce tension by wishfulfilment. In other words, it is referred to as a Primary Process Thinking. Whatever comes first in the person's mind, he or she wants to satisfy that desire immediately. If the demands of Id are blocked for a longer time, frustrations occur. In the novel *Lord of the Flies* the children are free so the unconscious plays a vital role and they want to be brutal, evil and savagery (Bimala10-16). Not only the Id played vital role but also the Ego- the Latin word of ego is 'I' which means 'self. Ego is functionally the executive of personality. An executive of a company mediates between his manager of boss and public. Likewise, the Ego acts as a mediator of balancer between the demands of id and superego. Ego is based on the Reality Principal. For example, a person who is feeling hungry wants to

satisfy the hunger immediately as id is demanding it, but the situation demands the person to wait as no one has started taking the food. So, ego obeys the reality principle which tells the hungry person to wait till everyone starts eating. By this there is delayed discharge of tension. This adaptive measure of Ego is referred to as Secondary Process Thinking. Ego waits for the right moment for the satisfaction of desire, where as id satisfies desires immediately (Kapoor 17). In this sense we can say that all the children in the island are egoist, who only belief in self.

Social and natural environments have to be taken notice of if one wants to make a fair study of human behaviour in a given time. While talking about human civilization and its development John Locke makes distinction between the state of nature and the state of civil society both of which are set by human beings. "The state of nature is one in which there is no law other than the law of reason, which is obeyed by reasonable men but which can not be enforced when unreasonable men disobey it" (Qted. in Van Doren 314). In the state of nature, according of Locke, there is no machinery for ensuring that all men or women obey the law of reason. As a consequence, few do obey it, for to obey that law when others do not is to make oneself weak. Thus, according to Locke the rule of reason does not hold long and soon deteriorates and there comes the necessity of force. "When force is the only arbiter, you must use force to have it used against you" (Van Doren 115). Society does not comprise only of reasonable people who always follow the laws of nature. The laws of nature threatened by the unreasonable people, therefore there comes the necessity of police and army to control the unreasonable people. In the novel, Ralph, with the conch shell as the symbol of his legal authority, tries his level best to organize the stranded boys. But as the observation made by Locke indicates, moral principle and rationality ultimately fail to organize the unruly human herd. The loss of order in the island is prompted by the absence of guardianship and a mechanism for law enforcement.

The degeneration of the children into face-painted hunters is largely made possible by the environment they happen to be thrown into. Had there been even a single guardian with them, it is very unlikely that they would have turned into there in the island, they, to borrow the words of the British Navy officer, "would have been able to put up a better show " than the one they were doing when he caught them (248). Indisputably, environment, both in its social and natural setting, determines human character and behaviour.

### Chapter Four: Conclusion

English writer William Golding publishes his first novel, *The Lord of the Flies*. Culled from his experiences during World War II, the book introduces one of the recurrent themes of Golding's fiction: the conflict between humanity's innate barbarism and the civilizing influence of reason. The allegorical novel, an uncompromising exploration into the depths of human nature, will generally be regarded among the greatest literary works of the 20th century. The novel is the best known that describes the descent into savagery of a group of schoolboys marooned on a desert island.

*Lord of the Flies* refers to good versus evil tale— a story whose characters illustrate the struggle between good and evil. The novel is the story of a group of schoolboys marooned on a desert island after a plane crash. An allegory of the intrinsic corruption of human nature, it chronicles the boy's descent from a state of relative innocence to one of revengeful barbarism. After *Lord of the Flies* Golding wrote several novels with similar themes of good and evil in human nature.

*Lord of the Flies* is a case study of the intrinsic degeneration of human character in. Intrinsic deterioration is reverting to primitive stage of human kinds. In the past, in the stone age people had no rule and no regulation. They had no families, no community, no homes, no constitution, no permanent preserving fire, and no sense of brotherhood. Such is the case occurring in the island where all the children except, Ralph's group, are inherently brutal. They neither build house nor preserve the fire. It clearly symbolizes that human beings desire to escape duties, moralities and prefer revert to nature. By the same token the children world is only the tiny and small representation, but the actuality and the reality is the representation of the adult world. Adult people want such type of live but it is difficult due to rationality and morality. But the Id usually demands pleasure principle. Our mind is full of unconscious as the children do in the island.

In the novel we find two selves: one self is the self of touching to reality and democracy, and the other self is the ego, the dark, animalistic heritage each one of us has, the lower nature that can develop into a monster of selfishness, brutality, lust and so on. It is this self we must struggle against, or this side of our nature in order to strengthen and free the spirit within us.

In the world of nature, we behold the living organism in a ceaseless struggle for existence. Everywhere we are confronted by evidences of the physical survival of the fittest. If we study human beings such as the aboriginal tribes of central Africa, who have been reared in complete subjection to nature's rule, we will find them deficient indeed. They have simply grown and developed in the natural plane of barbarism. We find them bloodthirsty, immoral and animalistic in type to such an extent that they even kill and devour each other.

If man himself is left in his natural state, he will become lower than the animal and continue to grow more ignorant and imperfect. The savagery that resurges in the stranded schoolboys is evidence of this. Left in their natural condition, they have sunk to the lowest depth and degrees of barbarism, dimly groping in world of mental and moral obscurity.

From the prehistoric period mankind has always been in conflict, engaged in destroying the foundations, pillaging the properties and possessing the lands and territory of each other, especially in the earlier periods of savagery and barbarism where whole races and peoples were carried away captive by their conquerors. When we look into the pages of history, past and present, we see the black earth reddened by human blood. Men kill each other like savage wolves, and forget the laws of love and tolerance. Therefore life is a constant struggle, not only against force around us, but above all against our own "ego". Then, it may be said, good and evil are innate in the reality of man. Every Ralph has some degree of Jack in him and vice versa. For instance, man is composed of evil as well as good, of darkness as well as light, of guidance as well as misleading; the most evil character is to be



found in man, while the greatest and most excellent character is also found in him. We must see that the good qualities gain over the bad. If so, the man will become an 'angel,' but if the bad qualities conquer the good ones, then he will become a 'devil.' If the light conquers the darkness in man, of course he will be true light, and if the darkness conquers the light, he will be of the material and will be prone to be evil and barbaric.

(Abdul Baha, p 499)

The thesis searches the overall nature of intrinsic deterioration as it appears in the *Lord of the Flies*. William Golding has created human kinds, even good ones, with the capacity to select and kill a human victim as a way of displacing guilt and dispelling fear. He scientifically watches the human nature and has successfully portrayed an original act of violence and intrinsic deterioration. In this respect the novel is a naturalistic study of human beings.

William Golding and Paul Ricoeur both hold the same view. They seem to believe that no human relations, human endeavors and aspirations can be exempted from the domain of evil. *Lord of the Flies* depicts the harsh reality of human kind. The novel is the exploration of the human nature in depth. By studying it we find that modern men are not much different from the primitive men. We come to the conclusion of an intrinsic deterioration. William Golding at first finds the world of nature to be good as the children find a good environment in the island but at last the island is not good and pure but it is full of guilt and impurities of every sort such as theft, hunting, blasphemy, and corruption.

*Lord of the Flies* shows that how friendship and fair play are replaced by hostility and tyranny. How the novel satires on modern world society and how it is the pure exploration of the humanity's innate capacity of evil and savagery. The inherent evil and brutality of human nature motivates people for the craze for social power, domination, exploration and

suppression, inhuman deeds, colonialism, imperialism, selfishness, unreason ability, impurity, sin guilt etc, These are the dark side of human mind and human vision.

So Golding presents in the novel with the exploration of various symbols and images. These symbols and images he has used all indicate to the inner nature of humanity which is mostly guided by passion and motives for pleasure.

So this dissertation is an attempt at finding the images and symbols which symbolically represent humanity's innate capacity for intrinsic deterioration. Golding's prime aim is to present a bitter but realistic world picture with a vision of human nature and also of the nature of the society and the world. Golding's man is like the Satan who seems to say that he will never do any do-good work and his only pleasure will be to commit evil and savagery and that is his sole delight. In the novel, Golding has presented satanic men wearing camouflage that hide their reality; it is evil and inherent quality of modern men. By the symbolic representation of Jack, he shows the destructive and cruel force within men.

Being a social critic, William Golding finds out that human beings ultimately grow evil. They have animal instincts inherent in them which lead to savagery, barbarism and brutality. And what causes them to slip away from civilization? The question is a difficult one. However, it is not unanswerable. The question is answered here on the ground of the reading of *Lord of the Flies*. For the researcher of this paper, the answer to the question is that civilization declines due to the clash of reason and power in which power gets the better hand. In *Lord of the Flies* Golding has presented a human world of experience. The boys' world in the beginning is much the same as the pre-agrarian world where there was nothing invented by human wisdom and knowledge. In the pre-agrarian world, human beings had no king to rule them, neither was there any kingdom. The people lived on their own. They hunted for food and lived in caves. The castaway boys in the novel at first also live in pretty much a similar situation. They have no leader to guide them. They are too young to be able to

make decisions. They, however, attempt to establish a civilized society formed under the democratic norms. They hold meetings, make decisions and apply them. For several days their world is harmonious and peaceful. Ralph is the man having rational power having the role of decision-making authority whereas Jack has the role of hunting, forming army and maintaining security. In short Ralph exercises reason, and Jack exerts power.

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