

WILLIAM GOLDING
and
LORD OF THE FLIES (1954)

Yrd.Doç.Dr. Gülден ERTUĞRUL(*)

I N T R O D U C T I O N :

When *Lord of the Flies* was first published by Faber and Faber, in 1954, it received little attention, although the firm which published the book, was well known for its intellectual fastidiousness. One of the directors of the firm was the poet and essayist T.S.Eliot. However some years later the novel came to be immensely admired, particularly in the United States as a paradigm of the modern crisis of 1950s and of permanent human condition. The novel secured its author a lasting fame during his life time. Golding at the time was a schoolmaster at Bishop Wodsworth's School in Salisbury. He was leading an active life of a teacher in a small cathedral city in the south of England. It was recognized how successfully the novel caught and reflected the post-war Europe when people doubted that it could be a lasting peace again. It was wondered if human race would come to terms with knowledge of the atomic destruction. The novel was not a simple children's adventure story, but it dealt with the serious and complex issues of morality and philosophy. The novel had the elements of satire, fable, allegory, or an anti-utopia. Golding reflected the mood of 1950's so successfully that his novel became fashionable and gained a quick reputation.

Lord of the Flies was accepted by Penguin Books in their list of Modern Classics. It became an instant 20th century classic and it was studied in schools and universities in post-war Britain. It was commented that the extraordinary interest aroused by his first novel, was not later fulfilled by his subsequent works. Nothing that he has written after *Lord of The Flies* had the same impact on society. However his works as a whole became the subject of theses and learned articles due to the initial success of *Lord of The Flies*.

Many of the well known writers thought that it is worth studying Golding. In *The Modern Writer and His World* (Pelican, 1972, p.171-2), Fraser sees Golding among the best writers, who would be moving from the straight novel to fantasy, allegory or satire. These writers are Kingsley Amis, John Wain, Iris Murdoch, John Braine, and Alan Sillitoe, whose first books appeared around 1956-7 and who were typical '1950 mood' novelists, who tended to allegory, satire and fantasy.

* Atatürk Üniversitesi Fen-Edebiyat Fakültesi Batı Dilleri ve Edebiyatları Bölümü Öğretim üyesi

In *A Critical History of English Literature* (London, SeckerWarburg, 1960, p.1175) David Daiches marks that Golding is in search for the kind of novel which will contain his own vision of man and that **Lord of The Flies** is probably the most powerful English novel written since the war. Golding is seen to be a symbolic novelist.

In the *History of English Novel* (New York, Baines and Noble, 1967, p.372-375), Lionel Stevenson also pointed that Golding is a novelist who used fantasy for serious symbolic purposes, and mentioned him among those writers as Terence Hanbury White, in that that they both have published poems soon after leaving university and then worked for many years as a school teacher becoming familiar with boys. Richard Hughers, who published a novel about children being carried away by pirates, called **A High Wind** in Jamaica, and T.H.White with his fantasy, **The Masters** and other novels, where both considered to be novelists of the 1950 mood, but these novelists have never attained William Golding's fast and fantastic reputation which he gained in his first novel.

In *A Reader's Guide to The Contemporary English Novel* (Frederick R.Karl, USA, 1972, p.2557, p. H. Newby comments that Golding is not simply a social novelist attempting to see man's response to a given society, but a metaphysical writer interested in states of being and aspects of survival. In a broad sense, his work is seen to be existential.

In contrast to the previous point of view, Mark Kinkead-Weckes in his book called *William Golding-A Critical Study* (Faber and Faber, London, 1967, p.64) comments that Golding's fiction has been too complex and many sided to be reducible to a thesis and a conclusion, and that all the Golding novels form a unity or a family to be defined by the phrase 'a Golding novel'. Among the other novels, *Lord of The Flies*, still has a distinguished place by its clarity of meaning and power as a narrative. The later works are found to be more difficult to read and to understand. It has been recorded that the power of innate evil in man is the central theme of all Golding's novels.

To sum it up, William Golding is defined to be a metaphysical, existential writer who is interested in human condition and the nature of human existence and he is perceived to be the representative of the typical '1950 mood', tending to allegory, satire and fantasy, his **Lord of The Flies** being the most powerful English novel written since the war. He is observed to be a symbolical writer of fantasy and fable, and with his success in reflecting the modern crisis of 1950's, in its broad and general sense, he is seen to be the best among the fantasy writers of the '1950 mood'.

Furthermore Golding is observed to be an ethical writer who is in search for a universal meaning of human existence. In this trend, he shares a common place with such 20th century writers as Albert Camus, Greene and Francois Mauriac. Like Camus he examines the destructive consequences of human pride, and the fall of the individual and the society in a broader, universal sense.

Golding reflects the Fall and the fight of survival as the two fundamental achievements of human existence. He uses symbolical elements in drawing limited and primitive communities. Three of these novels, **Lord of The Flies**, **The Inheritors** (1955), **The Pyramid** (1967) are novels in this trend. The first two novels show how the fight for existence occurs in a primitive environment, where human wit suffers because of its limitations. The third novel presents the similar theme in a small town called Stilbourne. **Pincher Martin** (1956), **Free Fall** (1959), **The Spiro** (1964), follow the theme around an individual protagonist.

Golding's second novel **The Inheritors** (1955) reveals the process of fall in a primitive age. Here a happy, peaceful people of one ancient community is destroyed by the pressure of another more developed and aggressive community. The first clan lives without hunting and bloodshed and the other clan hunts and uses inventive capacity. When the two communities meet, brutality and bloodshed is unavoidable. The childish happiness of the peaceful clan is replaced by fear, killing and bloodshed. As **Lord of The Flies** is the antithesis of the optimism of Victorian imperialism in R.M. Ballantyne's **Coral Island**, **The Inheritors** is against the utopian optimism of Wells' Fabianism and that progress of humanity may lead to decrease in brutality. The deterioration of the innocence and goodness of the cave man in the novel recalls the last innocence and goodness of the cave man in the novel recalls the lost paradise of the Holy Book.

The evil and fall inherent in humanity is also the theme of the third Golding novel **Pincher Martin**. Here a simple struggle for survival is seen. When the warship, which Pincher Martin is in, sinks in Atlantic, he is carried away to a rock in the middle of the sea, at which he clutches with the fear of drowning. Martin's death and his futile struggle for existence is related with a delicate understanding of human instincts. During his struggle, he continually remembers his past life that is of a person who is a liar and an egoist. Then a lightning tears his shrimplike red hands from the rock and from life.

The reader understands only at the end, when Martin is found near some coast, that he was already dead at the very beginning. It is understood that the novel has related the consciousness of the few seconds before his death. Martin had lead a cowardly life and had abused others and stolen their happiness. Now he strived not to give his avaricious body to God. His selfcentered passions turned his life and after life into a hell. His repentance during his clutch at life on the rock would not purify his consciousness. Hell is unavoidable in his case.

In **Pincher Martin** Golding's theme is not the loss of Paradise, but in the first two novels this gains its importance. In **Free Fall** innocence before the fall of Sammy Mountjoy is revealed in parts, through his childhood in London suburbs. Sammy has come from a poor environment and starts to ask the question when he has done wrong and when he has lost his freedom.? Wheredid the darkness start? Where did he start? These are the questions for which he seeks answers. Sammy remembers the incidents of his past childhood

and reexamines them in his consciousness. He had drawn a picture of his girl-friend Beatrice in school and elevated her beauty, as Dante had done for his own Beatrice. Later on Sammy seduces Beatrice and jilts her off for another girl. This is the act which restricted his freedom in his memories of the past. Like Adam he had lost his innocence in the paradise of this world and chose his fall with his own free will. He reaches this conclusion while he is kept in a gestapo camp where Dr. Halde questions him from a very different crime. In his enclosed room of punishment, a piece of cleaning cloth causes nightmarish imaginations and he sees this ugly thing as the symbol of his sinning and like the hog's skull in the **Lord of The Flies**. He tries to to understand the reasons of his past deeds, but he could not see where his fault lies. He could not understand the reasons and the consequences of his deeds very well.

As the reader follows Sammy's adventure of consciousness he observes that Sammy has never been free to choose with his own free will. Man's place and function in the universe is very limited. **Free Fall** is Golding's first novel, where such moral judgements as good and evil is directly included. Golding wnts to lead the reader to thinking about the existential problems of the individual. How far an individual can employ his free will ? How far the moral codes can influence and work, and how far he is limited by his nature and existence ? These are the questions to which the novel seems to seek answers.

The Spire observes the fall of man, by reflecting something similar to the building of middle age Salisbury Cathedral and the technical problems faced while the construction was made. This may have given Golding a starting point in his imagination.

Being influenced by a dream, the head priest of Barchester Cathedral, Jocelin decides to build a tower. He believes that he is chosen for the job and starts to work right away in spite of the objections. As the tower grows, the problems grow too. The priestst of the Cathedral and the master workman Roger Mason and the watchman Pengall and his wife Foodie oppose Jocelin. Disorder occurs and no religious service could be given. A woman is attacked and a murder is committed. Jocelin only thinks about the tower while such things occur. For this belief Jocelin plans many intrigues, as pushing Pengall's wife to Mason's arms and neglecting his wife while she was giving birth to his baby. As he becomes servile to his imagination of belief, he looses his humanity, because of the suffering and crookedness that he had caused or at least stayed unresponsive to it. The spire is completed, but Jocelin has sold his soul to devil. The spire has become his fall.

In **The Pyramid** the fall of the individual is related in a different atmosphere and surrounding. Here the protagonist Oliver wants to attain whatever he desires like Sammy Mountjoy. Oliver's fall is prepared by such qualities as his desire for superiority in sex, to rise above his social position, and a passion for art and science.

The town of Stilbourne where Oliver lives is an ordinary town. The people is fond of gossip. Here Oliver forms a relationship with one of the girls

Evie and tries to exert his superiority in sexual matters. He wants to make his old fiance jealous. Evie's relationships become a subject of gossip in town and Oliver has created an image of fear among the people.

The curious town people would like to push their nose into other people's business. They would send their children to the old maid Dawlish and talk about the money that she earns from her private lectures. They would be jealous of the driver Henry, earning money from the repairments of cars. Love, in this town, is a sentiment combined with the desire to exert power on other people.

The town shows tendencies to quarrels among people, to riches and to display of superiority that can be seen in bigger towns and cities. This is a power pyramid that is demonstrated. A pyramid of this kind brings nothing but hate and crookedness to human life. Human relationships, in Stilbourne, depend on the power motive or on certifying power which recall Mountjoy's egoism. Here Golding tries to give a message that underneath the civilized attitudes of people, they possess a tendency to evil doing which becomes the cause of fall and destruction.

The Scorpion God, which was published in 1971, is composed of three long stories. As in **The Inheritors**, conflict between two cultures of different people, one being more developed than the other, is being related. These stories are not found to be as convincing as **The Inheritors**. The common theme among them is again the existence and place of men in earth in a general view.

Golding was born on 19 September 1911 and educated at Marlborough Grammar School. Though almost all his life has been lived in this prosperous farming country of southern England, Golding does not possess a strong regional character in his writing. If he is compared with Thomas Hardy, from the neighbouring area of Dorset, we can see how environmentally neutral his novels tend to be. In **Lord of The Flies**, when the boys dream of England it is true that they think of cottages and cream teas of the kind most people associate with Golding's own part of the country, but in none of his work does he appear to make Wiltshire characteristics essential to the basic conception.

Golding's early life as a school-teacher was not different from those hundreds of middle-class school teachers. After his schooling he went to Brasenose College in the University of Oxford. Years later in 1966, when he was a well established author, Brasenose elected him to an Honorary Fellowship. Later, in 1970, the new University of Sussex awarded him an honorary doctorate. These academic honours came to him because of his distinction as a writer, but from 1945 to 1961 he was working with great success as a teacher of classics and related arts subjects at Bishop Wordsworth's School. This is a 'public school' to which, despite its name, only fee-paying and therefore relatively privileged boys are sent. In common with most of the English public schools (until very recently, at least) it caters only for one sex and it has strong associations with the Church of England. These points matter when **Lord of The Flies** is examined closely. Golding creates the novel partly out of an understanding of juvenile psychology.

The 1983 laureate for literature, the Nobel Prize winner, relates the following thoughts about **Lord of The Flies** in his article 'Utopias and Antiutopias' in **A Moving Target** (Faber and Faber, 1982, p.183).

I must own that you could argue reasonably enough that one of my books, or the tone of it, is antiutopian. It was a book stemming from what I had found out during and for a few years after The Second World War. You can connect the two easily enough in your own minds so I will not elaborate. It was an experience that fell to the lot of my generation. I used children because I knew about them and they were to hand. I described no particular child, for a novelist does not work that way; and in any case, to do so would have been unfair. But I did conduct an experiment, allowing a class of children as much freedom as possible and only intervened when there seemed to be some possibility of murder being committed. That, and the war and its aftermath were all my research. As for the elaborately described island, it was an escape to a part of the world I had never seen but wanted to, a tropical island. I made myself a haliporphuros ornis and flew away from rationed, broken England with all its bomb damage, flew away across the flowers of foam where the lianas dropped their cables from the strange tropical trees. It has convinced me. I was there; and sometimes it seemed a pity not to enjoy the place rather than allow the antiutopia to take over. But take over it did."

This is how Golding defined anti-utopia in the same text:

"I believe, to the true reason for the invention of an antiutopia. It is at once a cry for help and a cry of despair. The antiutopian wants to be proved wrong. No antiutopian desires to hurt."

LORD OF THE FLIES (1954)

Lord of The Flies relates the story of a batch of school kids, who were left to an uninhabited island, as they were carried away in an aeroplane from an atom war. The novel started as a paradigm of R.M. Ballantyne's **Coral Island**, in a heaven like island and moved on to a different direction to show the evil inherent in human nature. Remove the cloak of civilization, the community would become savage-like, as the children in **Lord of The Flies**. This seems to be the underlying theme fundamental to the adventure story. The roots of the existence of humanity is there and it can revive itself when it is given a chance. **The Coral Island** was optimistic when compared with **Lord of The Flies**. **Lord of The Flies** recalls Conrad's novel **Heart of Darkness** (1902), where Kurtz tries to build a sample community beyond the pressure of the civilized world and is swallowed up by the darkness and blackness in the soul and heart of primeval, native man. Here **Lord of The Flies** separates from **Coral Island**'s optimistic sentimentalism and belief that Britons are better than the natives. **Coral Island** is in a way a continuation of Great Britain. Golding in **Lord of The Flies** turns this optimism upside down and thus builds an anti-utopia.

In **Lord of The Flies** the students are all English. When they first arrive on the island they have their school costumes with emblems. They are all Christian and some belong to the church chorus under the leadership of Jack Merridew, who becomes later the bullying, hunter and despotic power-urging leader. He leads the children to murder and to evil crookedness that naturally pours from his being. In contrast to Jack Merridew, Ralph is the good, responsible and constructive leader of the children who is chosen by a democratic election. Conflict between the good and the avaricious leaders leads on to the murder of Simon, the saint among the children, and of Piggy, who is the representative of wisdom in the island. **Lord of The Flies** is the name given to the skull of a pig that the hunters have killed and erected as their symbol of savagery. The children's society and their serious share of work and administration is very much similar to that in a civilized community, but here the democratic process is soon destroyed by illegitimate passion for authority and the riot of savagery. The shell that they use as a trumpet to call others is a symbol of legitimate authority.

The first chapter of **Lord of The Flies** presents the reader to the main characters and the place which they are in. They are Ralph, Piggy, and Jack. Ralph and Piggy discuss about an airplane crash from which non of the grownups are saved. They realize that they have come to an uninhabited island and the plane which crashed was the plane that was crying the children. One of

the boys Piggy is described as a fat boy with asthma and thick spectacles. His name becomes an object for mirth for Ralph as Ralph laughs jumping up and falling down to the ground at hearing the name 'piggy'. Ralph is commanding and authoritative at once, he tells that his father is a commander in the navy and he might come to rescue them. Whereas Piggy's father is dead and he is grown up by an auntie. Piggy's comment about the place being an island which is unknown not even to Ralph's father is a foreshadow of an ill omen. Piggy and Ralph find a sea shell together and Piggy comments on the material value of this shell:

'It's ever so valuable
a conch; ever so expensive.' (1)

Piggy thus comments on the first value of the shell and that is, it is too expensive and hard to attain. A few lines later another comment on this shell follows :

"We can use this to call the others
Have a meeting. They'll come when
They hear us -
He beamed at Ralph.
That's what you meant, didn't you?
That's why you got the conch out
of the water ?'

The second use of the conch is to call the others, that is the other boys on this island for a meeting. It is at once felt that who ever got the conch will have something important to say to the others and that he might be the leader of the group and he might have power over the others. Ralph blows the conch and the other boys gather to the place hearing the sound of the shell. The boys that approach the meeting place on the beach are described as 'a creature' as they are a party of boys dressed in strangely accentric clothing'; 'their bodies from throat to ankle, were hidden by black cloaks which bore a long silver cross on the left breast', the boy who controlled them was dressed the same though he carried a golden badge on his cap. It was clear that this boy with the golden badge called Jack Merridew was their authoritative leader. Ralph's conch had spoiled this authority for a while. As they come together Ralph lifts up his conch and addresses the crowd :

" 'Seems to me we ought to have
a chief to decide things,' 'A chief
A chief.
'I ought to be chief', said Jack
with simple arrogance, 'because I'm
chapter chorister and head boy.
I can sing C sharp.'

The dark boy, Roger stirred at last
and spoke up.
'Let's have a vote'
'Yes'
'Vote for chief'
'Let's vote-'

This toy of voting was as pleasing as the conch. Jack started to protest but the clamour changed from the general wish for a chief to an election by acclaim of Ralph himself. None of the boys could have found a good reason for this; what intelligence had been shown was traceable to Piggy while the most obvious leader was Jack. But there was stillness about Ralph as he sat that marked him out : There was his size, and attractive appearance, and most obscurely, yet most powerfully, there was the conch, the being that had blown that, had sat waiting for them on the platform with the delicate thing balanced on his knees was set apart.

'Him with the shell.'

'Ralph! Ralph!'

'Let him be chief with the trumpet-thing.'

Ralph raised a hand for silence.'

'All right. Who wants Jack for chief ? '

with dreary obedience the choir raised
their hand.

'Who wants me ?'

Every hand outside the choir except Piggy's was raised immediately, then Piggy too, raised his hand grudgingly into the air.

Ralph counted.

'I'm the chief then.'

The circle of boys broke into applause.

Even the choir applauded, and the freckles on Jack's face disappeared under a blush of mortification. He started up, then changed his mind and sat down again while the aid rang. Ralph looked at him, eager to offer something.

'The choir belongs to you of course.'

'They could be the army-'

'Or hunters-' Ralph waved again for silence.

'Jack's in charge of the choir : They can be-
what to you want them to be ?'

Hunters.' (2)

Ralph, the boy with the conch, thus meets a group of choir boys, dressed in black garments, carrying crosses denoting that they belong to the Church. The chief of the choir Jack demands to be the natural chief of all of the

boys on the island but a democratic voting selects Ralph who is described to be an attractive personality with a trumpet at hand. The conch again symbolizes power, leadership and fondness in the character of Ralph. Jack has already been described as an arrogant, crumpled, ugly person with red hair. The comparison with Ralph is obvious : Jack would present trouble and evil on this island, although he carries the emblem of cross. This crowd of boys being described as a 'creature' and being dressed in black clothes foreshadows an evil omen on island. The problem of leadership arises; Ralph has been elected chief against Jack's authority and to his mortification. However, Ralph is liberal, he acts generously and restores Jack's pride by giving the charge of the choir to Jack as his army or as his hunters. However, the tragic incidents which develop in the later chapters prove that Ralph's generosity was a mistake though an unavoidable fault of a democratic system among a group of savage kids without the cloak of civilization. The writer carries us to a world without civilization and shows how human nature acts or works in primitive savage conditions. Yet the fearful society of kids is not a completely strange society or just a nightmare, it is a society in miniature an imitation, a microcosmic world of the grownups, or the adult world.

It is obvious that the small ones are good imitators and if it is left to them they would build exactly a similar society as the grownups would. In Golding's nightmare the community of the little ones is no better than a community of fierce savages or perhaps even worse, a pitiless destructive community of creatures. The first experience in hunting, though an unsatisfactory one at first, it is promising of a success and bloodshed in the following chapters.

The tree boys Ralph, Jack and Simon to the protestations of Piggy start to explore the island. This exploration becomes a journey through human nature reflecting its fierceness and savagery overcoming the good and the generous.

As the explorers find out that there is food on the island pigs and fruit, they decide that it is a good island and they would have fun, ironically enough until the grownups come and fetch them. The little ones are frightened of a beast, of a snake and Jack comforts them that he and his hunters would hunt it down even if it exists, but Ralph assures the kids that there is no snake or beast on the island being annoyed by Jack's pretension to authority. A secret struggle of power between Jack and Ralph starts, as Ralph regains his priority by the help of the conch, the symbol of power for the time being.

Ralph proposes that they should all work to build a fire in order to be rescued and build shelters as well to protect the little ones. With the help of Piggy's glasses, they succeed in making fire and keeping it. The conch appears to have another value; whoever takes the conch has a right to speak and to address the crowd, Piggy tries to use the conch to make the others listen to him

when he speaks or expresses an idea of sense mostly defending Ralph's point of view. Antagonism between Ralph and Jack became audible as Jack refused to help with the shelters and the fire and only went his own way to do hunting. Jack and the hunters begin to paint their faces and their bodies and they sharpen their sticks. Jack catches a pig, in the delight of hunting, he and the boy neglect the fire, as a ship passes away without seeing them. This becomes an open cause of accusation for Ralph, but the other boys seem now to take side with Jack and think that Jack had done a decent thing by only apologizing.

Jack being now a successful hunter assumed his power over the others in the following manner :

"Then Jack leapt to his feet, slashed off a great bark of meat, and flung it down at Simon's feet.

"Eat !'Damn you !'

He glanced at Simon.

"Take it !'

He spun on his heel, in the centre of a bewildered circle of boys.

'I got you meat !'

'I painted my face - I stole up, now you eat-all of you-and-'

.....

Ralph stood among the ashes of the signal fire, his hands full of meat, saying nothing."(3)

Thus Jack, the leader of the hunters, threw meat at their feet, grudging his share of work and claiming power and leadership though not saying openly, but by insulting them, Simon and Ralph. Ralph's share of work, building fire and shelters has not been acknowledged at all, when hunger became the most urgent need to be satisfied. Ralph is a planning constructive leader. He plans to bring water and to constitute places for lavatory, but he also expresses his hopelessness !

"Things are breaking up. I don't understand why. We began well, we were happy. And then

Then people started getting frightened." (3)

Ralph tries to convince the others that there is nothing to be frightened of, but the crowd believes and fears a beast unseen only imagined, perhaps a ghost. Finally, Jack revolts openly against Ralph and says :

'And you shut up ! who are you anyway ? Sitting there - telling people what to do. You can't hunt, you can't sing-
'I'm chief. I was chosen.'

'Why should choosing make any difference ? Just giving orders that don't make any sense-

'The rules ! shouted Ralph 'you're breaking the rules !'

'Who cares ?' .-

'Because the rules are the only thing we 've got ! "(4)

This argument ends with Ralph's defeat and Jack shouting him, 'We 're strong- we hunt !' To be strong is for Jack the only rule, the only power however wrong it may be.

The fear of the beast has grown so much that Ralph, Jack and Roger decide to climb the mountain in order to hunt down the beast. They climb towards the top, but neither Jack nor Ralph succeeds in seeing what is present at the top. The reader already knows that it is a dead man with a parachute sitting at the top of the mountain and moving with the direction of the wind. They climb down believing now that there is a beast. In chapter VIII, Jack accuses Ralph for being a coward and declares that the beast is a hunter like him and his hunters, or probably it was only an animal. This time Jack clutches to conch to speak openly and he says about Ralph the following accusations :

"He's like Piggy. He says things like Piggy. He isn't a proper chief. . . He is a coward himself

On top when Roger and me went on he stayed back.

He is not a hunter. He'd never have got us meat. He isn't perfect and we don't know anything about him. He just gives orders and expects people to obey for nothing . .

.

'Hands up,' said Jack strongly,

'Whoever wants Ralph not to be chief ?

' " (5)

Thus Jack is openly threatening and insulting Ralph and trying to employ force on community votes, but once again he is defeated and humiliated, nobody wants to raise a hand against Ralph. Jack now revolts openly and breaks away from them declaring that he would not play with them or join them any longer, neither would he hunt for them. Only Piggy insists that they can jolly well do without Jack Merridew. Piggy tells the others that they could make fireç on the beach tif they could not go up to the mountain for

the fear of beast. Although they build a new fire on the beach some boys gradually leave Ralph and Piggy to join Jack. Simon on the other hand seems to be lost, but his aim is to climb the mountain alone to see whether the beast really exists. He succeeds in going up the mountain alone and confirms that there is no beast there except a dead man, while the hunters with Jack at the head of them make a gift to the imaginary beast from the skull of a pig. They put the skull on a stick and leave it there, the skull which is attacked by a crowd of flies, becomes ironically 'The Lord of the Flies', in fact it is the symbol of these savage revolting hunters on this island. 'The lord of the Flies' has been offered as a religious gift to the beast. The round dances of the painted little savages now resemble exactly the dances of the primitive black African communities or American Indians.

The imaginary warning of Simon by 'The Lord of the Flies' denote that an ill happening is near, as Simon lies unconscious on the top of the mountain. The Lord of the Flies spoke :

"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 my
poor misguided boy, er else-

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

'Or else ' said Lord of the Flies, 'we shall,
do you. See ? ' (6)

The lord of the Flies speaks as a person all knowing the future and the tragic end of Simon before knowing and warning Simon of his doom. The blackness of the mouth of the head is symbolical of the coming death and the triumph of evil on the island.

Chapter nine shows that Ralph is loosing his authority. Now Jack assures his power and gives orders to the boys who obey him. Jack humiliates Ralph. This is the beginning of evil deeds on the island as Jack orders Henry to bring him a shell of drink :

Jack spoke :

'Give me a drink.'

Henry brought him a shell and he drank,
watching Piggy and Ralph over the jagged
rim. Power lay in the brown shell of his

forearms authority sat on his shoulders and chattered in his ear like an aye.

'All sit down.'

The boys rag themselves in rows on the grass before him but Ralph and Piggy stayed a foot lower, staying on the seat sand. Jack ignored them for the moment, turned his mask down to the seated boys and pointed them with the spear. 'Who is going to join my tribe ? '

Ralph made a sudden movement that became a stumble

'I gave you food,' said Jack, 'and my hunters will protect you from the beast. Who will join my tribe ? ' 'I'm chief, said Ralph, 'because you chose me. And we were going to keep the fire going. Now you run for food 'You run yourself ' shouted Jack. 'Look at that bone in your hands !'

Ralph went crimson.

'I ' said you were hunters. That was your job.' Jack ignored him again.

'Who'll join my tribe and have fun ? '

'I'm chief. ' said Ralph tremulously.

'And what about the fire ? And I have got the conch -'

'You haven't got it with you, ' said Jack, sneering. 'You left it behind. See, clever ? ' And the conch doesn't count at this end of the island. '

Thus Jack assures his power and authority declaring that he is the one who produces food, brings meat and hunts down pigs for the others, therefore he is the leader. The approach of the thunder brings fear. Now Jack commands the boys to dance in a circle in order to get rid of their fear. They sing together :

" ' Kill the beast ! Cut his throat ! Spill his blood ?

' Him ! Him !'

The circle became a horseshoe. A thing was crawling out of the forest. It came

darkly, uncertainly. The shrill screaming that rose before the beast was like a pain. The beast stumbled into the horseshoe. 'Kill the beast ! Cut his throat ! Spill his blood ! '

.....
Simon was crying out something about a dead man on a hill.

'Kill the beast ! Cut his throat ! Spill his blood ! '

The sticks fell and the mouth of the new circle crunched and screamed. The beast was on its knees in the centre, its arms folded over its face. It was crying out against the abominable noise something about a body 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 it, poured down the rock, leapt on to the beast, screamed, struck, bit, tore. There were no words, and no movements but the tearing of teeth and claws.

Then the clouds opened and let down the rain like a waterfall. The water bounded from the mountain-top, tore leaves and branches from the trees, poured like a cold shower over the struggling heap on the sand. Presently the heap broke up and figures staggered away. Only the beast lay still, a few yards from the sea. Even in the rain they could see how small a beast it was, and already its blood was staining the sand. "(7)

Thus the tribe under Jack's domineering and irresponsible leadership kills poor Simon. Simon has been murdered almost as a scapegoat and as an offer to the gods of fear. He was sacrificed by the savage community during a bloody dance that started as an act of solidarity. As the evil is let loose, it does not stop. The hunters attack Piggy and Ralph at night while they are in their shelters, they steal away Ralph's lenses to build a fire in order to cook meat. Ralph and Piggy decide to go to Jack with a few others in order to get back the

glasses, but the journey ends in Piggy's death and the conch is lost after a spear to spear fight between Jack and Ralph for leadership. As the conch is lost Ralph's luck vanishes all together. Now he becomes an outcast, a hunted one like a real pig. Jack plans to hunt Ralph down like a pig. Ralph runs away in great terror. The final chapter brings Ralph's rescue as the grown ups come to the island and save the kids. The officer says:

"We saw your smoke. What have you
beed doing ? Having a war or smething ? "

Ralph nodded.

.....
'Nobody killed, I hope ? Any dead
bodies ? '

'Only two. And they're gone. '

The officer leaned down and looked closely
at Ralph.

'Two-Killed ?'

Ralph nodded again. Behind him, the
whole island was shuddering with flame.

The officer knew, as a rule, when people
were telling the truth. He whistled
softly."(8)

The words of the officer is especially influencing as they are ironical, indicating again that the boys were having just a game and nothing more. It was such a game that might have passed the savage deeds of even the primitive Indian communities of the past in imitating the modern world of the grown-ups. The struggle for leadership reminds George Orwell's *Animal Farm* and the struggle between Napoleon and Snowball for the leadership of the farm. At the end the more savage pig Napoleon succeeds in discarding the more responsible leader Snowball from the farm. Now Jack the fierce savage hunter, most of all, a representative choir boy of the Church acts more savagely in discarding Ralph from the island, ironically enough the good island of fun. This may mean or it may indicate as well that the writer is being critical of the English Church in relating such a symbolical adventure story under the cloak of fantasy.

The writer is reflecting a whole human society and the acting of human nature in a savage fearful direction if it is given a chance to act on its own. The writer reflects both the responsible and the irresponsible evil, powerloving aspect of human nature and the fear of evil, the nightmare of evil overcoming the good in a human society. The uninhabited remote island of nowhere may also be reflective of the island of England, at least reminding itsince the group of boys are true English boys imitatinig a miniature English society. This novel reflects a microcosm of a society. an aspect of human nature which is fundamental.

DİPNOTLAR

- (1) Golding, William; **Lord of The Flies**, (Penguin, 1963) p.16
- (2) **Lord of The Flies**, p.p. 19-23
- (3) Ibid, p.78
- (4) **Lord of The Flies**, p. 87
- (5) **Lord of The Flies**
Chapter VIII. p.121
- (6) **Lord Of The Flies**
p. 137
- (7) **Lord of Flies**, chap. IX, p.145
- (8) **Lord of the Flies**, chap. 12, p.191

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