

MODERNIST ELEMENTS IN LORD OF THE FLIES BY WILLIAM GOLDING

WILLIAM GOLDING'İN SİNEKLERİN TANRISI ROMANINDA MODERNİST İZLEKLER

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Abstract

Lord of the Flies is a dystopian allegory of society published in 1954 by the Nobel Prize-winning English writer William Golding (1911-1993), one of the leading figures of the contemporary English novel. The novel tells the struggle for survival of a group of children aged 6 to 12, who had to live on a deserted island because their plane was shot down during the Second World War, and the systems they set up to achieve this without any adults, and how these systems work. This study includes a research on how modernist narrative techniques and themes are handled in this novel by Golding.

In the theoretical part of the study, the developments that prepared the environment for modernism and the main basic elements of the modernist novel are discussed. After evaluating the developments that paved the way for the emergence of modernism and the modernist novel; modernism and its reflections on art and literature were evaluated.

The thematic and formal elements of the modernist novel and the reflection of these elements in William Golding's Lord of the Flies are discussed. The novel offers examples that reflect the modern era man in terms of thematic elements such as alienation, power and power relations, psychopathological situations, the death of the character, and formal elements such as stream of consciousness, use of symbols, free association, inner speech, intertextuality, event, narrator/perspective, time and space. This study is based on the search for modernist elements in William Golding's The Lord of the Flies and to reveal the extent to which these elements overlap with his work. While the novel depicts the dark side of twentieth century British society and the individual, it tries to clearly reveal the idea of human destructiveness and self-alienation.

Keywords: Lord of the Flies, William Golding, modernism, modernist novel, alienation, human nature, modern man.

Özet

Sineklerin Tanrısı, çağdaş İngiliz romanının önde gelen isimlerinden Nobel Edebiyat Ödüllü İngiliz yazar William Golding (1911-1993) tarafından 1954 yılında yayımlanan distopik bir toplum alegorisidir. Roman, İkinci Dünya Savaşı sırasında uçakları vurularak düşürüldüğü için ıssız bir adada yaşamak zorunda kalan yaşları 6 ile 12 arasında değişen bir grup çocuğun hayatta kalma mücadelesini ve bunu yanlarında hiçbir yetişkin olmadan başarmak için kurdukları sistemleri ve bu sistemlerin ne şekilde işlediğini anlatmaktadır. Bu çalışma, Golding'in Sineklerin Tanrısı isimli romanında modernist anlatı tekniklerinin ve temalarının ne şekilde ele alındığına dair bir araştırmayı içermektedir.

Çalışmanın teorik kısmında modernizme ortam hazırlayan gelişmeler ve modernist romanın belli başlı temel unsurları ele alınmıştır. Modernizmin ve modernist romanın ortaya çıkışına zemin hazırlayan gelişmelerin değerlendirilmesinin ardından; modernizm ve onun sanat ve edebiyata yansımaları değerlendirilmiştir.

Modernist romanın tematik ve biçimsel unsurları ile bu unsurların William Golding'in Sineklerin Tanrısı romanındaki yansıması ele alınmıştır. Roman, yabancılaşma, güç ve iktidar ilişkileri, psikopatolojik durumlar, karakterin ölümü gibi tematik unsurlar ile bilinç akışı, sembol kullanımı, serbest çağrışım, iç konuşma, metinlerarasılık, olay, anlatıcı/bakış açısı, zaman ve mekân gibi biçimsel unsurlar bakımından modern dönem insanını yansıtan örnekler sunmaktadır. Bu çalışma, William Golding'in Sineklerin Tanrısı eserinde modernist unsurları aramak ve bu unsurların Golding'in eseriyle ne ölçüde örtüştüğünün ortaya çıkarılması üzerine temellendirilmiştir. Roman, yirminci yüzyıl İngiliz toplumunun ve bireyin karanlık yüzünü resmederken, insanın yıkıcılığı ve kendine yabancılaşması fikrini açıkça ortaya koymaya çalışmaktadır.

Anahtar sözcükler: Sineklerin Tanrısı, William Golding, modernizm, modernist roman, yabancılaşma, insan doğası, modern insan.

1. INTRODUCTION

Modernism dominated the artistic scene in the first half of the 20th century, characterized by a complete break from traditional forms and a questioning of human existence from every possible perspective. Emerging in the early 20th century and making its influence felt especially after the First World War, modernism is a political, social and cultural movement that emerged in the Western world. In general, modernism expresses a deep break from traditional literature and art in terms of technique, style, sensibility and understanding. The modernism movement, which is mostly seen in the arts such as literature, architecture, music, painting, etc. in America and Europe, has a new aesthetic sensibility and perspective different from its predecessors with its 'innovative' and 'elitist' structure. Modernist works of art and literature, which express their reactions to the conditions that created them in different and unusual ways, criticize the practices of modernity with implicit and symbolic expressions. In a world of uncertainty, destruction and meaninglessness, modernism, which deals with the individual not only with his body but also with his spiritual world and emotions, reinterprets the traditional understanding of the individual and society with the influence of the theories of Darwin, Freud and Marx:

“Modernism is the art consequent on Heisenberg's ‘Uncertainty principle,’ of the destruction of civilization and reason in the first World War, of the world changed and reinterpreted by Marx, Freud and Darwin, of capitalism and constant industrial acceleration, of existential exposure to meaninglessness or absurdity. It is the art consequent on [...] the destruction of traditional notions of the wholeness of individual character.” (Bradbury and Mc Farlane, 1991, p. 21)

Rapid social changes and important developments in science have been very influential for the emergence of the modernist art and literature. Sigmund Freud's theory of psychoanalysis deeply affected modernism. Freud has stated that the man psyche is deeply affected by the unconscious, so irrational forces could motivate the man's action. This theory presented human consciousness as multi-layered, involving different levels of experience and memory.

The unconscious level of personality has been utilized extensively in modernist literature novels. Henri Bergson revolutionized the concept of time by asserting that it cannot be measured by units. He insisted that the time of consciousness existed on multiple interrelated levels in which past, present and future formed a single continuum. Albert Einstein's theory of relativity conceived time and space as subjective dimensions. Einstein's theory asserts that there is no predetermined fixed truth, meaning and reality. Individual perception of the events, time and space gained prominence with the introduction of this theory into modernism. Darwin's theory of evolution has shattered the beliefs in God and religions, and made people question their own identities and cultural norms. Darwin challenges the view of stability and argues that everything constantly changes in time. Modernist art and literature have revolved around the idea of individualism, mistrust of institutions, and the disbelief of any absolute truths. Shared sense of reality between author and reader has been shaken in this period. Modernism tries to perceive individual from every perspective and therefore it includes many trends in it. "Strictly speaking, modernism cannot be reliably characterized by a uniform style or even described as a "movement", since it embraced a wide range of artistic movements, including symbolism, impressionism, post-impressionism, Futurism, constructivism, Imagism, Vorticism, Expressionism, Dada, and Surrealism" (Ousby, 1996, p. 263). Growing industrialization, advances in science and technology have greatly contributed to the living conditions of people, but people felt a growing alienation, loneliness, isolation, and pessimism after the deaths of millions in the First World War. "The modern civilisation and technology disappointed everybody especially those who had high hopes about the future. It brought tremendous slaughter, massacre and destruction instead of well-fare" (Gültekin, 2000, p. 160). The Modernists, horrified by the effect of war and mechanised society in general, were interested in recovering the unique experience of the individuals by exploring and recreating their inner worlds. In order to reflect the moral and psychological uncertainty of age and portray the individual consciousness, new methods were created such as epiphany, the stream of consciousness, and interior monologue.

2. MODERNIST NOVEL

Modernist novel has broken the traditional forms and no longer followed a linear plot or a chronological sequence of events. The omniscient narrator was replaced with the direct or indirect presentation of characters, feelings, thoughts, and memories. Modernist novel clearly reflected a marked pessimism and rejected the optimism. It has been marked by experimentation and the realization that knowledge is not absolute. Language was recognized as insufficient to ever communicate fully meaning, so new forms and techniques have been investigated in modernist novel. The ending has become open-ended and disruptive in modernist novel. City and complex relationships, experiences, diversities, multiple points of interaction in the city-centre have been characteristics of the modernist novels. Usage of mythological figures and symbols, ironic narrative, allusions, alienated characters, complexity of modern man's situation, discontinuity in time, unconscious level of human mind, confused sense of identity, and the preoccupation with the inner self have become the main features of modernist novel.

The modernist novel criticizes the concept of modernism, although it draws on many aspects of philosophical modernism. The modernist novel, for example, learned from philosophical modernism to break the chronology of the literary text. In philosophical modernism, there is the problem of the division of truth. The modernist novel took advantage of this and broke the chain of "yesterday-today-tomorrow", that is, "cause-effect" in the literary text. The events in the modernist novel do not proceed in a chronological order as in the traditional novel. Einstein's theory of relativity and Bergson's different views on time laid the foundations of the concept of time in the modernist novel.

In the twentieth century, human beings were faced with devices that they had created before but did not know how to work, and they lost the transparency of reality. More specifically, after the First World War, pessimism, hopelessness, depression increased and human psychology suffered greatly. The modernist novel emerged as a response to the challenges of philosophical modernism. Specifically, it was a response to the fragmented reality that had lost its purity, and the loss of self-confidence experienced by the depressed individual in the face of this fragmented reality. The form of the modernist novel was defined by this fragmented reality, while its content was shaped by the loss of self-confidence.

The hero of a modernist novel is a person, who has succumbed to the modern world, succumbed to the innovations of the modern world, has become passive, and is caught in his own inner world. He is no longer a dynamic person who touches the outside world like the hero of traditional novels, but a hero who brings his inner world to the fore.

Virginia Woolf is an important novelist who occasionally breaks away from prose and uses verse instead. She uses a kind of literary form, which is neither true poetry nor true prose. She generally places her novels in the minds of her women characters and creates an unresolved tension between generality and particularity. The Irish writer James Joyce has been accepted as a landmark figure in the development of modernist novel with the publication of his magnum opus *Ulysses*. Joyce's mythological references in his novels and opposition to the religious beliefs are the important aspects in his writing style brought innovation in the modernist novel. D. H. Lawrence's concern with the relationship between man and woman, and pornographic air in his novels made a radical change the novel tradition. "Thus, the modern novel, with the influence of Freud's view of sexuality, became very outspoken about sexuality and the construction of sexual identity. Certain things were no longer immoral like sex as clearly seen in the works of D. H. Lawrence" (Güneş, 2012, p. 43). Starting from the beginning of the 20th century, many writers in world literature have given examples of modernist novels based on the modernist understanding of literature. Pioneering writers such as William Faulkner, Franz Kafka, James Joyce, Virginia Woolf, and Marcel Proust carry the new reality, in which data is turned inside out and meaning becomes meaningless and incomprehensible, into the fictional world of literature.

Mystery of human nature, dehumanisation of man, rejection of civilisation, and despair in society are the main concerns of the novels of the modernist authors. They want to explore new techniques to represent the experiences of modern people, so used experimentation as a method in their works. This attitude to literature completely different from the traditional one can be labelled as avant-garde:

"When compared to their predecessors, modernist novelists were called avant-garde, bohemian and elitist in the sense that they were not only concerned with the common sense worldview and public values as in the past, but they also tried to experiment constantly with new and different kinds of art which was mainly aesthetic and inward-looking in its nature as opposed to the outward representation and expression of life and reality" (Güneş, 2012, p. 53).

3. LORD OF THE FLIES AND WILLIAM GOLDING

William Golding (1911-1993) was born in Cornwall, England, the son of a schoolteacher and a suffragette. In early periods of his life, he is interested in writing, but then he followed his parents' advice and studied the natural sciences. After this experience at Oxford, he switched to a concentration in English Literature. He worked briefly in the theatre, and then followed his father into the field of education. When World War II started, he entered the Royal Navy, serving on many combat missions, including the Normandy invasion. The horrors he saw in the war influenced the rest of his career, as he became convinced that the evils of war grew, not from outward circumstances, but from something within the nature of man himself. After the war, he returned to teaching, meanwhile pursuing his dream of becoming a writer.

His first novel, *Lord of the Flies*, was printed in 1954 after being rejected by more than twenty publishers. The success of the book enabled Golding to turn to writing full-time in 1960, a vocation he pursued for the rest of his life, but though his later works were highly respected, he never again achieved the level of popularity and recognition gained as a result of his first novel. Later works included more than ten novels, among them *Pincher Martin* (1956) and *Rites of Passage* (1980), and a play, *The Brass Butterfly* (1958). He won the Booker Prize in 1980, the Nobel Prize for Literature in 1983, and was knighted by Queen Elizabeth in 1988.

As Golding worked as a schoolteacher both before and after the war, he was keenly aware of the way that young boys interact and the power games that they engage in, even on the most innocent level and when under adult supervision. It is against this backdrop, combined with the aftermath of the holocaust and onset of the Cold War, that his Nobel-Prize winning novel was written. Having worked as a school principal for many years, Golding knows a lot about youth psychology and especially group dynamics (Bloom, 2010, p. 7), and therefore he tried to show a fantastic representation of the nature of modern man and the series of events leading him to an inevitable end.

William Golding's *Lord of the Flies* (1954) is an important example of the modernist fiction because it constitutes elements of a modernist novel. *Lord of the Flies* takes place on an uninhabited island in the Pacific Ocean, at an unknown year during a fictional atomic war. William Golding uses the island as a microcosm for both society and human nature. Golding uses the novel as an allegorical tale to express his views of society or human nature. It can be said that this novel explores moral and psychological questions about human nature with its rejection of optimism, complex use of symbolism and ironical references. By rejecting the conventional restrictions upon literary expression, Golding explores the experimental new form and style to satisfy modern man thus getting beyond the over simplified account of experience, and uses new form of organization for the narrative, through juxtaposition rather than simple narrative, and irony rather than unity of mood.

Golding is one of the most prominent authors of modern English novel, and he is "considered to be one of the greatest of the contemporary novelists and one of those authors to whom you can point as a protector and extender of the novel as a moral form" (Bradbury, 1987, p. 32). Golding is a sceptic to any political system and believes that society depends on the nature of the individual not on a political system. Although he is not modernist in terms of form, his pessimism and scepticism made him a modernist. In terms of content, his novel reflects the general consciousness of the modern society and individual as Gindin points out concerning Golding's novels:

"Each of the fictions is singular, original, a condensed version of human experience compressed into distinctive form. [...] His fictions are dense, difficult and can appeal in ways that are simpler than the complexities they reveal" (Gindin, 1988, p. 7). He strides beyond the 'mimetic theory of art', much unlike his predecessors and contemporaries and was concerned with "larger, more fundamental and abstract issues that may be called metaphysical and theological" (Dyson, 1985, p. 11).

As an allegory, *Lord of the Flies* depicts the post-World War years and its aftermath of pessimism. Initially, William Golding was a schoolteacher. He was well aware of child psychology. Later, during the Wartime, he gave up that profession and joined the Royal Navy. When the war ended, he once again returned to the profession of teaching. The experiences of the war and the bleak aspect of human nature had left a deep pessimistic impression on the mind of the author. In order to reflect this pessimism, Golding adds symbolic significance to the chapter titles, and words rather than saying their clear meanings. By doing this, he aims to make the reader actively participate in the novel.

4. MODERNIST ELEMENTS, THEMES AND TECHNIQUES

Modernist writers attributed important meanings to objects, people, places and events by using different symbols, images and motifs in their works. Although symbolism was not a new concept in literature, the modernist writers' exclusive use of symbols was a novelty. The ideas and meanings were given through images, symbols by pointing out the real meaning behind the words and phrases. Symbols can be objects, characters, colours or figures that can be used to represent abstract ideas and concepts. In modernism much more is left to the reader's imagination rather than saying everything directly to the readers and authors also led to open-ended narratives with multiple interpretations.

The readers firstly come across with the usage of symbols in the title of the novel. Golding uses this title deliberately in order to turn the readers' attention into the innate evil within the children. The title of the first chapter uses the word 'shell' as a symbol in order to state the importance of democracy. A group of boys try to survive on the deserted island after the shipwreck. The usage of shell represents the beginning of civilization for these boys and refers the right to speak without fear. The shell in itself has no power but it represents the power of the judge and his right to rule in the courtroom. Like this situation, it refers to power of speaking and ruling the children. The conch shell not only symbolizes power, it is also used as a means for the children's gathering, order and rules, without which there can be no civilization.

Animal and plant images are used to make a comparison between civilization and nature. Lagoon, as an example of plant imagery, is used to make the reader understand the physical place. Lagoon is an area of seawater separated from the sea by a line of rocks and sand. The chrono-topical contextualization is an important feature of modernism, which tries to avoid and sometimes even reject the setting of the work totally. Therefore, in Golding's novel the dates and names of places are not given exactly, everything is vague.

The reader only gets to know that the boys find themselves during a war, they are the only survivors and they are on a deserted island. What we know exactly is that they are English and that the action takes place at the dawn of the next world war. There is no clear evidence about the nationality of these boys, but the phrase 'Home Counties' is used as a signal for England, therefore it is understood that they are English boys. It can be assumed that this is the Cold War, since the book was written in the 1950s. Rather than stating the setting of the novel, Golding uses images and wants the readers understand their symbolic meanings. The use of words like 'scar' and 'blood' at the beginning of the novel foreshadows the future interaction between the boys and nature. The word scar describes the natural feature of the land by conjuring the images of redness and blood from the first paragraph. Scar symbolizes an accident caused by technology and the destructiveness of humans towards nature.

The word 'creeper' as an animal image refers to the snake, evil and badness. Golding uses the word 'witch' as an allusion to the Christian terminology and it belongs to animal imagery. In Christianity, the inquisition burns the witches, and in the novel witch refers to a great fire at the end of the novel. The characters in the novel have also symbolic meanings and represent some common features of humanity and life. Piggy is one of the most important characters of the novel and he represents common sense and the voice of reason. At the beginning of the novel, Golding does not present the characters' names directly, and only some traits of them are given. His question "Where's the man with the megaphone?" (Golding, 1958, p. 7) implies that there is no adult on the island with the boys and we understand from this question that both the pilot and the man with the megaphone died in the crash. Ralph, the protagonist of the novel, is happy about having no adults around, as he only wants to play and live as an independent individual.

Modernist art and literature revolve around the idea of individualism. Individualism is an important aspect of modernism and lack of the adult control helps the boys make everything they want. He is excited by the idea of living without adult supervision and takes the advantage of the freedom on the island.

Ralph initially thinks that everything will be fine and they will live adventurous moments and ultimate freedom on the island: “Here was a coral island. Protected from the sun, ignoring Piggy’s ill-omened talk, he dreamed pleasantly” (Golding, 1958, p. 15). With the sentence Golding alludes to Coral Island which is an adventure story written by R. M. Ballantyne. However, the peaceful stillness of coral island turns into a savagery in this island, and this creates a great irony. Indirect images of darkness are given when Ralph is described. Golding’s choice of vocabulary such as ‘black shoes, kicked, ripped off, skull-like, coconuts, sliding over the skin, snake-like clasp’ sets an evil tone and it foreshadows a shady character.

Piggy is fat and has asthma whose real name is not given. Ralph shows no interest for learning Piggy's name and the other children call him as the fat boy. Piggy is the weak character whose real name is not known by the readers also. His being called by a nickname at his school clearly reflects the alienation of modern man to himself. Alienation is an inevitable result of the modern age. People, who saw themselves as having a sense of identity and becoming an important part of society, became fragmented individuals, and therefore “modern man, alienated from nature, from his gods, and from society, in an increasingly mechanized and depersonalized world, too often is unable to achieve an identity and a relatedness to others” (Josephson, 1962: 3).

We find human cruelty from the very beginning of the novel when Ralph does not answer Piggy’s questions. Ralph simply does not want to speak with Piggy since he is fat and wears glasses. From the beginning, Piggy follows Ralph by trying to become friends with him, but Ralph continually ignores him and behaves as if there were no such a person. Shadows on Ralph’s face symbolize the darkness to occur on the island. The recurring word ‘fallen’ is a light motif referring to Adam’s fall. These references to the past are seen in modernist novel rather than giving direct message about the novel and characters.

Golding uses colour imagery to foreshadow Jack’s mean character by describing him darkly and severely: “Inside the floating cloak he was tall, thin, and bony: and his hair was red beneath the black cap” (Golding, 1958, p. 21). Jack seems a physical manifestation of evil with his satanic appearance. Although Ralph sensitively says Piggy’s name to other boys, Jack does not see him as a human being, so calls him as ‘Fatty’. Piggy’s name symbolically connects him to the pigs on the island, which become the targets of the boys’ unrestrained violent impulses. As the boys turn their rage against the pigs, Golding foreshadows Piggy’s own murder at the close of the novel.

Simon is a saint-like figure and surrounded by candle-bushes. He is the only character that symbolizes peace and Golding associates him with butterflies by using animal imagery. The animal imagery mostly reflects lack of communication in modernist novels owing to the fact that animals and human beings are not able to keep in touch mentally. Golding describes Jack with animal references such as ‘dog-like’ and states that he acquires the threatening and dangerous ways of the jungle. However, butterflies stand for Simon’s goodness and harmony with nature in this novel.

Golding uses the colonial rhetoric in order to show power struggle between the boys. Rather than directly saying this struggle, Golding experiments with the new styles. “This belong to us” (Golding, 1958, p. 31) is a statement occurring as an act of colonization or conquering. This suggests the struggle for the ownership of the key resources on the island. Jack adheres to the colonial English position that foreshadows his brutal behaviours. His statements “we’ve got to have rules and obey them. After all, we are not savages. We’re English; and the English are best at everything” (Golding, 1958, p. 47) reflects how his tribe devolve into unthinkable depths of brutality and self-destruction.

Candles are found in church, so the first sign of religious imagery comes out when Simon speaks about candle bushes and candle buds. The aromatic and exotic smell of them is important for Simon who respects them greatly. It is interesting that Golding always softens his language of landscape and nature when seen through Simon’s eyes. As Jack and Ralph have pragmatic characters, they do not show any interest for them.

Repetition is an important device in modernist novel to emphasize a destructive creature or bad happening in the future. The repetition of the scar image in this novel states the fact that there is a potential in every human being to destroy a living creature. If humans have a potential to kill, they easily find some reasons for it. This universal fact about humans comes into the scene when Jack justifies his act of killing to eat meat. Conch is the symbol of parliamentary system and whoever holds it he has the right to speak. As time progresses the rules of civilization have been violated and boys only respected their own wishes and desires. This is also a reflection of individualism in modernism. Irrational side of human psyche occurs from the unconscious when the order and civilization have been seen unnecessary. Everybody has his own fears or wishes, but their appearances and utterances can be different from person to person.

Irony occurs many times in the novel, which is an important modernist technique. There are plenty of irony through situations involving the boys and the island itself. "Irony is often the end-point of the modern novel, where questioning and scepticism lead ultimately to the dismal discovery that things are very much not what they seem" (Matz, 2004, p. 34). The mention of the idealized islands such as 'Treasure Island', 'Swallows and Amazons', and 'Coral Island' is ironic because the events to follow are nothing like the entertaining experiences of the boys on those islands. The moment that these boys arrived at the island, they initially believed that their time would be filled with fun, games, and adventure. However, their time ended up being spent in war among themselves.

The parachutist is a soldier from war who died in the air force while serving his country. The fact that the boys think the parachutist as a beast is ironic for the soldier is far from a beast. The fire at the end of the novel intended as an act of destruction creates an ironic situation as it actually acts as the signal fire that will save them from the island. Piggy's name also creates great irony. The boys eventually admit their fear and belief toward the beast and come up with ways to lure the beast away from eating them. They give the beast pig to feed upon. Later on, they murder Piggy and discover that the beast does not truly exist within creatures, yet within themselves.

It is also ironic because Jack is the one that does not want to keep the fire going that is set up for rescue, for he thinks that it is more useful and fun to hunt. Although he abandons the fire, it is also Jack who starts the fire that leads them to being saved. Simon's death is ironic because he is on his way down from the mountain to save the boys literally and metaphorically by telling the truth about the beast. Yet, he is mistaken for the beast and violently murdered, proving that the beast only exists within them.

Fire starting is one of the first technologies that separate humanity from the animals. By starting fire, the boys adopt a primitive use of force in taking Piggy's glasses from him. This makes him an unwilling Prometheus. This mythological reference to the past is heavily used in modernist novel. The boys in accordance with their own sakes use technology. A powerful symbol of human civilization, the fire is a marker of the imposition of human industry on wild, untamed nature.

Jack is determined to kill and is indifferent to the efforts made by Ralph to develop the living conditions of the island. The feeling of fear is found in every human being and Jack seems to fear from the presence of the beast on the island. The fact that both Ralph and Jack are scared of the beast foreshadows the weakness they will both have when they encounter with the beast. Simon's having no fear is against human nature. Peace is established between Simon and nature, and nature does not show any darkness to him.

Jack and his hunters paint their faces to kill the pigs by hiding their own identities. They use masks to commit savage acts and the masks free them from moral conscience. Jack's mask liberates him from the rules of civilization. Jack and his hunters' painted faces are the symbol of fragmented identities and a kind of loss of identity. Golding uses here two types of masks, in order to give a more complex profile to his characters. Thus, he embellishes them on the one hand with an internal, imperceptible, psychological mask, and on the other hand, with a physical mask created with the help of paint. As a result, we no longer know who is who. The only thing that preserves its identity is their name.

Departing from the society and humans, they decide to be a part of the jungle when hunting pig: “For hunting. Like in the war. You know---dazzle paint. Like things trying to look like something else” (Golding, 1958, p. 68). Whenever they try to kill a pig, they sing this phrase “Kill the pig. Cut her throat. Spill her blood” (Golding, 1958, p. 75). This becomes a kind of religious song for the tribe.

It is also important that the paint makes them look very similar to one another; they no longer have names or individual identities of their own. This allows them to shed their civilized selves and become nameless creatures that kill and murder. They feel no need to control themselves, since they no longer have selves to control. This loss of self is an important implication for the loss of identity, which also causes alienation of the individuals themselves and society also.

The fifth chapter begins with the deep thoughts of Ralph about what he should do as chief. He seems to be losing his authority over the many of the boys, especially Jack and his hunters. Narrative tone changes when we are in the mind of Ralph and he gives information about his own psychological situation: “The time had come for the assembly and as he walked into the concealing splendours of the sunlight he went carefully over the points of his speech. There must be no mistake about his assembly, no chasing imaginary” (Golding, 1958, p. 83).

The feeling of sorrow is a universal necessity in such situations and every boy is in a great sorrow because they miss their family and their civilized world. Being isolated from the civilised world makes them feel sorrowful: “For now the littluns were no longer silent. They were reminded of their personal sorrows; and perhaps felt themselves to share in a sorrow that was universal” (Golding, 1958, p. 95). They lose their ability to decide which one is right or wrong in this savage world, which is reflection of the chaotic aura of the world after two world wars. Civilisation is in ruins and has no power to help people and they long for their past.

Golding uses mystical imagery by showing the beast as a grotesque figure. As fear about the beast grips the boy, the balance between civilization and savagery on the island shifts. Ralph, Jack, and Piggy do not believe the existence of beastie, but Simon believes it because he is a mystical figure. Conventions of civilisations are eroded among the boys. Epistemological bewilderment of the boys caused by the beast make them question the meaning of the existence and innate pessimism in human beings. The lack of light or the sun as the power of reason creates fear within them.

When they begin to think that there is no way to escape from the beast, they decide to give a gift to the beast to make themselves safe. The head of dead pig is given as a kind sacrifice. This also represents the beginning of a kind of primitivism and paganism. When Jack equates beast with the hunters, he also equates himself with the beast. With this rhetorical explanation, Golding states his belief that all humans are in fact evils and carry hidden desires in civilization by keeping them in control: “Yes, the beast is a hunter. Only- shut up! The next thing is that we could not kill it. Moreover, the next thing is that Ralph said my hunters are no good” (Golding, 1958, p. 139).

Nature is symbolized with female. By hunting female pigs, Jack and hunters destruct the nature and show the destructive nature of human being. Killing pig has become a kind of paganistic religious concept and a symbol of totalitarian primitive society. The pig hunts are used throughout the novel to symbolize not only man’s capacity for destruction and violence, but also the basic idea of bloodlust, mass hysteria, and ritual. In the most important pig hunt scene, we see that the boys have taken on a new viciousness in their desire to hunt. This is no longer about just having meat to eat but the feeling of power that they feel over the helpless animals and they are excited by the blood spilling over their hands. This can be seen as a rape scene, with the excitement coming partly from the blood and partly from their newly emerging feelings of sexuality. These killings reflect the unconscious desires of human beings proved by Freud’s theory of unconscious.

Simon is always related with brightness and his dead body is presented with the images of light. Golding describes the coming of the angels from heaven with these words: “Along the shoreward of the shallows the advancing clearness was full of strange, moonbeam-bodied creatures with fiery eyes” (Golding, 1958, p. 169).

Angels are angry about what human beings have done. Golding makes a resemblance between Greek gods and Simon by using the phrase “sculptured marble” (Golding, 1958, p. 170) which is connected with mythology.

Jack and his hunters commit the acts of violence and murder by giving any reason for them. Golding identifies Jack with Hitler after the boys who are proud of their chief call him as chief. Jack punishes Wilfred, who is the symbol of the victims of fascism, without any concrete reason. Golding reflects the important events and person of the period, even especially the struggle between capitalism and communism by using symbolic references. The effect of the cold war period is given in this sentence: “we might get taken prisoner by the reds” (Golding, 1958, p. 179). The boys’ being affected by the violent atmosphere of the island is a clear reflection the period after the Second World War. Piggy and Ralph’s fans symbolize the communist side of the island, while Jack and his hunters symbolize the capitalist side of the island.

Golding changes his tone in accordance with the situation. This experimentalist approach in the novel help the reader understands the scene easily. Since Piggy represents the rational and scientific thinking on the island, Golding narrates Piggy’s murder scene in a scientific tone:

“Piggy fell forty feet and landed on his back across that square, red rock in the sea. His head opened and stuff came out and turned red. Piggy’s arms and legs twitched a bit, like a pig’s after it has been killed. Then the sea breathed again in a slow sigh, the water boiled white and pink over the rock; and when it went, sucking back again, the body of Piggy was gone” (Golding, 1958, p. 200).

After the death of Piggy, Ralph feels himself very isolated. Throughout the novel, the conch shell and pig’s head are shown as the symbols of many different things. By entering into Ralph’s mind, Golding wants to state that democratic ideals are destroyed in an uncivilised society and human instincts and unconscious desires become dominant. Ralph speaks about these things in his mind and equates the pig’s head with the conch shell: “He walked slowly into the middle of the clearing and looked steadily at the skull that gleamed as white as ever the conch had done and seemed to jeer at him cynically. An inquisitive ant was busy in one of the eye sockets but otherwise the thing was lifeless” (Golding, 1958, p. 204). Ralph realizes that he is being smoked down and questions about what will happen next because of the great panic and horror in his mind. At the end, he experiences an epiphany and begins to understand the destruction and punishment he will come across. The rescue by the naval officer signals an end of innocence for Ralph. He comes to the realization that they are all savages deep down and that no matter how conformed you become to society, there is still an underlying barbaric irrational savage in everyone.

5. CONCLUSION

Lord of the Flies symbolizes the innate evil within children, which is the main idea of the novel. The innate evil within human beings causes them to behave in a destructive way. The evil acts of the children in this novel are not conditioned by society or another satanic force, but by the unconscious evil hidden in them. As a modernist novel, it shows the consciousness and unconsciousness of selfhood together. Animal, plant, light, mystical, religious, and dark imagery used in the novel clearly shows the mental states of the characters and the hidden meaning of the happenings in the novel in a symbolic way.

Lord of the Flies is among the seminal novels of the modern era that add new thought and analysis to the problem that Golding has always dealt with, such as the destructive elements of human nature and the dire consequences of these elements in the individual and collective existence of man. Man has ruined the peaceful stillness of the virgin island. This event and the brutal happenings in the novel reveals the primitive instincts and brutality of humans, but shows that humans need laws and structures to overcome these basic instincts.

The fact that Lord of the Flies has a revolutionary side that contradicts general beliefs about human nature coincides with the innovative nature of modernism.

The great destruction caused by the two world wars that humanity experienced in a short time and the emergence of the systematic genocide between societies have shaken the trust in the ideals of modernity, and the teaching of enlightenment has been questioned in almost every subject. Contrary to other novels written in this atmosphere, William Golding's novel *Lord of the Flies* examines the issue from a modernist perspective and takes a questioning attitude towards the basic assumptions about human nature.

Pessimism, an important aspect of modernism, is strongly felt since the world wars have greatly affected the lives of the characters. Alienation of the boys from the society and themselves can be seen in the killing scenes. They hide their own identities and paint their own faces to prevent their moral conscious to occur. Rather than using conventional literary expressions and forms, Golding experiments with new styles and expresses the events and happenings with a suitable language. Irony, foreshadowing, and stream of consciousness are also used in the novel to reflect the situation of the modern people. None of the characters is a complete person in the modernist novel, and this can be seen in the characters of this novel. Reason, evil, sciences are represented by different characters. The fragmentations of human personality, and lack of communication between the boys, the other main characteristics of the modernist novel, are also presented in this novel.

Although the characters in *Lord of the Flies* are allegorical, they are not simply fairy-tale characters, they reflect the problems of modern man and society by representing certain human traits, but there are moments of contradiction in the characters' personalities that compel the reader to accept them as human beings rather than simple embodiments of abstract qualities:

“In Golding’s novel, the society formed by his castaways is presided over by the ‘Lord of the Flies’ or ‘Beelzebub, and reveals the innate depravity of human nature. Ralph, a representative of reason, and Piggy, who stands for intellect are overcome by the brute violence and bloodlust of Jack and his henchmen before Ralph’s last minute reprieve” (Stade and Karbienner, 2009, p. 51).

When it is looked at the mentioned features of modernism in *Lord of the Flies*, it can be said that it is undoubtedly a modernist novel. Embracing history rather than rejecting it is one of the important features of modernism, and this can be seen clearly in the novel. British children find themselves during a war. Their plane apparently crashed because of an atomic bomb. Their break with English civilization symbolizes their need to wake up from the nightmare of historical happenings. These boys create their own World on the deserted island that is so similar to the one they already know. Another important feature of modernism that can also be seen in Golding's novel is the search for the answer to the existential questions about the meaning of living in this life. When the children get on the island, they are eager to know everything about these questions in their minds. There is a close connection between the characters and readers in modernism and therefore not only the children themselves but also the readers are left with the answer of these questions. Rejecting realism, using psychological aspects of the political, social and personal problems of the modern period and the minds of the characters are other features of modernism. Symbolic fictional structure along with implied meanings can clearly be seen in Golding's work. “Although it can be accepted as a simple story, it represents a world full of ethical, political, social and personal problems and there are many symbols and meanings under its simplicity which profoundly affects the minds” (Babb, 1970: 7).

Rather than reflecting their physical appearances, Golding tries to present the inner life of the boys, their feelings, their ideas with the help of his own experiences with the war. Filled with symbolism and imagery, the book is set in a pessimistic tone that examines man’s internal struggle between good and evil. In order to raise this conflict in his novel, Golding uses different characters that can be seen as an allegorical representation of a certain aspect of human nature. *Lord of the Flies* carries symbols that show the hidden or deeper meaning of human nature because “Golding works out his themes employing symbolism” (Michot, 1990, p. 82).

It should be noted that Golding never specifies the name of the island, the island's location, or the period. Although some scholars believe that *Lord of the Flies* takes place during World War II, it could also take place during a then-futuristic nuclear war. Golding presents readers with the boys who have been raised in the civilized world, presumably in the upper- and upper-middle classes and under the rigid rules of a preparatory academy. When these boys have been put into a new world with no existing form of government or system of ethics, they become alienated to their own nature. Although they attempt to establish civilization on the island, order quickly dissolves into chaos once humanity's primal instincts take over. In modernist novel, almost all of the authors give their messages indirectly by using different symbols and images. Through the symbols and images in this allegorical novel, Golding attempts to show that all humans are intrinsically evil and, if presented the opportunity, will return to a natural state of savagery.

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