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Symbolism in William Golding's Novel
***Lord of the Flies* (1954)**

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Dedication

I would like to dedicate this work to:

My father and my mother

My sisters and brothers

My nieces and nephews

My best friends: Fatma, ,Karima Djihed and Hadjer

Acknowledgements

Above all, thanks to Almighty God who is my source of wisdom

All glory to Him for granting me the chance and the ability

to complete this work

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I am thankful to my faithful friends and all those who support me along

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Abstract

William Golding's *Lord of the Flies* (1954), is a worthy symbolic novel. Every item in this book has a significant symbolic meaning. The aim behind this work is to explore the symbols used in the novel, and to show its various interpretations, casting light on level of objects, characters, colors and setting. It hypothesized that William Golding uses symbolism in the novel in order to clarify the meaning of his theme to the reader. It also hypothesized that the use of symbolism in the novel is more functional than decorative; characters, colors, objects... etc are used symbolically, this means that they are not just words but there is a hidden meaning beyond them. By following analytic and stylistic approaches, we found that William Golding succeeded in transmitting his theme: the struggle between the primitive instincts and civilization to the reader through the use of symbolism. Also we reached the pointed that symbolism in *Lord of the Flies* is not only a decorative technique used by the author to increase the beauty of the text; however, it has function in clarifying the main theme of the story.

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General Introduction

Literature can be defined as the mirror of society in order to show a certain phenomena or to find out a solution to a specific dilemma. The author in any literary work devotes his language and style to deliver his own message, and each one has specific way to convey his message that's why he uses different figures of speech such as: simile, metaphor, symbolism, irony...etc. Among the earliest devices "symbolism" is the most important one, which was used in very old works such as Shakespeare's *Macbeth* and Chaucer's *Canterbury tales*. Symbolism is the style of literary writing characterized by using symbols in the form of an object, an attitude, an abstract idea; it takes something ordinary or basic and makes it more than what is in reality. Symbolism is very important in literature, it is used by the author to support the main idea of his story, also it is good for the reader, in helping him to understand the text very easily.

One of the most outstanding literary figure of post modernism that was notable for using symbolism most in his works was William Golding (1911-1993). This later was famous by his masterpiece "*Lord of the Flies*" written shortly after the Second World War (1954), which is an allegory of humanity and it's evil nature. The story is about a group of English school boys stranded on an uninhabited island who try to govern themselves democratically, but instead they descend into savagery.

The main theme of this book is "Civilization Vs Savagery", which reports the conflict between humanity's inherent tendency towards savagery and the customs of civilization that restraints it. Throughout the novel William Golding used different kinds of symbols; characters, objects, animals, colors and setting...etc to convey his message about his main

theme. Symbols are a main part of the novel because every item in this book has a significant symbolic meaning.

1. Statement of the Problem

Since symbolism is the most prominent characteristic in William Golding's novel *Lord of the Flies*, the present study attempts to identify and explore its use and shows its various interpretations in terms of : objects, characters, colors and setting.

2. Research Questions

A reader of *Lord of the Flies* will observe the special use of symbolism in the novel. The author appears to have motives behind that. Hence, one may ask the following questions:

1. Why does William Golding use symbolism in *Lord of the Flies*?
2. How is symbolism used in *Lord o the Flies*?
3. What effect did symbolism leave in the reader's comprehension?

3. Hypotheses

The study examines the use of symbolism in *Lord of The flies* based on two major hypotheses:

1. In this novel, William Golding uses symbolism in order to clarify the meaning of his theme to the reader.
2. The use of symbols in the novel is more functional than decorative; characters, colors, objects... etc used symbolically, this means that they are not just words but there is a hidden meaning beyond them.

4. Scope of the Research

In this research, we study Symbolism in William Golding's novel *Lord of the Flies* in terms of objects, characters, setting and colors.

5. Significance of the Research

The main objective behind this work is to shed light on Symbolism in the book. A reader can comprehend the different dimensions, use and role of symbolism in intensifying the work impression, value and clarification of the theme.

6. Methodology

Since we are dealing with symbolism in the novel, the approaches which are going to follow throughout the research are :stylistic and analytic, to illustrate symbolism, in addition investigate and discuss its use in the novel.

7. The Content of the Thesis

The frame work of this paper is divided into three chapters. The first chapter divided into two part: the first one introduces various types of figures of speech such as simile, metaphor, irony and others. The second part deals with the notion of symbolism as a literary device, and as movement. In addition, it tries to introduce some theories of symbolism that are attributed to Whitehead and Freud.

The second chapter gives an overview about Post-War British fiction since 1950's, and it presents Golding's major work focusing on his masterpiece *Lord of the Flies* (1954) and its literary analysis.

The third chapter is practical one, it investigates the use of symbolism in the novel in terms of: objects, characters, colors, and setting.

Chapter One

Literary Devices: A General Survey

Introduction

Stylistic devices or figures of speech refer to specific aspects of literature, by which an author creates meaning through language, and by which a reader understands and appreciates writer's works. They are used for explaining an idea, thought, or an image with words which carry meanings beyond their literal once. Figures of speech are very important, and language seems boring and meaningless without using them.

This chapter divided into two parts; the first part introduces various types of figures of speech. The second one deals with the notion of symbolism as a literary device, and as a movement. In addition, it tries to introduce some theories of symbolism that are attributed to Whitehead and Freud.

1.1.Types of Figures of speech

Kennedy (1991:584 cited in, Chapter II: Figures of Speech). states that "figures of speech maybe said to occur whenever a speaker or writer, for the sake of freshness or emphasis, departs from the usual denotations of words". This means that, Figures of speech refer to a specific aspects of literature, created by the author for the purpose of clarifying or supporting an idea. These stylistic devices is any use of language where the intended meaning differs from the actual literal meaning of the words.

There are many techniques that can rightly be called figurative language; and each one of them has its own unique usage for bringing about impressive effect. These literary devices are divided differently. While, Siswantro (2002: 4-44 cited in, Chapter II: Figures of Speech) divides figures of speech into nine kinds: simile, metaphor, personification, apostrophe, hyperbola, antithesis, synecdoche, paradox, and symbol. Little (1985: 164-166 cited in, Chapter II: Figures of Speech) divides them into three categories based on comparison, associations, and other figures of speech .

1.1.1. Metaphor

Metaphor is like simile, in the way that is more easy to exemplify but difficult to delimit. Childs and Flower (2006: 138). It is a figure of speech in which one thing is compared to another. Cuddon (1998: 507). Unlike simile, the comparison in metaphor is not directly expressed because the words " like", and "as " are missing. Therefore the reader has to recognize the comparison by himself without those words.

According to Richards, in metaphor there are two essential elements: the tenor and the vehicle. The tenor represents the subject, whereas the vehicle is the metaphorical

term. Kennedy et al (2005: 95). e.g. John is a lion. In this example, John is the subject (the tenor) and the lion is the metaphorical term (the vehicle).

All metaphors are simile; while using metaphor we are really saying that "A" is in some respects comparable to " B".

Aristotle argues:

"Metaphor like epithets, must be fitting, which mean
That they must correspond to the thing signified: failing this,
their inappropriateness will be conspicuous: the want of harmony
between two things is emphasized by their being placed side by side".
(Roberts 2010: 154).

For example:

1. "This women is a parrot". In this example, the metaphor is used to express that the women is talkative like a parrot.
2. " All the world's a stage".(William Shakespeare: *As you like it*).This quotation contains a metaphor because the world is not literally stage. Shakespeare uses the points of comparison between the world and stage to convey an understanding about the mechanics of the world and the lives people within it.

1.1.2. Simile

Simile comes from the Latin word *similes*. A simile makes an imaginative comparison between two concepts, introduced with words such as " like" or "as". Walles (1983: 268). According to Cuddon (1998: 830) simile is an explicit comparison in which one item is compared to another where the words "as" and "like" are recognizable. Aristotle states that "simile is a metaphor, differing from it only in the way it is put...besides, it does not say

outright that "this" is "that" , and therefore the hearer is less interested". Roberts (2010: 173).

This means that simile is like a metaphor, but it is an explicit comparison and easy to define in which two different qualities are compared.

Example:

"What happens to dream deferred?
Does it dry up like a raisin in the sun"(Hughes's poem, *Dream Deferred*).

In this example, Hughes compared the postponed dream in the way that it becomes hard and dry just like a raisin.

- "As idle as a painted ship upon a painted ocean"(Samuel Taylor, *The Rime of the Ancient Mariner*). Here the narrator is describing a ship that is damaged by the storm. He implies that it cannot move just like a ship in painting.

1.1.3. Irony

"Irony is a mode of discourse for conveying meanings different from, and usually opposite to, the professed or ostensible ones". Childs and Flower (2006: 123) i.e. in irony what is said does not mean exactly the literary words of the speaker. According to Cuddon (1998: 428), in irony the words appear to contradict the sense.

There are different kind of irony, where the most prominent ones are verbal and situational irony. Childs and Flower (2006:123). The first is what is said by someone is the exact opposite of what it is meant. Cuddon (1998:430) e.g. When one says to ugly person "how beautiful you are". The second type is when the outcome is different from what it was expected. For example: in the story of *Wonderful Wizard of OZ* the plot revolves around situational irony; people in Emerald city believed the Wizard to be a powerful, immortal person, but they discovered that he is only an old man with no special power at all.

1.1.4. Oxymoron

Oxymoron is a figure of speech in which to contradictory terms or meanings are combined for a special effect . It is a well known device, closely related to contrasting word and paradox. Cuddon (1998:627). The most prominent example of oxymoron occurs in Shakespeare's *Romeo and Juliet*:

"Here's much to do with hate, but more with love
Whey then, O brawling love! O loving hate!
O anything! Of nothing, first create!
O heavy lightness! Serious vanity!
Miss-shapen chaos of well-seeming forms!"(Cuddon, 1998: 627).

1.1.5. Personification

According to Cuddon (1998:661): "personification is the embodiment of some human qualities to impersonate objects" .i.e. an idea or a thing is given human attributes or feeling as if it was alive. This stylistic device is very frequently used in all literature specially in poetry (Cuddon1998: 661).

-An example from Sylvia Plath's *The Moon and Yew Tree*:

"The moon is no door. It is a face in its own right,
White as a knuckle and terribly upset"(ibid).

-In the story of *Alice's Adventures in the Wonderland*, it includes many personified animals and objects. The rabbit for example embodied human qualities, speaking, standing up on two legs, wearing a jacket...etc.

1.1.6. Apostrophe

Apostrophe comes from the Greek words means " *turning away* ". It is a literary device that is used to address something or someone absent or dead as if present or alive. Cuddon (1998: 51).

Example of apostrophe in John Donne in *The Sun Rising* in which he addresses the sun:

"Busy old foole, unruly sunne
Why dost thou thus,
Through windows, and through curtains call on us?"

1.1.7. Hyperbole

"Hyperbole is a figure of speech which contains exaggeration for emphasis"(Cuddon 1998: 406), this means that hyperbole is used as a means of emphasizing and supporting truth of statement. According to Abrams (1999: 120), hyperbole is an exaggeration or overstatement. It is often used for serious, mocking or humorous effects. Example from Shakespeare's *Macbeth*:"All the perfume of Arabia, will not sweeten this little hand". The speaker here is claiming that , her hand is so dirty because the murder she committed, that is would not smell nice even if she used every perfume in Arabia.

Another example from W.H Auden's *As I Walked one Evening*:

"I'll love you, dear, I'll love you
Till China and Africa meet
And the river jumps over the mountain
And the salmon sing in the street".

The use of hyperbole can be noticed in the above lines. The meeting of China and Africa, the jumping of the river over the mountain, and singing of the salmon in the street are all exaggeration not possible in real life.

1.1.8. Metonymy

Cuddon (1998) states that: "metonymy is a figure of speech in which the name of an attribute or a thing is substituted for the thing itself", i.e. metonymy uses a concept closely related to what is actually meant for. Meanwhile, Kennedy (2005: 96) argues, metonymy uses one thing in place of another related concept. Example from Countee Cullen's *Yet Do I Marvel*:

"The little buried mole Continues blind
Why flesh that mirror Him must someday die."

In the above example Cullen uses "*flesh*" to represent human, and questions God why we have to die when we are created by His likeness.

1.1.9. Onomatopoeia

Comes from the Greek word means "name-making". It is a stylistic device in which words are used to describe or imitate the sound; it is an echo to the sense. Onomatopoeia is widely known in verse than in a prose, and it is used to accomplish a particular issue. For example: *clang*, *crackle*, *moo*, *pop*, *whizz*, *zoom* (Cuddon 1998: 614-615).

1.1.10. Synecdoche

Synecdoche comes from the Greek word means "taking up together". It is a figure of speech in which the part is considered as a whole thing, and thus something else is understood within the thing is mentioned. Cuddon (1998: 890). Mikis (2007: 294) argues, synecdoche is

the use of significant part a thing stands for the whole. As an example: in *The Great Gatsby*, Fitzgerald refers to a group or classes of wealthy people as "East egg" and "West egg", indicating where their communities were located.

1.1.11. Symbol

Symbol derives from the Greek verb *symballien*, which means "to throw together". It is a literary device in which something ; an object or situation is used to represent something else. Cuddon (1998: 889). Abrams (1999: 311) states that " symbol is applied only to a word or phrase that signifies an object or event which in its turn signifies something ,or has range of reference, beyond itself".

Examples

- William Shakespeare in *Macbeth* uses "blood", both real and imagined as a symbol of guilt.

- "Dove" symbolizes peace, forgiveness ,and new life.

- "Star "of David symbolizes Judaism.

2.1.The Notion of Symbolism and its Major Theories

2.1.1. Definition of Symbolism

The Symbol is a kind of figure of speech used for increasing the beauty of the text. Fadee (2010:20). As Symons argues (1919:1): "without symbolism there can be no literature; indeed not even language". Symbolism is something that stands or represents something else. Kennedy et al (2005:148) . This figure of speech, involves using an object, a person, a situation, or an action in order to represent an abstract idea; it takes something

ordinary and makes it more what is in reality. Perrine (1974: 211 cited in Fadee 2010: 20).

Cuddon (1998) states: " The word symbol derives from The Greek verb "symballein", "to throw together", and its noun "symbolon", "mark" or "sign". It is an object, animate or inanimate, which represents or stands for something else". Cuddon (1998: 884-885).

Symbolism in literature is the hidden meaning in a piece of work; it is often used to represent things, a moral or a religious belief or a value by symbols; for example: the cross symbolizes Christianity, the dove symbolizes peace. Even gestures and actions can be symbolic; for instance: the fist symbolizes aggression, arms raised denotes giving up (ibid).

Symbol uses a concrete image to express an abstract idea. Cuddon (1998: 886). Which means that, symbol has both; a literal meaning (what it really is) and a symbolic meaning (what it represents). In other words, a symbol is something touchable, while the idea it symbolizes is something untouchable.

A symbol may have more than one meaning; it has a different interpretations. Fadee (2010: 20). Kennedy et al(2005: 148) claimed that" a symbol bears multiple suggestion and association". As William Golding's fiction, most of the symbolism he used (especially in *Lord of the Flies*, *Pincher Martin*, and *The Spire*) has more than one interpretations. Cuddon (1998: 866).

Symbolism as a movement referred to as a aesthetic movement which was originated in France during the late of the 19th century. It often referred to as a " decadent movement" mainly because of the use of imagination as a reality. It emerged as reaction to realism and naturalism. Habib (2005 : 498).

The French symbolist school started with writing of Charles Baudelaire (1821-1867) and Stéphane Mallarmé (1842-1898). Most of Baudelaire's poems concentrated on themes of sex and death, he was inspired by the work of American writer Edger Allen Poe (1809-1849), whom he called his "twin soul". Eylon(2005).

At the end of nineteenth century, symbolism lost its population in France. Habib (2005: 498). Meanwhile, the movement's popularity increased and spread all over Europe, England, Russia, The United states, and South Africa. Elyon (2005). The symbolists experimental methods attracted many English, Irish, and American poets such as William Butler Yeats (1865-1939), Ezra Pound (1885-1972), TS Eliot (1888-1965). (ibid). Also fiction writers such as: Marcel Proust, James Joyce, and Virginia Woolf. Habib (2005: 489-490).

Symbolism is introduced to English world because of the publication of Arthur Symon's book "*The Symbolist movement in Literature* (1899)"; he described the later nineteenth century as the "age of science", he also considered the symbolist movement as a rising against exteriority. Habib (2005: 490).

2.1.2.Types of Symbols

One of the most important and useful devices in interpreting literary works is symbolism. The latter can be divided into two types: conventional and personal symbolism. Shamisa (2004 cited in, Fadee 2010: 21).

2.1.2.1.Conventional Symbols

These are common and familiar ones, that the reader can recognize their meaning very easily. Shamisa (2004 cited in, Fadee 2010: 21). Kennedy et al (2005:35) stated that, symbols become conventional when it is repeated many times. So they become common to

cultural understanding ,and the meanings are represented are recognizable and stable. As an example: owl symbolizes wisdom, blue color symbolizes sadness, spring symbolizes youth.

2.1.2.2. Personal Symbols

These are the fresh and new ones which are created by an individual writer or a poet for specific literary works. For instance a lion symbolizes God in Molana's poems. As contrary to conventional symbols, personal symbols their recognition is very difficult for the reader. Shamisa (2004 cited in, fadee 2011: 20).

2.1.3. Theories of Symbolism

Symbolism has different meanings due to different theorists who were contributed in its progression in various domains with their views and theories such as Sigmund Freud, and Alfred North Whitehead.

2.1.3.1. Sigmund Freud's Theory

Freud offers two essential theories about symbolism; the FN (Freudian Narrow position) and FB (Freudian barrowed position). In former, the use of the term "symbol" holds correspondent meanings that can be comprehended or interpreted by people who shared the same cultural background; it is universal and sometimes it is inherited from previous generation . Petocz (2004: 24).

"The first, which may be referred to as the 'Freudian Narrow' position, restricts the use of the term "symbol" to a special technical sense, in which symbols are the elements of unconscious, universal, phylogenetically inherited code". Petocz (2004: 24).

In the later, the term symbol is limited to a contextual use, or to a given literary works. It can differ from one context to another. Petocz (2004: 24).

"The second may be referred to as 'Freudian Broad'(FB) position, is a much less restricted view, in which the term "symbol" usually refers to any unconsciously produced defensive substitute, while nevertheless retaining certain specifiable conscious, non-defensive production". Petocz (2004: 24).

2.1.3.2. Alfred North Whitehead's Theory

For Whitehead, Symbolism dominates the men's thoughts and imagination; he asserts that symbolism is connected with our experience in life .Whitehead (1927: 6). The word is a symbol and its meanings is constituted by the ideas, images and emotions which it raises in the mind of the hearer .Whitehead (1927: 2).

"Symbolism is very fallible in the sense that it may induce actions, feelings, emotions and beliefs about things which are only notions without exemplification in the world which the symbolism leads us to presuppose" .Whitehead (1927:6)

in the above quotation, there is a difference between symbolism and direct knowledge as Whitehead shows. Direct knowledge is infallible which means it is correct (it is not exposed to errors and wrong ideas), whereas symbolism is very fallible, i.e. it is exposed to mistakes and wrong interpretation.

Conclusion

Figures of speech are considered as the most effective tools that the writer implies to add beauty to the work, and to clarify the meaning to the reader.

This chapter has been divided into two parts; the first one has introduced the major literary devices, and has showed how each figurative device has its own use and effect in a specific literary works. The second part has dealt with a symbolism as literary device, as movement. And it has introduced the major theories of symbolism that related to Whitehead and Freud, which help the reader to notice symbolism easily in any literary works.

Lit & Civ

Chapter Two
Historical and Literary analysis of William Golding's
Novel *Lord of the Flies*

Introduction

The Second World War had great effect on people's life, and public culture . In this period most of British post-war fiction was concerned with modern barbarism and evil. It came to depict atrocities of Second World War.

William Golding's *Lord of the Flies* (1954) is one of the remarkable novels of the 20th century. It was written as a response to the World War II to trace to the defects of society back to the defects of human nature. This chapter provides Historical and literary analysis of Golding's masterpiece *Lord of the Flies*.

3.1.Post-War British Fiction Since 1950's

The Second World War had great effect on Britain as for other European countries. It left Britain in ruin. As Wilson described it "it seems like defeated power. It was no longer the same nation it had been in the thirties, and its map of politics and ideology had greatly

changed." Bradbury (1993: 275). The war was the major turning point in Britain. It changed life in Britain completely.

The war had also a great influence in British literature, as Mackey (2007: 6) argues, the Second World war remains present in the memory of Britain and public culture. In addition to that, Cowley and Aldridge states: "Literature seems incapable of recovering from the war". Bradbury (1993: 277). During this period, British fiction came as a rejection of the aesthetic and philosophical issues of modernism movement. It returned to an older concept of fiction; to realism, materialism, which the modern movement had been in revolt. Bradbury (1993: 278-279). The fiction of this period dealt more with reality, which is one of the most important elements that shaped fiction novels, it was effected by war time experience. Moreover, Post-war British fiction was interested in reflecting two things; the human liberalism, which was depicted from the past of British tradition. And the other, was a need to face the spectacle of the age; the era of anxiety modern barbarism and evil. Bradbury (1993: 282).

This period associates or distinguished by the work of Malcolm Lowry's *Under the Volcano* (1947), George Orwell's *Nineteen Eighty Four* (1949), Angus Wilson's *Hemlock and After* (1951), and William Golding's *Lord of the Flies*. These writers dealt with various topics; realism, political allegory, mythic experimentalism. The return to social realism was one element in much larger stories, as, over a period of large-scale of cultural and social change, British Fiction begun to take its post-war shape. Bradbury (1993: 282).

3.2. William Golding the Novelist

William Golding is considered as one of the most distinguished British novelists of the twentieth century. Reiff (2010: 99). In 1958 *New Statesman* magazine called him the most original of our contemporaries (ibid). He was born in small village, Cornwell, England in

1911. He raised in intellectual and talented family; his father Alec was a science and his mother Mildred was a feminist activists, and both of them had great impact on him .Bloom (2010: 9).

William Golding was educated in Marlborough grammar school. In 1930, he attended Brasenose College, University of Oxford where he studied science, but latter he changed his specialty to English literature because he was more interested in. Reiff (2010: 19). As he explained: "our humanity rests in the capacity to make value judgments, unscientific assessments, the power to decide that this is right, that wrong, this ugly, that beautiful, this just, that unjust... they can be answered only by the methods of philosophy and arts". ("*On the Crest of our Gates*" 130, cited in Reiff 2010: 20).

After his graduation in 1935, Golding worked as writer, actor, and producer in small theatre in London. He started to teach English, Greek literature and philosophy at Bishop Wordsworth's school, and his experience as a teacher was the basis for his first novel *Lord of the Flies*. In 1939 he married Ann Brockfield, and the following year Golding participated in the Second World War. Bloom(2010:9).

William Golding wrote several novels beginning with *Lord of the Flies* (1954) and ending with *Double Tongue* (1995). Bloom (2010:10). He was so influenced by war experiences that completely changed his view about life, and this view reflects almost on his pessimistic novels, full of motif of darkness. As Stevenson argues that Golding's fiction develops from the dark image of human nature and this derives from the experience of the Second World War. Stevenson (1993 cited in, Shaffer 2006: 56) . His novels are referred to as a fable or allegory that explore, principally, moral and religious themes, paying special attention to the problems of evil in human beings.

His first novel *Lord of the Flies* is regarded as a moral fable. It is primarily, shows the conflict between civilization and savagery that represented by school boys who are shipwrecked on an uninhabited island. A part from that it deals with problems of inner evil that is explored in most Golding's later novels. Roberts and Thornley (1984: 151-152). *The Inheritors* his following novel concerned with a theme of innocence and guilt exemplified in Neanderthal and modern man. It also deals with concept of evil nature. Shaffer (2006: 57). As opposed to novels that deals with a group, *Pinter Martin* focuses on individual. It describes the life of naval officer who is castaway on island. Roberts and Thornley (1984: 152). Followed by the *Spire* which is an allegorical novel, concerning the protagonist's obsessive determination to build a great Cathedral spire regardless of the consequences. It deals with the depravity of man (ibid).

Although William Golding is a great novelists, he started his career as a poet and his first work was a collection of poems. In addition to his novels and his collection of poems, Golding published two plays; *The Brass Butterfly* (1958) and *A moving Target*(1965). (Biography of William Golding).

Golding's reputation increased between mid 1960s and late 1980, he was made as a commander of the British Empire in 1960 and honorary fellow of Brasenose College. In 1980 his novel *Rites of Passages* won the Booker Prize; a prestigious British award. Golding's greatest honor was being awarded the 1980 Nobel Prize of literature. Bloom (2010: 10).

3.3. Historical Overview about the Novel

Although William Golding goal was to become a poet, his planned changed after the publication of his first novel "*Lord of the Flies*", which is regarded as his greatest work, and he gained huge popularity as a result of it .Bloom(2010:11). *Lord of the Flies* was

published in 1954, is William Golding's best known and most popular novel. Reilly claims that "*Lord of the Flies* is one of the most important text of the twentieth century, for both literary and extraliterary reasons". Reilly (1992: 10, cited in Reiff 2010: 67).

Lord of the Flies was written shortly after the Second World War, when the world was in the conflict between the liberal democracy and totalitarian communism (Cold War). Kelly (2000: 8). It was based upon Golding's wartime experiences. When he fought in the World War II, he was shocked by the its horror and how the ultimate expression of man's inhumanity to man. This experience inspired Golding to write about human capacity for evil as an attempt to show that everyone is capable of evil and such behavior could occur anywhere even in very civilized societies like England, as Golding's states" *Lord of the Flies* was to be a tragic lesson that English have had to learn over period of one hundred years; that one lot of people is inherently like any other lot of people; and the only enemy of man is inside him". Bloom (2010: 11).

In addition to that the Second World War was turning point for him, as he declared "before the Second World War I believed in the perfectibility of social man; that a correct structure of society would produce good will ... But after the war I did not because I was unable to. I had discovered what one man can do to another... They were not done by head hunters of New Guinea, or by some primitive tribe in the Amazon. They were done... by educated men". Golding (1966, cited in Shaffer 2006: 54).

Lord of the Flies was also written as response to R.M. Ballantyne's 1857 novel *The Coral Island*; which is a story about group of boys who standard on a desert island . They master their island environment and they encounter its cannibal inhabitants. This story shows that evil is external force and children are naturally innocent, and for this William Golding's wrote *Lord of the Flies* to falsify Ballantyne's concept of the purity and

innocence of youth and humanity's ability to remain civilized under worst condition
.Bloom (2010: 12).

since its publication *Lord of the Flies*, gains a huge popularity. By 1960's the novel was required reading for many school and college courses, where it has remained to the present day (*Lord of the Flies Study Guide*), readers and critics also have interpreted it in widely varying ways: psychology, sociology, politically , and religiously. Shaffer (2006: 55). Furthermore, the novel has been filmed twice, in 1963 and 1990. In 2003, it was voted one of Britain's one hundred best loved novels. Reiff (2010: 102). Added to this, McCarron argues that, *Lord of the Flies* has been translated into twenty six languages and sold millions of copies. McCarron (2006, cited Reiff 2010: 97).

Lord of the Flies came mostly with positive reviews. For example, Douglas Hewitt, writing for the *Manchester Guardian* ,found it as a "magnificent" work that was "completely convincing and often very frightening" .Hewitt (4 , cited in Reiff 2010: 95), James Stern in the *New York Book Review* claims that it was "a highly original", "superbly written, brilliant work" .Stern (6-7, cited in Reiff 2010: 95), and Wickenden in the *New York Tribune weekly Book Review* declared it "an exciting and ultimately powerful narrative" and overall "a distinguished performance". Wickenden (9, cited in Reiff 2010: 95).

Although, *Lord of the Flies* has been highly praise, it has also been heavily criticized. As British critic Allen in the *New Statesman* described the novel as "unpleasant and too easily effecting". Allen (3, cited in Reiff 2010: 95). Halle's disapproval in the *Saturday Review* argues that Golding's vision as a novelist conflicted with his ideas as a social scientists, leaving the reader with a book that was "the dead stick of an academic conception. Halle (6, cited in Reiff 2010: 95).

3.4. A General Analysis of *Lord of the Flies*

3.4.1. Plot Summary of the Novel

A group of English school boys are stranded in a deserted tropical island with no adults after their plane crashed in the middle of unspecified nuclear war. The first two boys introduced are the main protagonists of the story: Ralph and Piggy. Who discover a conch shell on the beach, and piggy suggests it could be used as a horn to call the other survivors. Ralph blows in the conch, and all the boys in the island gather. Among these boys is Jack Merridew (the main antagonist) ,an aggressive boy who marches at the head of the choir. At the assembly the boys elect Ralph to be their leader, and Ralph appoints Jack to be the leader of the group hunters; who will bring food for the entire group. Soon after Ralph decides that they need to know the nature of the island, he and Jack with another boy called Simon go on trip to explore the island.

At the second meeting, the explorers declares that the island is uninhabited ,good place, supplied with food and fresh water. They also put rules to govern themselves. At the meeting, one young boy claims that, he saw a beast "snake like" in the jungle. Ralph persists that there is no beast, but the boys remain unconvinced. Then Ralph says that they must focus on how to be rescued; he suggests that they must build a signal fire at the top of the mountain, so any passing ships will see the smoke and rescue them. The boys uses Piggy's glasses to light the fire, they succeeded on it, but the fire goes out of the control, and set part of the forest on fire. The boy who saw the beast vanishes during the fire and never seen again. So the boys decide to build a smaller fire the next time, and jack and his choir members are the responsible for it.

Time passes, Ralph and Simon spend their time build the shelters, but no one helps them, most of the boys spend much of their time splashing in water and playing games,

while Jack obsesses about hunting. The tension between Ralph and Jack arises, when Jack forces the boys who were supposed to watch the signal fire come hunting with him. They kill their first pig, but a ship passes while a signal fire is out. Ralph calls for another assembly hoping to set things right. At the meeting, it quickly becomes clear that some of the boys have started to become afraid, because the little boys known as the "littluns" tell of their fear of a beast that comes from water. Although Ralph once again insists that there is no beast, but the entire group still terrifying, and Jack promises that, he and his hunters will look for it.

Not long after the meeting, some planes engage in a battle high above the island. The boys, were sleeping they do not notice the explosions in the clouds, after the battle, a dead parachutist lands on the mountain top next to the signal fire. So when the boys Sam and Eric who are responsible for the signal fire see his dead body, they think he is the beast and run to tell the boys. Soon Ralph and Jack go to the mountain to search for the beast, and when they see the shadow of a dead parachutist from a distance, think he's the beast. Now all the boys live in fear, for this Jack declares that he should be a chief since he and his hunters can protect the others, but the other boys refuse to remove Ralph from his position, so Jack leaves Ralph's group and calls all the hunters to join him. He declares himself the leader of the new tribe of the hunters, who paint their faces, hunt, and kill a pig, putting its head on a stick as an offering to the beast, and make a feast and invite everybody.

Only Simon who refuses to accept the existence of the beast. Alone in the jungle next to the bloody pig's head, Simon has a vision, which seems to him that the head is speaking. It becomes the Lord of the Flies, says that Simon will never escape him, for he exists within all men. Simon faints, and when he wakes up, he rushes to the mountain to discover the nature of the beast, where he sees the dead parachutist. So he understands that the beast does not exist but he is within each individual boy, then he goes down to the beach to tell

the others what he discover. Meanwhile, all the boys even Ralph and Piggy are in Jack's camp enjoying the pig feast and dancing. When Simon returns to tell everyone the truth about the "beast", however when the boys see Simon's shadow they kill him thinking that he is the beast.

The next morning, Ralph and Piggy discuss what they have done, then Jack and two hunters attack Ralph's camp and steal piggy glasses, leaving Ralph unable to make a signal fire because he no longer has piggy's glasses. After a while, Ralph and his last allies; piggy and the twins Sam and Eric go to get the glasses back. Jack's tribe captures the twins and boy named Roger rolls boulder down the mountain killing piggy, leaving Ralph totally alone.

The next day, Jack's tribe setting the fire in the forest in order to find Ralph and kill him, Ralph comes out from his hidden place in the jungle and goes to the beach, where he knows that the other boys will soon arrive and kill him. Ralph collapses in exhaustion, but when he looks up, he sees British naval officer over him, who attracted by the fire on the forest. The other boys reaches the beach and they stop their tracks when they see the officer, who is disappointed that English boys would act in such manner, while Ralph starts to cry for the loss of innocence as he discovers the darkness of human's heart. Reiff (2010: 68-71).

3.4. 2.Characterization

Golding uses different characters to rise the conflict in his novel. Each of the main character can be seen as an allegorical representation of a certain aspects of human nature. All the boys undergo through certain changes in their new environment, and being in isolation has affected differently their attitudes and life.

3.4.2.1. Ralph

Is the main protagonist of the novel, twelve years old, fair hair and attractive. Who is elected as a leader of the group of boys stranded on the island. Ralph capacity of leadership is evident from the beginning of the novel " he is elected the leader of the boys". Ralph also tries to keep the boys follow order and rules of civilization, as Bloom (2010: 14) argues: "his action in the position are what prompt the reader to believe there is hope that practicality and civility can exist, even among youngsters left to care for themselves in the wild". He always concerned to keep the group's focus on the hope of rescue "we can help them to find us. If a ship comes near the island they may notice us. So we must make smoke on top of the mountain. We must make a fire". However, as the group gradually follow their savage instincts , Ralph position declines while Jack arises. Ralph commitment to civilization and morality is strong, and his main wish is to be rescued and returned to his society, and determined do not let the evil instinct over whelm him, until certain experiences that led to destroy his innocence when he participating in the kill of Simon. This experience was tragic for him because he realizes that the evil exists within him, as within all human being . Kelly (2000: 77-78).

3.4.2.2. Jack Merridew

Jack is the representative of the instinct of savagery, violence, and desire of power, he has a red hair, unpleasant face, as he describes in the novel as "ape like". From the beginning of the novel, Jack desires power above all things "I ought to be chief, said Jack with arrogance". Jack is the head boy back in his society, and becomes the leader of the hunters on the island. Jack loves power ,and rules interest him because they give him the chance to punish other boys and express his dominance over them, but he breaks the rules when it comes to his interests. He loves to hunt, to kill other creatures. By the end of the

novel he becomes a sort of a leader who use power only for his own interests and benefits.

Kelly (2000: 78-79).

3.4.2.3.Piggy

Despite the fact that Piggy is unattractive boy, overweight, a "fatty", asthmatic and weak eyesight, he is intelligent, thoughtful, and is able to reason and hypothesis. He was raised by his aunt, and always follows what she told him: he keeps saying "my auntie told me not to run! He explained, on account of my asthma". Piggy's role in the novel seems to benefit the group. He also supports Ralph's attempts at democratic rule. Piggy tries to keep life scientific and seems carless about the death of Simon as he says "searching for formula to explain the death. Kelly (2000: 79-80).

3.4.2.4. Simon

Simon is the visionary of the group, shy and sensitive boy and spend most of his time in the jungle alone. He considered as strange boy; refer to him as "batty". He is in some way the only natural good in the island, as Golding describes him in the novel as "Christ figure". Simon is the only one who discovers that the beast is actually found inside every person, and before he tries to acknowledge his friends , he killed in a barbaric way. Kelly (2000: 81-82).

3.4.2.5. Roger

Roger is sadistic, cruel, who finds pleasure in hurting people, his violence and cruelty is differ from Jack, who like to be the dominate leader, but Roger delights in inflicting pain. At the beginning of the novel he describes "as a boy who kept to himself with avoidance and secrecy", his secret that he is a wicked person, and when he joins Jack's

tribe, it gives him the chance to reveal his evil. He becomes the hangman, killer and dictatorship, he kills Piggy, and prepared a stick to put Ralph's head on it. As he describes by Jack as carrying "death in his hand". Kelly (2000: 83).

3.4.2.6. Samneric

They are twins Sam and Eric, who function as one. As a result they are referred to as Samneric. They know each other thoughts, complete each other sentences, and are always together. They represent civilized and socialized persons. They seems loyal to Ralph, but when they captured by jack's tribe, they abandon their civilization to avoid punishment.

Kelly (2000: 82- 83).

3.4.2.7. The Naval Officer

An officer on a worship of the British navy who rescued the boys.

3.4.2.8. Lord of the Flies

Is a pig head that jack's hunters stake into the ground and leave it as on offering to the beast. He represents cruelty and evil instinct on human being.

3.4.3. Setting

Lord of the Flies takes place on deserted island in the pacific ocean, at unknown nuclear war during the Second World War.

3.4.4. Themes

Based on his own experience as a Navy soldier in the Second World War, William Golding has employed several themes related to the dark side of human nature .This fact is reflected clearly in the novel.

3.4.4.1. The Problem of Evil

William Golding once said that in writing *Lord of the Flies* he aimed to trace society's flaws back to their source in the human nature. In his essay " *A moving Target*" 1982 he argues " the theme of *Lord of the Flies* is grief, sheer grief, grief, grief".(Kelly 2000: 85).

In *Lord of the Flies* Golding creates kind of laboratory, in which he leaved a group of English school boys to live by themselves on a remote island, in order to examine what happens when the constraints of civilization vanish and replaced it by savagery. He wants to show that, human beings are savages by nature and are moved by primal urges toward selfishness, brutality, and dominance over others. Though the boys think the beast lives in the jungle, but Golding makes it clear that comes only from within (ibid).

The former boys act violently to obtain the supremacy to dominate others. So when they confronted with choice between civilization and their animalistic instincts, they choose to abandon the moral ,and disciplined behavior for the desire of power and dominance. So William Golding chose boys not adults to show that this choice can be taking by everyone in this world , and everyone is capable of evil even child.(ibid).

3.4.4.2. Loss of Innocence

People remain ignorant about the true nature of human being when they live in civilized society, but they give up more easily to their animalistic instincts. At the beginning of the novel, the boys behave in a good way, and they want to work all together in order to be rescued, also they spend most of their time acting like any

ordinary child. By the end of the novel, they become bloody, thirsty hunters, they mirror the warlike behavior of the adults of their home countries: they attack, torture, and even murder one another without hesitation or regret; they naturally lose the sense of innocence that they possessed at the beginning of the novel.

Reiff (2010: 73).

Golding in this novel wants to show that it is important for man to understand his primitive instincts and only in this way he can reach maturity.(ibid). At the end of the novel Ralph has gone through this painful process of maturation: " Ralph wept for the end of innocence, the darkness of man's heart, and the fall through the air of the true wise friend called Piggy" . Golding (1954: 238).

3.4.4.3.The Role of Fear in People's Lives

In this novel Golding wants to show how fear of unknown leads people to act illogically and even to abandon their ethics and principles. According to him, human kind's tendency toward evil and violence connected with "psychology of fear". Maureen (2000:8).In the novel Golding makes the young boys very frightened of the imaginary beast, he makes them to imagine that the beast exists in the island. Ralph rejects the idea immediately " There aren't any beast to be afraid of on this Island". Golding (1954: 116), while Jack leaves open the possibility that such a beast may exist, he says "Ralph's right of course, there is not snake thing. But if there was a snake we'd hunt it and kill it". Golding (1954: 77). Ralph continues to persists that there is no beast on the island, and they have to focus on how to live together peacefully on this island, but the fear overwhelmed the boys, even Jack becomes afraid, he says "if you're hunting sometimes you catch yourself

falling as if_____ He flushed suddenly. There's nothing in it of course. Just falling. But you can fall as if you're not hunting ,but being hunted, as if something behind you all the time". Golding (1954: 44). As the fear becomes the predominant on the island, the society' s rules and regulations break down. Ralph does not take in consideration that such fear of unknown could be the reason of the collapse of the society's rules, "things are breaking up. I don't understand why. We began well; we were happy... Then people started getting frightened". Golding (1954: 70).

At first, the boys worked together to fight the beast, but their fear causes them to lose their reasonable society that Ralph represents and follows the tyrannical society of Jack, who offers them the protection. Although Jack wanted to satisfy the beast by offering it a big' s head on a stake, the boys still live in horror. And this causes a disasters results, they kill Simon, whom they irrationally think he is the beast, also Roger murders Piggy and tries to kill Ralph. So the Fear of unknown leads the boys to lose their freedom and become controlled by a dictator who promises the protection from the beast, and as a result, it led them to throw their morals and principles away. Reiff (2010: 74-75).

3.4.5. Style

Many works have been written about *Lord of the Flies*, especially about its meaning. The novel is usually described as a "fable" or rather an "allegory". However, there is a slight difference between fable and allegory. As far as the general characteristics of these terms are concerned, the term "allegory" is described by Kennedy et al (2005: 4) as a narrative in verse or prose in which the literal elements such as characters, settings, actions are used as symbols in order to express a moral, religious, or political idea. Meanwhile, the definition of "fable" is

is more or less similar; it is brief, and has humorous narrative that teaches moral lessons. Kennedy et al (2005: 60). So it can be said that *Lord of the Flies* is closer to allegory, as it contains many symbols as well as symbolic events. However, its morality refers not only to allegory, but also to a fable. As Bloom (2010: 8) claims that what had happened on the island was a fable reflecting what was happening in the adults' world.

Conclusion

In this chapter, we have discovered that *Lord of the Flies* had written in relation to the historical circumstances of the twentieth century and to the personal experience of William Golding. Also it has provided a critical analysis of the novel that treated the prominent perspectives and elements in it.

Chapter Three

The Investigation of Symbolism in *Lord of the Flies*

Introduction

Michot states, "Golding works out his themes by means of symbolism". Michot (1990, cited in Aldouri and Mohammad 2011: 82). For the use of symbolism in any literary work is not only a decorative technique. However, it is used to depict or shed light on a certain idea. In *Lord of the Flies*, Golding uses symbolism to convey his message about his main theme: the struggle between primitive instinct and civilization. Aldouri and Mohammad (2011: 82). This chapter explores the major symbols in the novel in terms of objects, characters, colors, and setting.

4.1. Symbolism in Objects

In each novel, an object may represent something other than what is actually mean. In *Lord of The Flies* William Golding used several objects. These objects added details to the novel and clarification of the theme.

4.1.1. The Conch Shell

"What's that?"

Ralph had stopped smiling and was pointing at the lagoon. Something creamy lay among the ferny weeds

"A stone"

"No. A shell ". Suddenly Piggy was a-bubble with decorous excitement. S'right. It's shell! I seen one like that before. On someone's back wall. A conch he called it. He used to blow it and then his mum would come. It's ever so valuable__"

Golding(1954: 18).

At the beginning of the novel, Ralph and Piggy discover the conch shell on the beach and then they decide to use it to call other boys after the crash separates them "we can use this to call others. Have meeting". Golding (1954: 19). After the boys assemble, the conch takes a symbolic meaning; becoming indentified with "democracy and free speech" .Bloom (2010: 80). The boy who holds the conch has the authority to speak, and has democratic security. As Vaidyanathan (2010,cited in Aldouri and Mohammad 2011: 84) argues," the conch is vessel of political legitimacy", and here vaidyanathan reminds us of the parliaments. If any member of the parliament wants to speak, he has to have the loud speak in order to be heard, just like the boys they cannot speak unless they have the conch. So the conch becomes a powerful symbol of civilization and order. As Olsen (2000: 6) claims that the shell becomes a symbol of "parliamentary order", and turn into "tool of civilization". It is also used as a symbol of power. As Golding describes the situation after the election of Ralph as a leader "most obscurely, yet most powerfully, was the conch". Golding (1954:29).

As the boys descended into savagery, the conch shell loses its power and influence among them, in fact the hunters or Jack's tribe do not respect its significance, but it remains

important only for Piggy and Ralph. So that Ralph sticks to the conch in order to regain order and morality after the murder of Simon. Moreover, he and Piggy go to Jack's camps and try to blow the conch to bring the hunters back to the orderly government, but the boys ignore Ralph and throw a rock over Piggy. Reiff (2010:89). As a result, he died and the conch destroyed "the rock stuck Piggy and glancing blow from chin to knee; the conch exploded into thousand white fragments and ceased to exist". Golding (1954: 260). With the conch shattered to pieces, Golding symbolically shows how order and democracy cease to exist on the island. Reiff (2010:89).

4.1.2. The Title

When the boys kill the Pig, they impales on a stick the bloody pig's head as an offering to the beast. After few days, the flies begin to gather around the head. Because of this image, the title is derived from. Lord of the Flies is the English translation of the Greek word "Beelzebub"; one of the devils in the Bible from where Golding has used this name as a symbol of human evil. Reiff (2010: 85- 86). Therefore, the served pig's head is not traditional Beelzebub because "it does not represent an evil external to the individual, but rather the corrupt and corrupting of consciousness, that very human malice... that objectifies evil rather than recognizing its subjectivity". Tiger (2003: 43, cited in Reiff 2010: 85). i.e. the physical manifestation of Lord of the Flies, which is the pig's head, does not symbolize the external corruption of the children, but rather than it symbolizes the Satan that lives inside all human beings and that causes sinful deeds and savage behaviors.

Many Critics point out that Golding Lord of the Flies is also similar to Greek Gods. It is like Zeus, the king of Olympian Gods, who is a God of flies and death. Friedman (1993: 27, cited in Reiff 2010: 86), also it has great similarities to Zeus's son, Dionysus. According to Dodds in Euripides Bacchae, Dionysus is not only the God of the wine but

also the embodiment of various animals whose primary purpose is to liberate the instinctive life in man from the restricts of the society that imposed upon him . Baker (1965 cited in, Reiff 2010: 88). In the play, he comes to Thebes filled with much of anger against the king Pentheus, who wants to maintain order in his kingdom, refused to let his people worship Dionysus. As a punishment, Dionysus let his believers to destroy Pentheus's rules, ruin his land and kill him. For the Greeks, resisting Dionysus was disastrous because it meant a resisting a central part of a person's own savage inner self. Thus, this concept or idea is the main point of Golding's novel. Although the boys attempt to set up a civilized society based on moral rules, they end up with disastrous results because the savage inner instinct, or Lord of the Flies is part of them. Reiff (2010: 86-87).

Golding makes it clear that the pig's head is not only an offering to the beast, but also Simon and every person. As Tiger clarifies that there is correspondences between Simon and the beast. First their eyes are similar: the pig has "half-shut eyes"(122), while Simon "carefully keeps his eyes shut". Second, both Simon and the pig are covered with flies. At first the flies crowded around the pig's head " the loudest noise was the buzzing of flies over the spilled gutts" (122); however," after a while, these flies found Simon. Gorged, they alighted by his runnels of sweat and drank" (123). Only at that time, Simon realizes his closeness with evil " Simon looking into the vast mouth, ... submits to the terror of his own being... and penetrates his own capacity for evil". Tiger(2003: 44 cited in Reiff 2010: 87).

4.1.3.The Beast

The beast that has created by the boys' imaginary, is a symbol of fear and it is presented by Golding in different ways; as snake thing, beast from water, beast from air. Shaffer (2006: 66).

The introduction of the beast starts when the little boy claims that he has seen "snake like", described as "big and horrid". Golding (1954:48). The boys are scared specially the little once, and Jack uses this fear for his own benefit to make his dictatorial power system works over them. Furthermore, this feeling grows stronger as the boys become uncivilized. They think that the dead parachutist is the beast, and here the boys become afraid more than before, and Jack uses its existence to make the boys follow his commands. Burns (2009:7). Most of the boys join Jack's tribe to find safety which he promises by killing the beast "If there's a beast ,we'll hunt it down! We'll close in and beat and beat and beat!".Golding (1954: 130). Clearly, the boys' fear of the beast and their ironic desire to kill it; shows that the society's rules once had over them has been vanished during the time in which they have spent it without supervision on the island.

4.1.4. The Glasses

Piggy's glasses or specs are another important object in the novel, they symbolize the intelligence and the power of human technology and science, in which he seems useless and helpless without them. Aldouri and Mohammad (2011:84). Its symbolic significance is clear from the beginning of the novel, when the boys use the lenses from Piggy's glasses to focus the sunlight and to start the fire hopping of getting rescue: " His specs- use them as burning glasses!" Golding (1954: 55).

Latter, when Jack becomes angry, as Ralph blames him for the fire goes out, he breaks the lenses of Piggy's glasses. And here Golding uses the breaking of the lenses as a symbol to show that the reason has begun to lose its power over the boys. However, at the end of the novel Jack and his tribe steal Piggy's glasses, here it can symbolize that the reason and the society's rules are totally destroyed. For this cause, Golding makes piggy short sighted

without wearing the glasses; it gives him the knowledge whenever he wears them. Reiff (2010:90).

4.1.5. The Fire

The fire itself, after being created by Piggy's glasses, is a very important symbol for both civilization and savagery. For Ralph and other boys, it symbolizes their desire to be rescued; however, for Jack and his tribes, it symbolizes getting power and lack desire to return home. Reiff (2010: 89).

The first thing that Ralph asks the boys to do is to make a fire hoping that may ships come near them: " We can help them to find us. If a ship comes near the island they may not notice us. So we must make smoke on top of the mountain. We must make a fire." Golding (1954: 51). Since all the boys want to go back home, all of them rush to the top of the mountain to collect wood in order to build a fire, and Jack and his group volunteer to maintain the fire all the times. But later, the boys find it hard to keep the fire burning because they prefer hunting then keeping the fire on, they do not understand the importance of it, so they ignore it. Especially Jack, who seems careless about the fire as a symbol of need and rescue. At first, when the ship misses them because the fire is out, Golding shows that the boys no longer wish to return back to civilization, but they want to remain on the island as savages. Reiff (2010: 89-90). Although, Ralph tries to keep the fire going, because for him the fire is "the main thing" on the island, he tells the boys "we ought to __ought to die before we let the fire out". Golding (1954: 14).

However, for Jack the fire symbolizes power, and the person who hold it, he would have the absolute power. For this, he steals the specs from Piggy, and he uses them for his

own tribe's interest and evil deeds. Burns (2009: 5). As an example: at the end of the novel Jack set the whole island on fire looking for Ralph to kill him.

4.1.6.The Paint Faces

"The dazzle paint" or the mask that Jack uses for hiding during hunting is very symbolic; it represents the degeneration of the boys' way of life. When the boys are covered by the mask they seem to have new personalities as they forget the taboos of society that restricts their instincts of savagery. For example when Jack first paints his face, he suddenly becomes a new, savagery person: "he began to dance and his laughter becomes bloodthirsty snarling. He capered toward Bill, and the mask was a thing of its own, behind which Jack hid, liberated from the shame of self-consciousness". Golding (1954: 89). However, Jack would not acted in such way if he had been in his society's home, but behind the mask of paint he feels free to act freely without boundaries.

The feeling of liberation that results from wearing the masks allows many boys to act in barbaric way, all what they care about is to hunt and kill pigs. They seem to forget their hope of being rescued and returning to civilization, as they neglect their duty to keep the fire burning. So when Ralph tries to explain how the important of fire is, Jack and his tribes are still occupied with thoughts of successful hunt, in which they just participate: "His mind was crowded by memories; memories of the knowledge that had come to them when they closed in on struggling pig". Golding (1954: 98). The paint masks or the cover of civilized faces, makes it easier for the boys to do evil things, ending with murdering of innocent people like Simon and Piggy.

4.2. Symbolism in Characters

The characters in *Lord of the Flies* possess recognizable symbolic significance, which makes them as a kind of people around us.

4.2.1. Ralph

Ralph is the first major character the reader encounters, is introduced as a "fair hair boy", who has a good looking, and from middle class family. Ralph is elected by the boys as a leader, and he rules them with democratic way of British politics. Shaffer (2006: 60). Ralph is the symbol of civilization and democracy, lives by rules acts peacefully, and follows moral commands and values. Li and Wu (2009: 21). Driven by his instincts of civilization and democracy, Ralph wants to establish a civilized society on the island based on order and discipline, and this can be shown during his first meeting:

" Listen everybody. I've got to have time to think things out
I can't decide what to do straight off. If this isn't an island
we might be rescued straight away. So we've got to decide
if this is an island or not. Everybody must stay around here
and wait and not to go away. Three of us if we take more,
we'd get all mixed, and lose each other. Three of us will go
on expedition and find out. I'll go, and Jack, and..." Golding (1954: 33)

In addition to that, Ralph suggests the boys to elect a leader, which shows his thought of law, order and democracy. After he is elected as a leader, he tries to take the responsibility of all things; as building shelters, trying to keep the fire going and set up rules to keep the food and water clean. Reiff (2010: 78).

From political point of view, *Lord of the Flies* can be seen as an allegory of the Second World War, so most of the characters in the novel can be seen as an allegory of politicians of that era. As Olsen (2000:14) states: " if Ralph is Chamberlain and Jack

Hitler, Roger is Gestapo". This kind of comparison there's something reasonable on it. Chamberlain was a British Prime Minister before the war, who took a policy of appeasement toward Hitler's aggression. It's his diplomatic policy that should partly responsible for Hitler expansion, which finally caused the greatest tragedy in the history of the world. Therefore, there is a kind of similarities between Ralph and Chamberlain. Ralph is a chief among the boys, but when Jack challenges his authority he shows a kind of hesitation to fight against him, he does not put much effort to stop him. He has such capacity but he fails to make use of it. He could challenge Jack physically and defeat him.

Yet he does nothing and even thinks to "give up being a chief". Li and We (2009: 120).

4.2.2. Jack Merridew

Jack is another symbolic character in the novel. He symbolizes violence, aggression, cruelty and anarchy. Who is the novel's prime representative of the dark side of human nature. Li and Wu (2009: 120). And it can depicts from his physical appearance; his freckled face is described as "ugly without a silliness". From the beginning he seems to hold emotion of angry and savagery. Golding (1954: 25).

From the beginning of the novel Jack shows his animalistic instincts, he wants to hunt for meet, but actually this an excuse for the fact he needs to kill to satisfy his desire of shedding blood more than eating meat "He has outwitted a living thing, imposed their will upon it, and take away its life like a satisfying drink". Golding(1954: 98). Day after day, the restraints of civilization no longer take effect on him, he becomes more and more savages and violence, he has already forgotten the distinction between animals and human; as he describes in the novel in animalistic terms "ape like" and " dog like". He reaches to the degree that killing pigs does no more satisfy him. He and his followers exceeded to

murder those who one day were their friends such as Simon and Piggy and nearly Ralph. Li and Wu (2009: 120- 121).

Jack also can symbolize a totalitarian, authoritarian political leaders from the modern history such as: Hitler and Stalin; people who have gone against the old system ,taken over it and then turned to their own favor. Li and Wu Jack (2009: 121). from the start of the story, he shows his desire of power and authority as he claims in a simple arrogance: "I ought to be chief, because I'm chapter chorister and head boy". Golding (1954: 28). His privileged choir school background has taught him much about the necessity of class system; including the notion that head boy from such school ought to be a top man anywhere. Although he fails in vote when the majority of the boys elected Ralph as a leader, this does not stop him for being leader. He starts by breaking the rules that Ralph set up. Li and Wu (2009: 121). He becomes a real dictatorship who enjoys the worship of his hunters, as he describes in the book:

"Before the party had started a great log had been dragged into the center of the lawn and Jack, painted and garlanded, sat there like an idol. There were piles of meat on green leaves near him, and fruit, and coco-net shells full of drink ... Power lay in the brown swell of his forearms: authority pat on his shoulder and chattered in his ear like an ape". Golding (1954: 213-215).

4.2.3. Piggy

Piggy is the symbol of intellect and rationalism. He embodies intelligence and has the ability to think rationally. Li and Wu (2009: 120). He seems to benefit the groups, as E.M. Forster describes him as the "brain of the group". Shaffer (2006: 62). Piggy is the first boy who suggests to collect the other survivors by using the conch shell, also using it as a tool to call for meeting to decide things. As Olsen (2000:6) asserts, Piggy is the first boy who

gives the conch shell purpose, in changing it from an object to a tool of civilization. It makes sense that he tries to recreate civilization in the wilderness. Also he suggests to use the wood for the signal fire. Piggy care so much about time and order, he even suggests to make a sundial in which they can know the time: " we could have a sundial each. Then we should know what the was". Golding (1954: 91).

when Jack and his tribe degenerate in their way of life, the order, science, and rationalism prevent Piggy from participating in such way and keep him standing with Ralph. Li and Wu (2009: 120).

Golding makes Piggy distinguished from the other boys, in which he is more intellectual than the other, he wants to do every things like the grownups and tries to take the role of parent: "with the martyred expression of a parent who has to keep up with senseless ebullience of the children, pick up the conch. Golding (1954: 39).

In spite of this, his usefulness is ignored, the boys does not realize his benefits, they just want to get read of him: " you're no good on a job like this... we don't want you". And he was killed as a result. His symbolic death denotes the end of civilization. His name is symbolic as well makes the readers see that he is like pig on the island because he is weak (has asthma) and can hunted and attacked.

4.2.4. Simon

Simon is another important symbol in the novel, he symbolizes goodness and saintliness. Li and Wu (2009: 120) . He is the only character that represents goodness on the island, and this is shown in his actions when he helps the little boys known as the "littluns" to pick up food: "Simon found for the them the fruit they could not reach, pulled off the choicest from up in foliage, passed them back down to the endless outstretched

hands". Golding (1954: 78). Also he helps Ralph to build shelters, and finds Piggy glasses after Jack punches him in the face.

Simon embodies a kind of innate, spiritual human goodness that is deeply connected with nature, as primal as Jack's evil. The other boys abandon their moral behavior as civilization is longer effect on them. They are not innately moral, but the rules and the restricts of the adult world conditioned them to act morally. Li and Wu (2009: 121).

According to Golding, Simon is saint figure, as he has described "Simon is a Christ figure...a lover of mankind, a visionary". Niven (1989: 49 cited in Li and Wu 2009: 121).His name is the original name of Simon Peter; one of Jesus's disciples. Reiff (2010: 83). In addition to that, Simon acts like Christ figure; spends most of his time in the forest alone , he finds it as a secret place for his own, he converts a part of the forest into church not physical but spiritual. Li and Wu (2009: 121).Also, he has the ability to prophesizes; and this is shown when he tells Ralph that he will return home and suggests that he himself will not:"you will get back to where you came from". Golding (1954: 159).

Simon is the only boy who knows the real nature of the beast. When the boys are confused and frightened from the dead parachutist thinking that he is the beast. Simon suggests to climbs the mountain to discover the nature of the beast, and this action shows that he is not afraid of losing his life or anything. His spiritual belief that makes him diminishes his fear of death. Throughout the dialogue with Lord o the flies, Simon has been aware of the nature of the beast that exist inside the human beings, the beast is "only us" and "part of all boys", "close, close, close" and there is no escaping from it. Simon's discoveries led to his tragic end; he has been killed in terrible way at the hands of the other boys. In his martyrdom, Simon meets the fate of all saints who tries to confronts and reveal the darks of human nature. Li and Wu (2009: 122).

4.3.Symbolism in Colors

Colors hold significance for the people around the world. They do not only influence emotion ,but they also hold a meaning. Colors are used to describe nature of item or to help the reader to develop a specific sentiment about an object, a scene, or a character.

In *Lord of the Flies* colors are used to symbolize the changes in the boys' personalities, and the society on the island throughout the story.

4.3.1.Green Color

The Green color in *Lord of the Flies* is frequently used and it has two interpretations. At the beginning of the novel Golding describes the "green feathers of the palm tree and "dense green" of "the jungly flat of the island". So these phrases show to the reader that the green color is a symbol of the beautiful and peaceful side of the nature. Further into the book, the author attempts to show to the reader the different side of the nature, the "waxen green" flowers, and "a mess of twisted stems, black and green impenetrable", which symbolize the wild and ugly side of the nature. Cohn (1982).

After the motif green is established as a symbol of nature, the green color also can be associated with change in boys' personalities. At first, the green color can symbolize the good nature of the boys, as they use the trees to build shelters, they use the "green branches" to build a fire in order to be rescued and return to their home. Meanwhile, the green color is responsible for the decline of the boys, it symbolizes the primitive instincts or the animalistic part of the boys. Evidenced by, when Jack and his tribes use the green color as a mask for hiding during hunting, "if only I'd some green!".Cohn(1982). Also, when They "attack" Ralph's camp for fire, Golding describes them as "Demonic figures with faces of white and red and green rushing out howling". Golding (1954:

201). When Ralph sees Jack wears the mask, he tries to remember what Jack looked like; "he cries out hopelessly against the black and green mask". But his cry is indeed hopeless, for Jack and his tribes are now more animal than human . Cohn(1982).

Golding ends the novel with highly significant reference to green in a description of naval officer, who ironically, stands in "the green shade of the peak" of his cap. Although he represents the order and authority which the boys need on the island, he also a representative of the animalistic force which critically weakness the society from which he comes. (ibid).

4.3.2.Pink Color

In *Lord of the Flies*, Golding uses the pink color to symbolize order and civilization. For example, the conch shell was the first pink thing that the boys found in the island, " In color the shell was a deep cream touched here and there was fading pink". Golding (1954: 19). The conch itself is used to call the boys for meeting and to bring order. Therefore, it represents civilization, whenever Ralph would blow on the pink shell all the children would reply to the call. Later in the novel, the conch shell loses its color, as it said in the novel: "exposure to the air had bleached the yellow and pink to near white and transparency". Golding (1954: 110). This happened when the boys started to lose respect for the conch and when the civilization had no longer effect on them. After the pink turned into white, everything fell apart. So William Golding uses the pink color to talk about civilization in the island.

4.4.Setting

The story's setting can represent two symbols that assists in showing the decline of civilization on the island, and the dark side of human nature. At first, as a biblical allegory the island is a symbol of the "Garden of Eden". The Garden of Eden is biblical story in which God creates the earth in 5 days, and then creates Adam and Eve. Adam and Eve had only one rule, God forbid them to eat the fruit of knowledge and mortality that would teach them how to differentiates right from wrong. One day, a snake came next to Eve and told her that if she eat from the fruit, she would be as God himself. She decided to persuade Adam to eat together the fruit . When they did so, they knew that they were naked. When God saw that they didn't obey him, he expelled them from the Heaven to the earth. The island is much like the Garden of Eden in certain things: there are many fruits, trees and pigs, there is nothing but natural beauty, untouched by humans. Things get worse and worse as the boys chose to pursue their savagery. Jack chose to disobey the regulations that govern the island, he starts to hunt pigs as Eve ate the forbidden fruit. Hall (2012). In other words, Jack's falling down begins with breaking the rules down as Eve did.

The Island is also a symbol of the world. What happens there is a microcosm of what happening in the adults' world. Tiger (1963: 65). As vaidyanathan (2010, cited in Alouri and Mouhammad 2011: 82) also claims: " the boys are trapped on the Island as we are trapped on this planet". The boys brings destruction to the island just like the adults in the real words.

Conclusion

This chapter explored different kinds of symbols in terms of: objects, characters, colors, and setting that Golding use to convey his message about his main theme: the emergence of evil and its conflict with which is good.

It should be stated that every symbol in the novel used by the author contributed in transmitting the message of the book.

General Conclusion

In *Lord of the Flies* (1954), Golding expresses the struggle between two competing impulses that exist with all human beings: the instinct to live by rules, act peacefully, follow moral commands, and the primitive instinct that leads people to act violently to obtain supremacy over others, and enforce one's will. The conflict between the two instincts is the driving force of the novel, explored throughout the disillusion of young English boys' civilized, moral, disciplined behavior as they accustom themselves to wild, brutal, barbaric life in the Island. *Lord of the Flies* is an allegorical novel, which means that Golding conveys his main ideas and themes by the use of symbolism.

Throughout the novel, Golding uses different kinds of symbols in order to deliver his message about his main theme: the struggle between primitive instinct and civilization. In our investigation about Golding's symbols in the novel in terms of: objects, characters, colors, and setting it is clear that Golding succeeded in transmitting his theme to the reader. And the best example that can symbolically represent the struggle between savagery and civilization, is the conflict between the novel's two main characters: Ralph, the protagonist, who symbolizes civilization and democracy and Jack, the antagonist, who symbolizes savagery and dictatorship.

In addition, throughout the study we reached the point that symbolism in *Lord of the Flies* is not only a decorative technique used by the author to increase the beauty of the text; however, it has function in clarifying the main theme of the story.

To conclude, *Lord of the Flies* (1954) is full of symbols. However, it would be impossible to deal with all of them. The present study has focused more on the major ones and tried to explain their connotative meanings in order to add an extra information to the novel, and to help the reader to get better understanding of the story.

Glossary

Aesthetic movement: a literary and artistic movement of the nineteenth century. Followers of the movement believed that art should not be mixed with social, political, or moral teaching. The statement "art for art's sake" is a good summary of aestheticism. The movement had its roots in France, but it gained widespread importance in England in the late half of the nineteenth century.

Allegory: a narrative technique in which characters representing things or abstract ideas are used to convey a message or teach a lesson. Allegory is typically used to teach moral, ethical, or religious lessons but is sometimes used for satirical or political purposes.

Cold War: is a political and economic struggle between the Soviet Union and the United States after the end of the Second World War.

Communism: Socialistic ideal that aspires to economic equality and distribution of property within the community.

Conch: is a large sea shell.

Disciple: a person follower of Jesus during his life, especially one of the twelve Apostles.

Martyrdom: death that is imposed because of the person's adherence to a religious faith or cause.

Parliament: a legislative assembly in certain countries.

Rationally: act according to rational and logic principles.

Second World War: is a war between the Axis and the Allies which began in 1939 when Germany invaded Poland and ended with the surrender of Germany and Japan in 1945.

Totalitarianism: a form of government in which the ruler is an absolute dictator, not restricted by a constitution or laws or opposition.

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الملخص

وليام غولدين أمير الذباب (1954) هي رواية رمزية قيمة. كل عنصر في هذا الكتاب يحتوي على رمز ذو معنى هام. الهدف من وراء هذه الدراسة هو تسليط الضوء على الرموز المستعملة في الرواية و إظهار معانيها المختلفة من خلال: الأشياء, الأشخاص, الألوان, و المكان. بناء على الفرضية القائلة بان وليام غولدين قد استعمل الترميز من اجل توضيح معنى فكرته الرئيسية للقارئ. وافترض أيضا أن استعمال الترميز في رواية أمير الذباب له دور وظيفي أكثر منه جمالي, بحيث وظفت الشخصيات, الألوان و الأشياء رمزيا بمعنى أنها ليست كلمات أو صور مجردة من المعاني و لكن هناك معاني خفية تحملها بين طياتها. بإتباع المنهجية التحليلية والأسلوبية, تم التوصل إلى أن وليام غولدين نجح في إيصال فكرته الرئيسية المتمحورة حول: الصراع بين الحضارة و الهمجية للقارئ عن طريق توظيف الرمزية. وقد توصلنا أيضا بان الترميز في أمير الذباب ليست فقط تقنية جمالية تضيء الطابع الجمالي للنص و لكن لها وظيفة أخرى متمثلة في توضيح الموضوع الجوهرى للرواية.