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William Golding's *Lord of the Flies*: A Satirical Analysis of Fantasized Dystopia

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## ABSTRACT

The eruption of two world wars marked a period of transition in which the intellectual and artistic environment underwent a drastic change. Such a gloomy era provided the inevitable situation for the fiction-writer to switch to new and bold fictional modes. Under such circumstances, the adoption of fantasy became one of the most interesting, satisfying and effective forms for projecting the modern novelist's vision. Fantasy can work as the most suitable board on which the fictional writer can apply his satirical vision and negate the value of our sense experiences. Indeed, Fantasy seems to be the exact mode through which writers of the genre can proceed effectively along their chosen path. As such, William Golding in his monumental work, *Lord of the Flies*, has tried to show a fantastic representation of Modern man's nature which leads him inevitably to savagery. Golding has created a dystopia by diminishing the adults to children to show that the modern man who denies the spiritual values is doomed to failure. Hence, in this paper tries to apply the technique of diminution, an oft-repeated technique in satirical writing, to prove that the animal side in man is the sole cause of his degradation and degeneration and if this animal side is not kept under control, the society will face injustice, repression, slavery and hatred.

**Keywords:** *Satire, Fantasy, Dystopia, William Golding's Lord of the Flies*

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## 1. Introduction

Modern writers have used fantasy, some of which is horrifying, gruesomely thrilling; some are used for light satire on manners, or for pungent satire on the actual but unwarranted state of affairs; and some manifest merely an indulgence of playful fancy. Indeed, the use of fantasy has become one of the most interesting, delightful, natural, and satisfying and effective forms for projecting the modern novelist's vision. No matter how grotesque, thrilling or trivial the picture of fantasy is, its outward contours hide within them a solid pragmatic purpose. The contours enclose an essentially logical and valid purport which needs to be fully realized and implemented to make life worth living.

The aftermath of the two world wars has coincided with a period of transition in which the intellectual and artistic environment has undergone a great change. With such changes taking place in man's ideas and outlook, there have inevitably been new orientations in the functional and

purposive aspects of literature. Literary and artistic explorations have been directed to new ends in the hands of many. Human life, constantly oscillating like the pendulum of a clock between unrealizable hopes and abysmal fears, stared the creative writer in the face. This gloomy situation provided the inescapable environment for the fiction-writer and stimulated new and bold fictional modes. Awareness of the prevailing uncertainty and the future dangers led the novelists toward incursions into fantasy, in ways hardly seen before.

Writers have often interpreted the world differently but all consciously or unconsciously have searched for one common view among many possible in the world and that is the establishment of a utopian world through which all the people can live happily ever after. The term was first introduced in 1516 when Thomas More wrote his seminal work entitled *Utopia*. And throughout the history, the concept of the utopia has "focused on disembodied intellectual traditions, interrogating utopia as



term, concept, and genre" (Gordin et al., 2010, p.1). Author's critical eye has been always in search of a utopian vision but has never been negligent to take the notification of its opposite pole. Hence, a discussion of utopia while it is directed toward its opposite has been the subject matter of many authors. In this respect, every utopia comes along with its dystopia; a totally unbearable situation which was commonly seen in different places around the world in twentieth century. The two concepts may be easily distinguished by its opposite features, however, less obvious is the way that these two concepts can be discussed in relation with each other-

Whereas utopia takes us into a future and serves to indict the present, dystopia places us directly in a dark and depressing reality, conjuring up a terrifying future if we do not recognize and treat its symptoms in the here and now. (p. 2)

While being in an age of World Wars, the writers endeavored to make a proper diagnosis and prescription for the agonized spasms of the disenchanted and troubled world. To many authors, satire seems to be the exact mode through which they can proceed effectively along their chosen path. The history of satire shows that satire takes various forms and out of them utopia and dystopia are the chief ones. Though utopia was the form which had the principles of progress and attempts towards a better world, today we have a host of writers tending towards a contrary direction. In this respect, a dystopian fantasy is doubly important at a time when the swirl of life is most upsetting or when tension is at the highest or when despair has paralyzed the ability to think and act with clarity and confidence. In this regard, William Golding's *Lord of the Flies* is a dystopian fantasy of evil enacted by a group of children who are fantastically deserted in an island after a plane crash against the background of a nuclear war in the future. Through our discussion of Golding's masterpiece, we have tried to put emphasis on the satirical uses to which fantasy is applied as a very highly imaginative mode.

## 2. Review of Literature

The concept of dystopia has been recently analyzed from different perspective. Patrick Parrinder provides us with a new examination of Samuel Butler's *Erewhon*, situating it within the tradition of dystopian romance while arguing that the concept of dystopia is only a fleeting moment which

can be passed by the protagonist and finally settle in the "promised land of apparently beautiful people" (2005, 20). Among the critics of dystopia, Parrinder has taken the most optimistic view claiming the each society should experience a dystopic moment until reaching a utopian moment, nonetheless, other critics never concur with such optimistic view and proclaim a totally pessimistic view. Not many writers have attested to such perspective while studying the concept of dystopia. Mainly, critics believe that the principle factor pervading over the concept of dystopia is gloomy in all its parts and the natural bent should be toward realizing the reason leading to the creation of such atmosphere. In his article entitled "Living under the Bell Jar: Surveillance and Resistance in Yevgeny Zamyatin's *We*", Michael D. Amey has carried Yevgeny Zamyatin's *We* under his critical view so as to provide us with a detail study of a dystopia through the lenses of Foucauldian and Lacanian theories.

Amey asserts that the presence of regulatory power in the portrayal of prevalent surveillance existing in *The One State of Zamyatin's We* echoes the incorporate network of disciplinary regime explained by Jeremy Bentham's design of the Panopticon. Furthermore, he claims that the presence of continuous surveillance in many dystopic atmospheres compels the citizen to internalize the governmental regulatory power so that the subject grows to be part of the unified principle. He adds to his discussion that the nonexistence of any privacy in such society which is accompanied by the imposition of actions directed from the unified power would assimilate the individual into the collective system. Finally, he concludes that the development of an individual in such society should be studied by focusing on Jacques Lacan's "mirror-stage" theory as he studies the development of the protagonist in the novel and asserts that "it is within the privacy of the individual, and from the position of alienation that resistance to the societal power structures begins" (2005, 38). Amey's attempt to study Zamyatin's *We* within the framework of Foucault and Lacan was to discover the way through which the individual can release himself from the restricted network of dystopic society.

In the same respect, Aaron Rosenfeld in his article "Re-membering the Future: Doris Lessing's 'Experiment in Autobiography'" has tried to spur a new

reading of the future-history literary tradition by criticizing its formulation of the relationship existing among the individual, history and the community. He formulates four different modes as follows:

The Utopian form is a text about the perfect civilization, offered in contrast to the world as it is; the dystopian form is about escape from civilization; the arcadian form is a world without civilization; post-apocalyptic form is a tale of the struggle to return to civilization (2005, 40).

Rosenfeld asserts that under the cover of a utopia/dystopia, Lessing tries to reconsider a world-historical subject who is situated both within and outside the limits of the precedent models for narrating the history of future. Moreover, Rosenfeld believes that she challenges utopia's sense of the explorer with a totally different perspective that world historical forces has put dystopia's sense of the agentic individual under siege. Finally, he concludes that Lessing *Memoirs of a Survivor* portrays a pungent analysis of utopia and dystopia, and of its oppositions and ideologies as provided by writers like Orwell. Not criticizing others for taking a wrong perspective toward dystopia, Ben Wheeler provided a new perspective by investigating the ways that realities are internally and externally constructed within the modern subject through the study of Terry Gilliam's seminal dystopian vision *Brazil*. In his seminal article entitled "Reality Is What You Can Get Away With", he primarily considers the ways that dystopian fiction have generally created to reveal the complex influences and manipulations that formulate the modern subject which at last may end in "characters who attempt to free themselves in such a way generally end up dead, or in Sam's case insane" (2005, 4). Clearly, each author has tried to justify the reasons creating an atmosphere leading to a dystopic moment; nonetheless, no one has ever discussed the inevitability of ending with a dystopia while groups of human being are gathered together and putting in some effort to make a utopian city. As such, a discussion of William Golding's *Lord of Flies* with respect to the gathering of some small and innocent boys highlights the inevitability of ending with a dystopia.

### **3. Methodological Framework & Analysis**

#### **3.1 The Role of Fantasy**

Indeed, fantasy has always been a medium for artist's vision in a satisfactory order. Right from the very earliest times when men started telling stories, his fecund

imagination has led him to create fantasy. Some of the highly imaginative products, such as religious myths, served the purpose of binding the community into unity by means of ultimate concerns about his situation and his final destiny. The other products of imagination and fantasy only aimed at entertainment. Beyond affording thrills and sensations, some of the early fantasy narratives contained no special meaning. But in the course of history of imaginative verbal arts, fantasy, as a mode of apprehending reality, has come to acquire a definite purpose and become one of the most significant elements of the modern novel.

Fantasy as a literary mode may be defined as a deliberate and purposeful delineation of human reality in terms of what is unusual, impossible and apparently improbable under ordinary and familiar circumstances, fantasy is the creation of a hypothetical world which is far removed from the existing familiar realities; yet the writer can imbue it with a definite version of contemporary life. As means of access to reality, fantasists have often created nightmares which amazingly prove to be the very world their contemporaries are actually living in. Pudolf B. Schmerl defines fantasy as:

The deliberate presentation of improbabilities through any one of four methods- the use of unverifiable time, place, characters, or devices- to a typical reader within a culture whose level of sophistication will enable that reader or recognize the impossibilities. (Schmerl: 1962, 328)

Fantasists have used one or the other or a combination of four variables which are unverifiable time, place, characters and devices to project their vision of reality. Fantasy is a phenomenon of very considerable cultural and literary importance. It is employed today as a technique of satirical exposure, of rendering an apocalyptic vision of society. E. M. Forster's concept of fantasy as one of the essential aspects of the novel deserves careful attention. He has devoted a full chapter to fantasy in his book, *Aspects of the Novel* (1927). Before giving a formal definition of fantasy, Forster thinks it necessary to find out the sort of demand this mode of writing makes on readers. Fantasy, according to Forster, has special types of stimulus-response effect over readers "because of the oddness of its method or subject matter" (1962, 114). This oddness of method or subject makes the readers not



acquainted with it thrilled and excited. Therefore, fantasy "compels us to an adjustment that is different to an adjustment required by a work of art, to an additional adjustment"(ibid). Forster thus means that fantasy demands something more from the readers that what may be called ordinary and unusual. *Dictionary of World Literary Terms* defines fantasy as:

Fantasy includes, in the action, the characters, or the setting things that are more impossible under ordinary conditions or in the normal course of human events. In the case of no other genre is the willing suspension of disbelief so requisite. Not every work containing strange or supernatural features is a fantasy. If it deals with religious beliefs or treats the mysterious but nevertheless actual phenomena of abnormal psychology, it is not fantasy. Only purely imaginary phenomena, accepted as such by the author and his intelligent adult readers, constitute the characteristic matter of fantasy. Once the author has aimed his fancy's flight, however, its farthest range must be in the same imagined world, must seem consistent; the reader will ride but one magic carpet at a time. (116-118)

The above definition makes it clear that fantasy include elements of possibilities and probabilities under normal and natural circumstances of this world. Thus when exposed to a fantasy, the reader has the spirit and willingness to suspend his disbelief. In other words, the writer of fantasy deliberately aims at upsetting the reader's normal expectation about the a priori chain, about how events follow one another. Evidently, the author administers a shock-therapy to make the reader reconsider his normal responses and expectation more carefully. In this way, the reader's dim apprehensions are given a keener edge and no matter how grotesque, queer, thrilling or trivial the picture of fantasy is, and its outward contours hide within them a solid pragmatic purpose. The contours enclose an essentially logical and valid purport which needs to be fully realized and implemented to make life worth living.

The denial of the features of the real world renders the fantasist to create a totally new world. This new world is controlled and directed by a new vision and perspective. Since Thomas More published his magnificent book entitled *Utopia*, this new concept has found its way through literary studies. However this concept is always embedded with its negative concept of meaning which is dystopia; "every utopia

always comes with its implied dystopia—whether the dystopia of the status quo, which the utopia is engineered to address, or a dystopia found in the way this specific utopia corrupts itself in practice"(2). This duality is not to carry us to a future full of wishes and ideal characteristics and moments but also to remind us of the past times and the factors leading to a dystopia. The interesting fact that might come to light here is that mostly a system with a utopic vision may inevitably lead to some dystopic moments. Erika Gottlieb (2001), in her monumental work, *Dystopian Fiction East and West*, claims that twentieth-century fiction is partially defined by a terrible and undesirable consequence: "It is one of the most conspicuous features of [...] dystopian fiction that once we allow the totalitarian state to come to power, there will be no way back" (p. 4).

### 3.2 *The Analysis of William Golding's Lord of the Flies as a Fantasized Dystopia*

Total disenchantment moved some of the serious writers of 1920s to create a world of fantasy akin to hell. Their works reflected a world that was demonic and sometimes sadistic and masochistic. But the core of that world, despite all the plentifulness of the bizarre and irrational, was not quite alien to the actual world. Taken in its essentials it was the same world in which they lived, breathed, or died. It is significant to note that many successful novels of the time projected into their vision a gloomy aftermath of some nuclear war. This phenomenon is to be seen in the context of the world wars as well as the political, social, cultural and economic set-up of the world that has undergone a drastic change. Walter Allen writes: "After the first world war, the age... lay like an unbridgeable chasm between the present and the past, so that present and past seemed almost laughably different in kind...what had seemed certainties... were exposed as illusions" (Allen, 1964, 1).

The aftermath of the two world wars has coincided with a period of transition in which the intellectual and artistic environment has undergone a great change. With such changes taking place in man's ideas and outlook, there have inevitably been new orientations in the functional and purposive aspects of literature. This gloomy situation provided the inescapable environment for the fiction-writer which then led to the stimulated new and hold fictional modes. Awareness of the prevailing uncertainty and the future dangers led the

novelist like William Golding to create an unprecedented setting for his novel, *Lord of the Flies*. Golding tries to the wanton growth of inherent evil in human being by situating children in an island which is devoid of any adult civilized restraint. Golding shows the human's inherent evil by choosing innocent children and following them regressing to savagery and brutality in the very young age.

One of the devices employed to create fantasy is the technique of diminution (Kernan, 1965, 53), an oft-repeated technique in satirical writings. In Swift's *Gulliver's Travels* the Lilliputians are created by means of the diminishing tendency. Orwell's *Animal Farm* diminishes men to the breeds of animals, and *1984* to mere mechanical tools. Huxley's *Brave New World* diminishes human mothers to test tubes, education to hypnosis and individual differences to conditioned reflexes. The device of diminution to create fantasy has a symbolic reference to the contemporary society in *Lord of the Flies* as in novels just mentioned. Instead of presenting the basic human condition in a realistic manner, Golding has restored to fantasy and satire and to that end he has reduced the adult world to the world of children. The children's behavior has an allegorical import in respect to human motives.

The technique of diminution compels us to see the adult image in the mirror of the children depicted. As several places Piggy has, with unconscious irony, described the behavior of the "biguns" as that of "a crowd of kids" (Golding, 52) he also tries to warn the "biguns" with "what's the grown-ups going to think?" (248). He is not aware of the irony in respect to his regard for the grown-ups. He is too young to know what the grown-ups truly are. However, the reader recognizes the irony readily enough, because he is able to see the behavior of the grown-ups in identical realms with that of the kids.

Among the children Ralph occupies a privileged position; he enjoys a relatively high social status because his father is commander in the Navy. He believes that his father would rescue him and the rest as soon as he gets the news about the predicament of the children. Piggy, who is more intelligent than any other boy on the island, is an orphan. His superiority of talent, however, goes waste when he becomes a subordinate to Ralph. Piggy cannot get himself elected, because he has no social status to boast of.

He comes of the lover middle class and lived with his poor aunt. Taking,

however, everything into consideration, the fittest candidate is neither Ralph nor Piggy, but Jack. Yet it is Ralph who comes to be elected the leader. It becomes clear in the course of the novel that slavery is the natural condition of man. One by one, the boys get rid of their freedom and willingly opt to become Jack's slaves. Having got rid of their freedom, they are blissfully happy to be slaves. This is the lot of the majority in the adult world, too. Ralph gets elected leader, initially, because he was bid and attractive and was in possession of the conch:

None of the boys could have found good reason for this; what intelligence had been shown was traceable to Piggy while the most obvious leader was Jack. But there was a 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 (Golding, 1954, 28).

Ralph, with the aid of Piggy's intelligence, is resourceful and can discriminate between important and trivial matters. He realizes that if they do not keep the fire going, "We'll be like animals. We'll never be rescued (30)". Golding is careful not to idealize Ralph; therefore, Ralph cannot be the father figure. He has some innate evils. His lust for power is as great as Jack's. He is also uncharitable; makes fun of Piggy by calling out his nickname and raising a vulgar and cheap laughter among the boys. Ralph humiliates Piggy: "He's not fatty.... His real name is Piggy! (27). Ralph is a snob; he is callous towards Piggy. Piggy asks Ralph his name and expects the same question from Ralph. But here is the conceited boy's response:

The fat boy waited to be asked his name in turn but this proffer of acquaintance was not made; the fair boy called Ralph smiled vaguely, stood up, and began to make his way once more toward the lagoon. The fat boy hung steadily at his shoulder. (8)

He ignores Piggy. It is clear enough that he is also contemptuous of all the "littluns". When Simon is dead, he asks: "'Piggy? Are you the only one left?' 'There's some littluns.' 'They don't count. No biguns?'" (222). All these defects in Ralph are far outweighed by the better side of his nature. Ralph, with the advice of Piggy, produces a workmanlike program to put things straight. A plan for better sanitation, for keeping the fire going, for cooking on the mountain top. But all his



efforts become ineffectual because of the fissiparous tendency set afoot among boys and their becoming unruly. Ralph tries to implement his plans because he considers them good and may help their rescue from the island. Jack, who started with revolt, is more inclined towards his inner animal compulsions; he simply enforces his will and overweening pride. He does not want to be reasonable. There is a situation during the second meeting when the difference between Ralph and Jack simmers up to the surface. To prevent confusion and allow everyone to form a disciplined team, Ralph suggests, "we'll have to have 'Hands up' like at school (44)". But this is odious to Jack. To him rules like this cannot be a means of preserving a child's individual voice; they are a means of penal repression. Ralph ejaculates, "We'll have rules! (45)", he cried excitedly. "Lots of rules! Then when everyone breaks them ....(ibid).

This is Ralph's way of dragooning his fellows. Initially Jack falls in line with Ralph. The point is that in his heart Jack is dogmatic and assertive. He says that he is English and that "the English are best at everything"(58). There is responsive cord in him to agree to Ralph's scheme of regimentation. But very soon it becomes clear that the tacit understanding between them is fragile and momentary. Jack's ego is too strong to enable him to be anybody else's henchman. His nature is basically primitivistic and acutely so as seen in contrast to Ralph's constant yearning to be rescued from the island. Jack is more interested in pig-hunting. The love-hate relationship between Ralph and Jack is one of the technical highlights of the book, a picture of the marriage of convenience between the modern methods of repression and regimentation, which Ralph symbolizes, and the primitivistic wildness and wantonness, of which Jack is a symbol.

Man degenerates because of fear, greed and lust for power. This is one aspect of the basic human condition, which Golding suggests through the portrayal of the boy's characters in *Lord of the Flies*. Everywhere there is fear among the "littluns," and even among the "biguns" who are more sensible. Ralph's entire plan starts breaking up because the children are frightened, and this in spite of Ralph's efforts to boost their morale. Ralph tries to assure the boys and particularly the child with the mulberry colored birth-mark, who claims to have found a serpent, "You

couldn't have a beastie, a snake-thing, on the island this size... You only get them in big countries, like Africa, or India (49)".

But this rational assurance from Ralph is only half-convincing to the little children. Jack as a hunter has been to every part of the island. He also says that there is no fearsome reptile on the island. He tells the "littluns" that they are unduly frightened "because you are like that," (117) and, as he adds, because it is human nature to be frightened of the world and of life when man is all alone and it is dark. He tries to pull up their spirit by saying, "fear cannot hurt you anymore that a dream" (116). Fear, according to him, can be hunted and killed. Piggy also makes little of the fear. For him everything can be explained. Life is scientific. There is no beast to fear and there is no need to fear anything "unless we get frightened of people"(119). But this rather precocious rationality of Piggy does not help the "littluns". The cause of fear is not any animal, but "maybe it's only us (126)" says Simon. The latter's rationalization is that there is perhaps something bestial, something absolutely dirty, that is present in man which causes fear. But all these explanations and assurances are unavailing. The fear prevalent among the boys cannot be dispelled by these explanations. The fear among the "littluns" intensifies and they build up a chimera in the form of an imaginative beast. The "biguns" are also afraid.

Ralph is also seized with fear. He no longer dares to blow the conch. If it is disobeyed, it will be an insult to his leadership and the boys will defy his orders. Piggy's fear is still of another type. He is afraid of Jack. Piggy has a rational mind but there is a peculiarity about him. His asthma always appears when he is confronted with something beyond his control and understanding. "I been in bed so much I done some thinking. I know about people (132)". He talks about the prognosis he has made about his asthma:

If you're scared of someone you hate him but you can't stop thinking about him. You kid yourself he's all right really, an' then when you see him again; it's like asthma an' you can't breathe. I tell you what. He hates you too, Ralph. (132)

By his own admission Piggy's asthma is an image of the fear he has experienced. Both Ralph and Jack degenerate because of the tension that mounts quickly in their life as a consequence of lust for power. As they

lapse into barbarism, Jack reveals himself as an absolutist, a powerful tyrant and aggressor, who asserts his authority through tribal ritual dances, arousing terror in the "littluns" and blood-lust. It is around the character of Jack that Golding builds up much of the fantasy of an entire society that goes savage before our eyes. In this context, Fry's critical formulation is fully vindicated, especially when he says:

The demonic human world is a society held together by a kind of molecular tension of egos, a loyalty to the group or the leader which diminishes the individual, or, at best contrasts his pleasure with his duty or honor. (147)

This kind of society is an endless source of dilemma. Jack is the tyrant leader, ruthless with an insatiable will. Jack is so strongly and excessively egocentric that he cannot tolerate any other's ego. Thus he almost swallows up everybody else and comes to represent the collective ego of his followers like Roger, Maurice, Bill, and Robert whose individual egos are swamped under the tidal bore of Jack's self-assertion. Roger and others are the bigger boys of the choir hunting group, yet they are never individualized. Among the choir boys, Roger has the propensity of little Nero. He may not be as impressive and assertive as Jack, but he is much more brutal and sadistic. He is introduced as one with a furtive appearance, one who mostly keeps things to himself. In an intense manner he betrays the spirit of avoidance and secrecy. When he is spoken to he mutters inaudibly. But his real nature is revealed when he destroys the little boys' sand castles by deliberately walking through them, and also when he derives pleasure by hiding behind a tree and throwing stones at a "littluns" playing near the sea.

In the beginning Roger is a bit careful about what he does. He takes care to see that the missiles fall some yards away from the child, because "invisible yet strong, was the taboo of the old life" (87). This shows that initially he is conditioned by his life at home of "parents and school and policemen and the law (ibid)". But then a change overtakes him. As Roger deserts Ralph and joins Jack on the Castle Rock, Jack's arbitrary treatment of the other boys casts its baneful effect upon Roger. He absorbs the possibilities of irresponsible authority and feels fully at liberty from the restrictions of the old life. The stone-throwing habit quickly comes to the fore again. When Ralph, Piggy and the twins visit the Castle,

and Roger he is able to throw stones down at them with impunity, a new but perverted awareness of power "began to pulse in Roger's body (253)". The perversion is at its worst when he levers the rock on to Piggy and kills him. Roger does not feel any remorse whatsoever after killing innocent Piggy. And as if this is not enough, a few moments later he starts torturing Sam and Eric. Thus Roger proves himself a terror. The inner cruelty of his nature finds the fullest expression as the conditions on the island start deteriorating. One of the twins tells Ralph, "You don't know Roger. He's a terror (172)".

Another aspect of the basic human condition, a disruptive force suggested by the book, is man's instinctive urge to embrace slavery. This may sound paradoxical in respect to a novel which focuses attention upon man's lust for power and domination over others. But the narrative makes it clear that the two apparently opposite tendencies are the obverse and the reverse of the same coin. Ralph's group gives more freedom to the boys than Jack's but the twins, Sam and Eric, remain more or less the same drudges in either group. They have to work ceaselessly. Further even under Ralph's relatively democratic leadership, Piggy does not, initially, count for much, and Simon is considered "batty". Jack, the other group leader, turns into a tyrant who exercises authority in an irresponsible way. Under his iron heel he organizes his tribe with the maximum of regimentation. Although loyalty to either group places one under restriction and diminishes the individual, it is worse under Jack's leadership. One has to take one's place in Jack's tribe as a mere cog in his efficient machinery. And yet the majority of the boys willingly barter their freedom for a chunk or even morsels of meat and become Jack's slaves.

The irony of the situation is that some of them are so happy with their enslavement that they ecstatically admire the tyrant: "He is a proper chief, isn't he?" (181). One is forced to conclude that slavery and tyranny, as Golding suggests, are the conditions of man's natural state of existence: there is a kind of identity between the slavish mob of the boys and the tyrant Jack who exercises control over them in the Day of the Lord of the Flies. In this process Jack comes to represent the collective bestial ego of all of them. Ralph comes, in the end, to represent some of the moral virtues that are thrust his



inherently bestial nature by Simon and Piggy. The two thus set off each other.

Focusing our attention upon the dominant psychic qualities of the boys we find that Ralph is the type of dictator who has a strong lust for power and control but lack intelligence: a curtain keeps frequently flapping in his brain so that he cannot think clearly. Another type of man is represented through Piggy, who is shown to be under moral control yet unable to prevent the manifestation of craving for power and leadership. He is distinguished by the combination of moral sense and sharp intellect, both of which are lacking in Ralph. Still another specimen of the homo sapien is represented through Piggy who completely lacks spiritual awareness and is bottled up within a deadening matter-of-factness. He attaches too much importance to intellect and commonsense. He thinks of inventing things. In him are epitomized all those well-meaning intellectual of a secular cast of mind, who have made the progress of modern technological civilization possible but have turned man away from the eternal springs of spiritual values. Jack is a natural man who has both Ralph's lust for power and authority and Piggy's moral awareness. As a result, Jack, like Roger, makes a diabolical use of his power and authority.

#### 4. Sum Up

The dystopia in the novel created by diminishing the adults to children suggests that the modern man, who denies spiritual values and vaunts of his intellectual and technological progress, is doomed to live under the perpetual reign of the Lord of the Flies. It is thus assumes the contour of a dystopia fantasy. It shows the rise and fall of the modern technologically advanced man. The sole cause of his fall is that there is a complete denial of moral and spiritual values in his life. The world of the young boys in this novel is not stagnant or wrapped up in an atmosphere of artificiality as in the mechanical *Brave New World*. The boys go on exploring the entire island. They are not mechanical but creative. With their meagre means they are able to light fire and make wooden spears. They also set up democratic and regimental social organizations. Whatever they get, they try to improvise and improve. But each effort leads only to war and cruelty. Golding thus links the limited world of his character to his own vision of human nature and society. He uses adequate symbols and images to create a moral and intellectual framework for the action of the

novel. In this way Golding confirms that a denial of spiritual values by an individual or a society in general is sure to be path to ruin.

The above analysis goes to prove that *Lord of the Flies* is a fantastic and symbolical representation of modern man's nature and those conditions which lead him inevitably to savagery. To express this Golding has used the device of diminution to create his fantasy which constitutes the prophetic aspect of the novel. He has projected his theme onto the near future. He says that the beast in man is the sole cause of his degradation and degeneration. Golding's presentation gives a warning to keep the beast under control so that the widespread symptoms of unwarranted injustice, repression, slavery and hatred may be uprooted and an amiable atmosphere created to bring about the fullest awaking of humanness in man.

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