

NEAR EAST UNIVERSITY

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WILLIAM GOLDING'S

LORD OF THE FLIES

A CRITICAL ANALYSIS

(Undergraduate Thesis)

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PREFACE

I have always admired at literature and dealing with special problems because of my social sensitivity. Therefore, I decided to concentrate on William Golding's novel *Lord of the Flies* (1954), since it is a precious work of literature and for cultivating a serious novel. During my education, I have started to look at this world with a different point of view.

I would like to convey my special thanks to the president Dr. Suat Günsel, for founding such a sophisticated department at the university, to Associate Prof. Dr. Gül Celkan for enlightening and helping us for five years especially in writing this undergraduate thesis. And I owe my thanks to Roger Simpson, Ümit Gören, and M. Taşkın Koçak for providing me with texts relevant to this thesis. Finally, the secretaries of our department Gülay and Ajda: Thanks for your help for five years.

Yakup Egeli, 1999, Lefkoşa, TRNC.

INTRODUCTION

Lord of the Flies by William Golding, was published in 1954. In this novel a group of boys on a desert island return to a savage state. It shows the animal in all of us, and caused great shock when it was first published.

The novel is divided into three sections; The first one deals with the arrival of the boys on the island, the assembly, the early decisions about what to do, the hope of rescue, and the pleasure of day to day events. The second part of the novel begins with the arrival of the dead airman. Immediately the fear is crystallized, all the boys are affected, discussion has increasingly to give way to action. The third part of the book, and the most terrible, explores the meaning and consequences of this creation of evil. Complete moral anarchy is unleashed by Simon's murder.

Lord of the Flies is a valuable novel to us, not because 'it tells us about', the darkness of man's heart, but because it show it, because it is a work of art which enables us to enter into the world it creates and live at the level of a deeply perceptive and intelligent man.

WILLIAM GOLDING

William Golding was born in 1911 in a small Cornish village, and his early childhood thus coincided with the first World War. He was educated at Marlborough Grammar School, going on from there to Brasenose College, Oxford, where he read English. He graduated in 1933, afterwards becoming a teacher. He was married in 1939. In 1940 he joined the navy, and during the next five years he saw much action at sea, witnessing the sinking of the *Bismarck* and taking part in the D-Day landings on the French coast. He left the navy in 1945, and resumed teaching at Bishop Wordsworth's School, Salisbury, where he remained until 1962. He enjoys sailing, and as a recreation taught himself Classical Greek. He visits Greece whenever it is possible, and has lectured in the United States. A widely-known author, who has travelled much, he yet shuns the public gaze and tries to avoid publicity. He believes that 'The book's the thing, independent of the author'.

His work *Lord of the Flies* shows the animal in all of us, a work of realism. *The Inheritors* (1955), is about the encounter of Neanderthal Man and Homo Sapiens. *Pincher Martin* (1956) is about a torpedoed sailor marooned alone on a desolate rock in the mid-Atlantic. *The Spire* (1964), is a powerful allegorical tale about the building of a cathedral spire on shaky foundations, is about the ambiguous nature of human art and aspiration. *The Pyramid* (1967), is a social novel. *Darkness Visible* (1979), is about 'England' filled with Mitannian and apocalyptic allusions. *Rites of Passage* (1980), set on an old sailing ship voyaging out to colonial Australia during the Napoleonic Wars. *Free Fall* (1959) involves a Gestapo interrogation in a prison camp.

The Brass Butterfly (1958). *The Scorpion God* (1971). *The Paper Men* (1984).

No examination of the themes or brief indications of the techniques Golding employs in these works can do Justice to his achievement. He is concerned with innocence, with evil, with retribution; with the state of man, with the mind of man. He has turned his back on the contemporary literary scene, and certainly his novels are like no others being written at the present time.

Each one is original, vivid and compelling, and although they are linked by the exploration of themes which have much in common, they are in no sense are-working. There is no overlapping; there is only expansion.

Golding was one of the great story-teller of his time always exploring in his novels the things which form human behaviour.

BACKGROUND

Background of the novel should be called *foreground* and background.

The foreground is the island, described paradisiacally and realistically by Golding against which is enacted the tragedy of little boys becoming little savages.

The background is the civilization, they have rejected and forgotten in their lust for blood. The theme of the book is that human beings are removed from savagery only by the restraints of civilization, applied in the first place by grown-ups in authority over children.

PLOT

A group of boys fall in an island, due to a plan-wrecked. They make an assembly to elect a chief in which Ralph is chosen as the leader. They find a conch which symbolized the law and order. They need fire to protect themselves from wild animals and to be seen by the ships. They light the fire by means of Prggy's glasses. As they light the fire, they splitted the group into two sections. The reason is to choose hunters and to kill animals in order to survive. Littuns believe that there are beasts on the island and they come from the sea. One night one of the twins saw something that has fallen down from the air. They all think that it is a beast, infact it was a parachutist. Next day, they make an expedition to the place where the parachutist fall. While they were searching for the beast they saw something on a tree which seems like a great ape, it was the death body of parachutist.

Jack who was the leader of the hunters killed a big pig, and they decided to sacrifice the head of the pig to the beast, to live in safe.

Jack can not come to terms with the leadership of Ralph, therefore the former rebels. Ralph and Jack fought and seperated their own groups. Jack become a chief but he did not get the conch, Ralph is also leader and has the conch. One day Piggy went to Jack's castle to ask for his glasses back and Ralph accompanied him. When they arrive at the castle, Ralph is attacked but he escaped. In the evening his follows left him alone. He learns that he will be hunted, like a pig. Next morning Ralph see the savages, understand that death is near. So, he ran away. He was fleeing from the flames and spears,

he finished the running on the beach, he started to beg for mercy. When he looks up he see a naval officer who is gazing down at him, and Ralph breaks down in his anguish.

STYLE AND STRUCTURE

STYLE

In Lord of the Flies there are several styles. The most outstanding feature is the incidence of metaphor. The metaphors or images are frequently in connected sequences. One imagery sequence extends throughout the novel, and this is particularly subtle in its underlining of what the boys have exchanged for civilization. The images which recall the common places, or even luxuries of home, or domestic comfort and security; the extend of sunlight is like the light going out: all these serve to emphasize what has taken for granted, what is no longer available to see, or touch, or feel.

Another feature of the style is the ability to convey the atmosphere; sound 'by onomatopoeic words', 'some self-coined' ; by the emphasis on certain colours, whether they be in the background 'the red rocks' or the foreground 'the black caps and cloaks of the chairboys'.

STRUCTURE

One of the most natural thing in Lord of the Flies is the dialogue. More subtly, the dialogue is used to emphasize traits of character. For example, Jack's manner of speech is quick and Jerky, reflecting the impetuous and irresponsible activity of which he is capable and into which he is to lead the other boys, or Piggy's speech is laborious and logical.

As we read Lord of the Flies we will realize how concisely written it is. All the dialogues fits mood, character, background in civilization, and they give way to a formal utterance once the tribe becomes a tribe and ceases to be a group of society-conditioned boys. Occasionally William Golding uses a technique which is common place in film production, the flashback sequence illumines the past of a character or characters.

For convenience the novel may be divided structurally into three sections:

1. The arrival, and the period immediately afterwards, in which the island is a kind of paradise with metaphorical suggestions and associations with the Garden of Eden and innocence.
2. The beginning of the break up of their own hastily erected society on the island, the differences of outlook, the arrival of the 'beast' from without and, so to speak, from within.
3. The throwing off of civilization by the majority, which leads to murder, persecution, bestiality and the practice of primitive rites.

CHAPTER 1

THE SOUND OF THE SHELL

The opening chapter of the novel describes the coming together of the various boys who have been plane-wrecked on an island in the Pacific. Ralph, who is later to be elected leader of the boys, meets Piggy, a fat asthmatic boy, and they discuss their situation. Apparently they were evacuated from England when an atomic war began, and the aircraft in which they were travelling was fitted with a detachable passenger-tube. This was released by the aircraft, which has flown off in flames. The tube has smashed into the Jungle, but there has been a heavy storm which has carried trees and tube out to sea. The island has lagoon, the shore is 'fledged with palm trees', and there is a coral reef.

The first significant happening is the discovery of conch. No grown-ups being available, some symbol of authority is needed in this place. The conch supplies this, thanks to the imagination practical good sense of Piggy. He instructs Ralph in the correct manner of blowing the conch, and the result is the appearance, singly or in groups, of the boys. After the arrival of the twins, Jack Merridew appears with the choir, who are later to become his hunters. When all the survivors are present and have given their names, there is a vote as to who shall be the leader. Ralph is acclaimed by all except the choir, and immediately propitiates Jack by giving him the choir (already by his coercion) to act as his particular agents. Jack determines to make them hunters.

Ralph announces that he, Jack and Simon will explore the Island. Piggy wishes to go, but has to remain and take names on Ralph's orders. They make their way through the undergrowth to the top of the mountain, and, looking down, can confirm that they are on an island. They are able on an island. They are able, in their exhilaration, to lever a large rock over the edge and into the forest. From the top they can see the scar in the forest where they landed, and they can see also the platform jutting into the lagoon with the minute figures of the other boys on it. They exult in the pride of ownership – it is '*their*' island. But as they go down they find a piglet caught in some creepers. Jack doesn't kill it and the others know why; it is 'because of the enormity of the knife descending and cutting into living flesh; because of the unbearable blood'.

CHAPTER 2

FIRE ON THE MOUNTAIN

Ralph summons an assembly, and reports that they are indeed on an island. They describe the encounter with the piglet and establish the rule that the speaker must hold the conch. Piggy points out to the assembly the realities of their situation, and a little boy is induced to hold the shell. He wants to know what is going to be done about the snake thing and beastie. Jack says that if there were beast they would hunt it and kill it, and Ralph then gets the major point – their need to be rescued. He tells them that they must have fire, and there is an immediate reaction: the assembly disperses – to the disgust of Piggy – following Jack's search of wood.

Jack and Ralph find themselves working together, and a great collection of dead and decaying tree is made. Now comes the embarrassment of lighting the fire (no one has the practical sense of Jack Martin in *The Coral Island*) until Jack has the idea of using Piggy's glasses. The fire starts, but collapses. Enmity between Piggy and Jack is obvious in this situation. The fire lit by the boys has got out of hand, and must be allowed to burn out. Piggy takes the conch, and points out the need for them all to put first things first. They need shelters, they need a proper fire; he also notes that the boy with the mulberry – coloured birthmark has disappeared. Creepers in flames scare the littluns, for they look like snakes. The 'good' island, the paradise, is beginning to recede.

CHAPTER 3

HUTS ON THE BEACH

Some time has elapsed (though we aren't told how long), and Jack is hunting. After a frustrating day, he returns to find Ralph and Simon struggling to built shelters. Two shaky ones have been erected, and one is in ruins. Already the ideal society has broken up. The hunters are out all day searching, and the littluns and the remaining biguns would rather play than built shelters. Already the two opposing ways of tackling life on the island are apparent. Jack wants only to hunt and kill; Ralph wants shelter and rescue. They are on the point of openly quarrlling, when Ralph talks of the fears of the littluns, and Jack confesses that sometimes when he is alone hunting he feels as if he is 'being hunted'. Ralph contemplates the smoke, wondering if it is big to be seen out at sea; Jack looks up the mountain too, exultant that he has discovered where the pigs rest. Again there is the threat of head-on collision. Meanwhile Simon, whom they all consider queer, having helped the littluns to the fruit: they want, follows the path into the forest until he comes to a thickly matted spot looking out an open space in the Jungle.

CHAPTER 4

PAINTED FACES AND LONG HAIR

The boys gradually get used to the pattern of the days on the island, avoiding the heat, seeing mirages when they fail to avoid it and spending tortured nights. They built castles, and are occasionally interfered with by biguns like Maurice. Jack has the idea of disguising himself so that the pigs will no sense him when he is hunting. He uses white clay, red and charcoal, and is so transformed that he does not recognize himself.

Meanwhile Ralph, Simon and Piggy discuss matters. Piggy is full of ideas, most of which Ralph doesn't take seriously. Ralph is brooding after the swim, when he suddenly sees smoke on the horizon. Piggy can see no smoke from their own fire on the mountain, and when they get to the top of mountain, they find that it has gone out. Just then they see the hunters, who should have kept the fire going, returning with the gutted carcase of their first killing, a pig. Juck hits Piggy and breakes his glasses, the reason for it is letting the fire out. Ralph resents what he knows to be a 'verbal trick'. He remains silent while the fire is relit. The pig is roasted, and Jack recounts the details of the hunt and the killing. Ralph, disgusted, announces that he is calling an assembly.

CHAPTER 5

BEAST FROM WATER

Ralph summons what is to be the most critical assembly since their arrival. He thinks out their situation, but experiences occasional lapses in concentration. Ralph tells the boys that they should be prepared to die rather than let the fire out, and he rules that the fire should lit only on the mountain. Finally he deals with fear, and suggests that they talk it out of their systems.

Jack takes the conch, and immediately attacks the littuns for their fear. He says that there is no beast on the island.

Piggy is next to take the conch, and he says that the littuns who talked about the beast should be heard. The littuns talk about the twisty things, and has his experience interpreted as a nightmare by Ralph. Then follows the suggestion that the beast comes out of the sea. Ralph gets the conch, and there is talk of ghosts. He is made to realize that many of the boys believe in ghosts. Piggy urges Ralph to summon the assembly again by blowing the conch, but Ralph is cautious. Piggy reveals to him that he is scared of Jack, and warns Ralph that Jack hates him. They bewail the fact that there are no adults to help them.

CHAPTER 6

BEAST FROM AIR

While the children are asleep, a sign does come from the world of grown-ups, a parachutist from an air-battle falls, and is dragged to the mountains-top. He is dead. Next morning the twins awake, talk about the previous evening's events, and relight the fire which is practically out. Then they see the figure of the parachutist, and believe that it is a beast. They rush down to tell Ralph and the others. It is still dark, but when down comes an assembly is summoned. The twins tell their story, it was elaborated and distorted, so that the beast they saw is given claws and teeth, and it followed them through the trees. Jack wants to go and hunt the beast immediately, but Ralph has to organize things. They set off, Piggy is minding the littluns, and first of all search the tail, end of the island where even Jack has not been before. Ralph goes ahead, although he is frightened, but is joined by Jack. Jack experiments with a rock which could be toppled over a ledge, and, while Ralph is reasoning, the boys play at pushing the rocks over. Jack wants to make a fort of the place but Ralph insists on going on.

CHAPTER 7

SHADOWS AND ALL TREES

The search for the beast continues and Ralph dreams. He longs to be clean, and contemplates the dirt of the hunters, and then the prospect of the island from a new angle. Simon tells him that he will get back all night, but Ralph tells him he is 'batty'. Ralph dreams again of his happiest home times as they press on. He is roused by a charging pig, and throws his wooden spear at it, he wanted to taste the delight that Jack has experienced in his killing. For a time he thinks the boar he has struck is the beast they are after, but Jack soon corrects him. They decide to explore the mountain to see if the beast is up there. They reach the higher slopes, and Ralph decides that someone must go back to Piggy and the littluns, Simon volunteers. When they come near the top, Jack decides to go alone. Ralph joins him, and they in turn are joined by Roger. They reach the burnt patch, then Jack leaves them. He reappears to tell them that he has seen something on the top. Ralph goes to investigate, with Jack and Roger. They see something 'like a great ape', and flee.

CHAPTER 8

GIFT FOR THE DARKNESS

Ralph reports back to Piggy and the rest; inevitably, he distorts what he has seen. Jack calls an assembly. He launches an attack upon Ralph, saying that he is not a proper chief and that he is like Piggy. He asks the assembly in effect to make him chief; there is no movement from the boys, and Jack goes off saying that he is 'not going to play no longer'.

The assembly continues with Simon surprisingly taking the conch and suggesting that they climb the mountain. Then Piggy suggests making a fire where they are, since they can no longer have it on the mountain. They built one near the platform. Piggy tries to reassure Ralph by saying that they can do without them. Then Piggy and the twins bring him fruit for a feast.

Meanwhile Jack is organizing the boys who have come to him. The hunt begins, and eventually a large pig is killed. Jack decides sacrifice the head of the pig to the beast. Back near the platform Ralph and Piggy have a discussion about why things break up, at that time Jack announces that he is going to have a feast, and says may be prepared to let them take part in it.

CHAPTER 9

A VIEW TO A DEATH

Simon bursts a blood-vessel in his nose and then falls asleep. Meanwhile the clouds continue to build up the mountain to see the beast. He frees the parachute from the rocks, and then staggers down the mountain to tell the others what the beast on the top was.

First of all Samneric and Bill go to Jack's party, and they are followed by Ralph and Piggy. But as some of the boys rush away from the fire with the meat, they bump into Piggy and knock him down, and the ensuing laughter draws them all together. Jack asks who is going to join his tribe, and immediately there is trouble with Ralph. They argue, and the storm begins. Piggy tries to draw Ralph away, and with the next thunder-roll Jack urges them all to dance. Lightning strikes, the circle that they made becomes a horseshoe, and Simon crawls out of the jungle into it.

CHAPTER 10

THE SHELL AND THE GLASSES

Ralph, dirty, limping and battered, comes out of the coconout tree and makes for the platform where Piggy awaits him. Samneric and a few litluns are the only ones left who have not defaulted to Jack's camp. Ralph and Piggy know that Simon has been murdered, and that they took part in the ritual killing; Piggy tries to pretend that they were all scared, or that it was an accident.

Meanwhile the Chief is exercising his power by beating Wilfred without apparent cause. Ralph warn them not to talk about the beast again. Stanley told them that they have killed the beast the beast, but he is overruled by the Chief.

Back at the other camp the four boys try to keep their fire going, Ralph with an eye to comfort as well as rescue. Then the boys crawl into their own shelter and Ralph finds that his dream of home suddenly becomes a nightmare in which he is dancing around the lamp-standard in a bus center. Then Piggy awakes, and tells Ralph that they will be all 'barmy' if they are not rescued. Just after this Ralph and Eric fight one another, thinking they are battling with the raiders. When the later have gone they find that Piggy's glasses have been taken, but the conch has been left. Jack has proved his power – 'He was a chief now in truth'.

CHAPTER 11

CASTLE ROCK

Ralph tries to light the fire, and then calls an assembly, attended pathetically, by himself, the twins, Piggy and a few litluns. Piggy announces that he is going to Jack to ask for his glasses back. Ralph says that they will accompanying him and, to Piggy's pride, tells him that he must carry the conch. They set off in a small procession. They make for Castle Rock, and Ralph leads the way up, Piggy all the time in fear and trembling because he can not see. When they get near Ralph blows the conch to summon an assembly. Jack appears behind him, and Ralph demands Piggy's glasses back, calling Jack a thief as he does so. Jack attacks him with his spear. There is short encounter, then they break off, each a little scared of the other, and Ralph makes his last attempt to talk reason to the savages. Meanwhile Jack orders his tribe to capture the twins, and this is done. Ralph, incensed, attacks Jack; Piggy, holding the conch, intervenes. He reasons, and, as he does so, Roger levers a large rock free from above. This hits Piggy, and he goes over the cliff on to a rock forty feet below, and then into the sea. Ralph is attacked, but escapes. The Chief goes back to the fort with his prisoners, and Roger takes over their torture.

CHAPTER 12

CRY OF THE HUNTERS

Ralph is nursing his wounds and hiding. He goes back to the fruit and eats, wondering why two littluns run away from him when they see his battered appearance. In the evening, he creeps back towards Jack's end of the island. He finds himself in a clearing looking at the remains of a pig's head on a stick. Hysterically he smashes the skull, and returns to the thicket in front of the Castle Rock. He hears the tribal ritual, and sees that Samneric are now guarding Castle Rock against him. He attracts their attention and they tell him that he is going to be hunted –like a pig- the next day. They add that Roger has sharpened a stick at both ends.

Ralph sleeps in a thicket, and wakes the next morning to hear the savages signalling to one another. The hunt gets nearer, and Ralph realizes that one of the twins, under torture, has given him away. From the top a rock is released at him, then another. The savages come near, and Ralph wounds one with his spear. The forest has been set on fire, and Ralph, fleeing from flames and spears, ends up on the beach begging for mercy.

When he looks up he finds that a naval officer is gazing down at him. Rescue has come, and Ralph breaks down in his anguish.

THE CHARACTERS

Ralph

In a purely conventional novel Ralph would be called the hero. He is the central character, however, and many of the events, reactions and descriptions are seen through his eyes or set down as if they are from his consciousness. He is twelve years old and impressive physically. His own sense of priorities shows how fitted he is to be a leader; rescue and shelter are his main concern. Above all, he is balanced; he doesn't believe in ghosts or beasts, and he doesn't allow himself to be distracted into playing games when there is business to be attended to.

Ralph represents the boy of character and sensitivity who tries to face in an adult way a situation which, because of the 'darkness of man's heart', is beyond him. He has integrity, compassion, courage and authority, and a strong awareness of the values of the civilization the boys have left. He battles for what is good and right against what is wrong and evil.

Jack

Jack is the natural antithesis to Ralph. He is used to power, and exerts a perfect –cum- regiments authority over the choir. He is self-confident and fluent, arrogant and inconsiderate of others. His salient characteristic is aggression, and he has an overmastering urge to lead; later this urge is wedded to a need to kill. He asserts the superiority of the British, and he is an example of the type of very limited Englishman, the type who doesn't wish to think, and whose standards have been fashioned for him by the limited society in which he lives. In a way he is like the naval officer who leads the rescue, so far his horizons are limited, his responses conditioned.

The character of Jack shows how, given certain tendencies in a new set of conditions where there are no restrictions from adults, the primitive desires and actions are released, and there is consequently a reversion to a primitive type.

Piggy

Piggy provides amusement for the boys. He is easy to ridicule, fat and apprehensive of anything involving physical activity, and he talks too much. He is like an outsider, not because of his different accent or his asthma, because of his disinclination for manual work.

Piggy clings passionately to Ralph because Ralph accepts him more than others do. His physical disadvantages make him fearful of assault. Piggy does not hesitate to speak out in the assemblies when anything important is involved. For instance he speaks with 'bitter realism' about the indiscipline which leads to a large fire. One of his weaknesses is food, he can not resist the temptation of having meat because he ate meat with his enemy, Jack.

He is indeed a 'true, wise friend', for his practical knowledge, his understanding of people and his unswerving sense of right were employed to avert catastrophe.

Simon

Simon is a mystic boy who has the power of foreknowledge. He tells Ralph that he is sure he will get back, though he makes no mention of himself. He is helpful to his friends, he picks fruit for the littluns who can not reach it. He loves his fellows, though he can not reach it. He loves his fellows, though he can not express what he wants to say. When he tries to speak there is jeering from the assembly. He recognizes the devil, evil, the fundamental disease of man; he has seen the killing and the bestiality, and he has discovered what the beast really is.

Simon's only noticeably boyish trait is his mock pushing and fighting with Ralph when they first explore the island. He is 'batty', because his oddness is the mark of an individual.



Roger

There is not much that needs to be said about Roger, but what there is contributes to our understanding of *Lord of the Flies*. Roger develops in the course of the novel from a sardonic, rather quiet boy into the henchman of the Chief, though once we feel the potential of evil in early on. He is a bloody character because he released the rock which killed Piggy:

‘That’s not the way.’

‘Later Roger edged past the chief, only just avoiding pushing him with his shoulder. The selling ceased, and Samneric lay looking up in quiet terror. Roger advanced upon them as one wielding a nameless authority (XI. 201)’

Later we see that Roger is ‘a terror’. In Roger we observe the emergence latent instinct and tendencies, the type of bestial behaviour which, in our own time, was licensed by the Chiefs who ran the concentrations camps during the last war.

Minor Characters and Littluns

There are also minor characters in the novel. But we do not see detail information about them. These characters are; Samneric, Robert, Maurice, Johnny, Phil, Percival and Henry.

Samneric, the twins, are loyal to Ralph until they are taken by the tribe and tortured by Roger. Sam is merciful because he managed to give Ralph a piece of meat. Robert is always prepared to take part in savagery, and on one occasion is nearly killed during a mime. Maurice is of the same calibre, with fears ingrained in him from the adult world.

The first littlun to appear is Johnny, full of self-confidence, and Phil, another one, later gives an account of the littluns' fears of the beast. They are helpless. The most pathetic is Percival, with his incantation, which disappears as the civilized behaviour of the boys fades, while Henry, in his self-absorption, shows how they are capable of passionate interest when the night fears are banished.

CONCLUSION

Lord of the Flies by William Golding, was published in 1954. In this novel a group of boys on a desert island return to a savage state, it 'tells us about', the darkness of man's heart, it shows the animal in all of us.

Lord of the Flies dealt, in various forms, from realism to political allegory, documentary to mythic experimentalism, with that dilemma of continuity and crisis.

What Mr. Golding has done in *Lord of the Flies* is to create a situation, which will reveal in an extremely direct way this 'real self', and yet at the same time keep our sense of credibility, our sense of the day-to-day world, lively and sharp.

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