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Option: Literature

**The Representation of WWII in British Literature: Case Study:  
*Lord of the Flies* (1954) by William Golding**

A Dissertation Submitted to the Department of Letters and English Language in Partial  
Fulfillment of the Requirements for the Degree of Master in Anglophone Language,  
Literature, and Civilization.

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## **Dedication**

*I would like to dedicate this work to:*

*My father and my mother may Allah reward them.*

*My only lovely sister.*

*My great family and all my special friends.*

## **Acknowledgments**

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

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### Abstract

The Second World War was a watershed in the history of the nations all over the world, particularly in Britain. The dreadful effects of the war were crucial enough to urge most of post-WWII British writers to depict the atrocities and the outcomes of the war through their fictional works. Most importantly, William Golding is one of the influential literary figures of post-WWII era. Shortly after the end of the Second World War, Golding wrote his masterpiece *Lord of the Flies* (1954) which is a depiction of the human nature and the inner evil that resides it. This study is an attempt to explore the atmosphere of the British society in the aftermath of the Second World War and how post-World War II British writers depict the outcomes of the war and its influence on people. This study also flashes light on Golding's novel *Lord of the Flies* as an allegory of the Second World War in which the writer tried to convey his thoughts and views in an indirect manner. In this regard, Golding used fictional characters to refer to real historical figures appeared during World War II. He also used fictional incidents for the aim of referring to real world events. Most importantly, the novel mirrors a sombre view about humanity and the end of civilization in the aftermath of World War II.

## General Introduction

In general, literature can function as the mirror that reflects the society. The world has been a subject to a large number of wars and battles. Specifically, the Second World War was a major destructive conflict that has left its effects on the international level. Since war existed, there have been many writers trying creatively to explore it in a way of turning the battlegrounds into influential narratives. In this regard, numerous British authors of post-WWII era have been attracted to respond to the Second World War in their post-war fiction in order to portray its barbarism and devastation.

In fact, in the aftermath of World War II the British society witnessed a series of social changes that dramatically lead to general feeling of disillusionment and uncertainty. Consequently, post-WWII British writers took it upon themselves to create narratives that investigate in sometimes a philosophical manner the damages of war and its impact on individuals. Among the writers of post-WWII era is William Golding who is one the greatest contemporary authors. After the end of World War II, Golding published his first work entitled *Lord of the Flies* (1954) which is considered as one of the significant novels of the twentieth century. It is written as an allegory of the Second World War in order to depict the flaws of society and its collapse. It also deals with the evil and savagery of the human nature. Undoubtedly, war and literature are inseparable. Numerous literary texts were written in order to respond to the wars and to trace its impacts on the individual's sense of existence. Most importantly, the British literature after World War II was not only for the aim of portraying the brutality and the devastation of the war, However it came to declare the collapse of civilization and the triumph of evil over good.

In addition, the present study will rely on a set of approaches. In the main discussion, the socio-historical approach will be used in order to explore the impact of World War II on

the British literature and the literary response to it. In the analysis, the novel will be read as an allegory of World War II focusing on how the writer associates fictional characters and events with actual people and incidents. In addition, this study will focus on analysing the impact of World War II on William Golding and his view of the end of civilization.

This research will be divided into three main chapters. The first chapter will discuss through two sections the post-WWII climate and how British writers depict the outcomes of the war and its influence on people. The first section will tackle the impact of the Second World War on British literature through analysing the different literary trends and genres that emerged in the aftermath of the war. The second section will explore how post-war British writers represent the Second World War in their fictional works both implicitly and explicitly.

The second chapter will shed light on Golding's *Lord of the Flies* as an allegory of the Second World War. The first section will attempt to discuss how Golding displays fictional characters in order to refer to real historical figures who appeared during the Second World War. The second section will investigate how the author uses fictional incidents for the aim of referring to real historical events.

The third chapter will be divided into two main sections. The first one will attempt to examine the impact of the Second World War through Golding's *Lord of the Flies*. The next section will explore Golding's theory of the end of civilization and how he depicts it through his writings.



**Chapter One:**

**World War II through British**

**Literature**

## **Chapter One: World War II through British Literature**

The Second World War left an immense effect on most of the European countries especially Britain. It was a turning point in the history of Britain which affected the different aspects of the British life including the cultural production such as literature. Thus, most of post-WWII British fiction portrays both directly and indirectly the British people's sense of disillusionment with the Second World War. Therefore, this chapter aims to discuss the literary response of British writers to the Second World War by discussing the Second World War and its impact on the British literature and highlighting how contemporary British authors created a literature to depict the Second World War in their writings.

### **I.1. World War II and its Impact on British Literature**

War is a significant theme in literature all over the world since old times. It was embodied in many old literary texts such as, that of the Greek, Roman and the Hebrew cultures. Several scholars have considered war as a focal element in such ancient literatures. Works such as *The Odyssey* and *The Iliad* by Homer are one of the first great literary works that depict the sufferings and the tragic results of the war. They also portrayed the post-war climate which is characterized by chaos and devastation. Other ancient works include *Gilgamesh* of the ancient Sumerian which reflects epic conflicts and battles. Evidently, the classical period emphasized the notion that war is a prominent topic since ancient times (Calloway).

Historically, the world has been a subject of wars throughout different periods. However, the First World War and the Second World War were the major global conflicts that took place during the Twentieth century. Literature during the First World War also known as the Great War reflects the horrors and the brutality of this war. It inspired a great amount of British writers to document the different experiences of civilians and soldiers

during the war. Thus, a large body of British writings appeared including Ian Hay's *The First Hundred Thousand* (1916), H. G. Wells' *Mr Britling Sees It Through* (1916) and *The War and Elizabeth* (1918) by Mrs Humphrey Ward. Thereby, the Great War is one of the cultural heritage of the British literature (Buitenhuis 7).

In addition, the impact of the Second World War on literature is considerably profound. Mackey notes that the Second World War is still vivid in the minds of the British (6). During wartime, people were disappointed and frustrated. Besides, the same period witnessed a decrease in different publications due to the rationing of papers (Alegre 9). In poetry, there was a remarkable publication by the poet T. S. Eliot called *Four Quartets* in 1943. It is composed of series of four poems that were written during the Second World War. In fact, T. S. Eliot wrote this poem which aims at conveying hopeful and positive thoughts in time when the society reached its peak of destruction during the Second World War.

Moreover, the unfavourable effects of the Second World War contributed to the establishment of new trends in the British literature. Thus, a various body of literary forms and styles emerged to depict the sense of dissatisfaction and disillusionment about this war. For instance, the 1950s marked the rise of a very interesting group in Great Britain called "The Angry Young Men". The changes that occurred in post-war British society gave the opportunity for a number of young individuals mainly from lower class to study at universities. However, after their graduation and with the rise of unemployment, the followers of this group shared rebellious thoughts and dissatisfaction against society because the post-war reforms did not cope with their high ambitions. This generation was composed of English writers who expressed their anger through characters. Among them are novelists like John Wain, John Brin, Kingsley Amis, also playwrights such as John Osborne and Arnold Wesker. However, one year later the group of Angry Young Men was dissolved as each of them chose to write individually (Wilson).

One of the prominent figures among the group is Kingsley Amis whose novel *Lucky Jim* (1954) was among the first publications of the "Angry Young Men". Kingsley throughout his early novels tried to provide a "sardonic" view about the post-war British society in 1950s. Other works of this group includes *Hurry on Down* (1953) written by John Waine, *Room at the Top* (1957) by John Braine and *Saturday Night, Sunday Morning* (1958) by Allan Sillitoe mirrored the feelings of discontent of the majority of post-war generation (Alegre 15-6).

Moreover, most of the literary works of the same period were centred on philosophical matters. The post-war era gave rise to a significant philosophical literary trend in the British literature about the nature of human being which reflects existentialist concerns. Its writings focus on transmitting gloomy and sombre messages as well as the sense of emptiness and the cruelty of existence (Bradbury 270). The existentialists believe that each human being is alone and alienated in an anarchist world in which he faces feelings of uncertainty and instability. The impact of the existentialist attitude was apparent in the writings of the British novelist and philosopher Iris Murdoch. She wrote a set of literary works in which she dealt with the nature of human being and explored topics in terms of goodness, originality and spiritual enlightenment that she believes are lost in post-WWII period (Gonzalez 237).

In fact, the British fiction of the post-World War II period marked its rejection of the aesthetic and philosophical matters that are associated with the modernist movement. Instead, post-war British fiction restored the old concepts that were essential in shaping fiction. Thus, some of post-war writers returned to realism, materialism, empiricism and linearity which the modernist writers abandoned. In addition, the post-war British novel was in need to reflect the evil and barbarism of that period (Bradbury 279-82).

The early post-war years were prominent with numerous influential works including *Under the Volcano* (1947) written by Malcolm Lowry, *Nineteen Eighty Four* (1949) by George Orwell and *Hemlock and After* (1961) by Angus Wilson. These novels clearly explored different themes of realism, political allegory as well as experimentalism. Through such works the British fiction began to manifest its post-war characteristics (Bradbury 282).

The period between 1945 and 1960s was marked by the inclusion of fantasy in the British novel. It was embodied in different works such as the trilogy of *Gormenghast* written by Mervin Peake which include *Titus Groan* (1946), *Gormenghast* (1950) and *Titus Alone* (1959). Other fantasies include *The Day of the Triffids* (1951), a science fiction written by John Wyndham. The final one is J. R. R. Tolkien's most known trilogy *The Lord of the Rings* which is composed of *The Fellowship of the Ring* (1954), *The Two Towers* (1954) and *The Return of the King* (1955) (Alegre 16).

Moreover, writers were attracted to other forms of fiction like allegory. Thereby, an "Allegory is a narrative, whether in prose or verse, in which agents and actions, and sometimes the setting as well, are contrived by the author to make coherent sense on literal or primary level of signification" (Abrams 15). In this sense, an allegory refers to a narrative that carries a moral lesson in which the author uses characters, events and themes to reflect on a specific belief or notion. Among the recognized authors of this genre is Anthony Burgess with his most famous novel *A Clockwork Orange* (1962). The novel is set in London and is about a gang teen that is responsible for robbing and murdering. The book addresses the issues concerned with the human nature and personal morality. The novel was made into a movie in 1971.

Besides, there was a remarkable increase of female writings in which they depict the different concerns and experiences of women in post-WWII period. Doris Lessing's works

are of high significance. She started to write short stories then she started to produce novels that are characterized with reliance on the experimental form through which Lessing portrays the roles and status of women in the British society. Her novel *The Golden Notebook* (1962) is a successful work, which tells the story of a woman writer called Anna Wulf trying to live in a modern world. The novel reflects the experiences and the relationships of women in that era (V. Janik and D. Janik 203).

In addition, since 1945 the majority of British writers have been concerned with the notion of the quest of identity in their writings. After the end of the Second World War, the concept of Englishness was a focal point that must be discussed (Calleja 10). According to M. Spiering, the notion of identity has a vital role in the post-war English literary criticism, she also regards the national identity as a concept that "carries meaning in the sense that it abides in feelings and convictions" (8). Spiering shows that identity is a concept that is shaped by emotions. Besides, writers managed to employ protagonists trying to look for their real identity and to understand who really they are.

The search for identity is illustrated in the short story entitled "Weekend" (1978) by Fay Weldon. It is a fictional story about a middle-class English family who spends a weekend at their cottage. The protagonist is a female called Martha who carries only about satisfying all the needs of her family members. The book provides insights about Martha's life and how she is trying hardly to accommodate between her duty as a homemaker and her job in the office. Accordingly, the short story "Weekend" presents some aspects of the quest for identity through the protagonist as she performs two distinct roles in her life (Calleja 11). Thus, Q. D. Leavis talks about post-WWII female writers, "They seem to be universally determined, forgoing their heritage as English novelists, to belong to an international women writer's movement, a movement characterized by jargon that is the opposite of wisdom or maturity. Judging from a current publisher's catalogue, a women novelists now invariably committed

to the search for identity ... and a search for her primitive self" (324-5). Leavis believes that post-WWII female novelists abandoned moral responsibility and that there is a difference in their writings between the past and the present.

No doubt, the novel was the major genre that continued its prominence in literature after the end of World War II. Therefore, a number of different genres of post-war British fiction appeared. The vision of the apocalypse is a focal point that attracted many post-war writers to depict it in their works (Collins 2). The term "apocalypse" is originated from the Greek word "apokàlypsis" which carries the meaning of "disclosure" or "revelation" (Helm 6).

As a literary genre, the "apocalypse" refers to writings that convey a pessimistic view of the end of the world due to a cataclysmic event using a language that is full of symbols. It explores themes such as the collapse and the destruction of human civilization or the end of the world (Taylor 34). Thereby, the apocalyptic narrative serves to demonstrate the atmosphere of a society in the aftermath of a global changing event.

The visions of the apocalyptic world attracted several British post-war writers. John Windham wrote his novel *The Kraken Wakes* (1953) which is regarded as an apocalyptic science fiction novel. It is set at a time when the world was facing a threat of nuclear age. The novel depicts unusual events in which boats and ships were continuously sinking for unknown reason and strange objects fell from the sky. All these actions entails an invasion of the earth by Aliens, which lead to catastrophic results (Sobral).

In addition, the dystopian fiction is one of the literary genres that emerged in Great Britain and gained prominence after the end of the Second World War. The first usage of the term was in a parliamentary speech in 1868 which was delivered by the British politician John Stuart Mill when he criticized the government saying: "It is, perhaps, too complimentary

to call them Utopians, they ought rather to be called dys-topia or caco-topian" (qtd. in Wegner 447). Thus, Mill coined the word "dystopia" that refers to bad place in order to contrast the term "Utopia" which is concerned with the idealistic vision of society. Besides, the dystopian novel is a genre that reflects morally destructed societies and displays a pessimistic vision of the future. In the post-WWII era, there was a widespread sense of disillusionment and fear of the expected vision of the future. Thus, numerous writers were attracted by the dystopian tradition among them are H.G Wells, Aldous Huxley, Katherine Burdekin, and William Golding (Wegner 447-55).

Besides, the dystopian tradition evolved because of historical events that took place in the Twentieth century such the Second World War. In this sense, Moylan claims:

Dystopian narrative is largely the product of the terrors of the twentieth century: A hundred years of exploitation, repression, state violence, war, genocide, decess, famine, ecocide, depression, debt, and the steady depletion of humanity through the buying and selling of the everyday life provided more than enough fertile ground for this fictive underside of the utopian imagination (11).

Moylan describes the different dimension shaping the Twentieth century, including the Two World Wars, which served as a basic ground for the appearance of the dystopian tradition.

One of the best examples of post-WWII dystopian novel is George Orwell's *Nineteen Eighty Four* (1949). In this novel, Orwell depicts a corrupted society that is under harsh dictatorship and full of government surveillance which makes individuals live in a continuous fear and anxiety. Orwell's dystopian novel was out of a grim vision about the future after observing the tyranny of the Stalinist regime in Russia (Gerhard 11).



The war novel is a specific literary expression in which the events of the story are set in a period that is characterized by armed conflict. It is regarded as a literary response to a specific war which tackles a set of collective individual experiences. The literature of Twentieth century was highly influenced by two wars, the First and the Second World Wars in which writers employed in their works various themes in order to mirror the situation of that time. In fact, the Second World War is the most traumatic conflict, which has been a major source of inspiration for a wide range of authors all over the world, particularly in Britain. In their artistic expressions, the majority of British authors brought to light a set of experiences that convey different features of the Second World War. The war novel is an important literary genre and a significant subject of study. Therefore, it is going to be investigated in the following section.

## **I.2. The Depiction of World War II in British Literature**

Numerous British writers of post-WWII era produced texts that articulates war experiences and its impact on British people. During the Second World War, London went under series of aerial bombardments by the Nazis German air forces which came to be known as The Blitz or the "lightning war". During this aerial attack that started from 1940 and lasted to 1941, the majority of homes and cities in England were totally destructed and millions of innocent civilians were killed (Smith 740).

In response to such historical event, several writers composed many literary texts to mirror the experiences of British people during the attacks. One of the authors who responded to such episode of war is Graham Green with his novel *The Ministry of Fear* (1943) which takes place in London during the Blitz. It seeks to picture the gloomy atmosphere of a city under fire with total destruction and death. The book's main character is named Rowe Arthur, he is a newly released prisoner for being accused of killing his wife who was suffering from

incurable disease. After winning a cake in a village fete during wartime, Arthur finds himself targeted and haunted by a Nazi agent with no clear reason. Throughout the story, Rowe goes under series of mysterious events with no clear reason. Moreover, Graham Green successfully gives insight of the black mood in London during the Blitz (Donaghy 49-50).

Another remarkable novelist is the English writer Henry Green. In wartime, he served as a fireman in the Auxiliary Fire Service and witnessed the phony war and the Blitz. No doubt, such circumstances urged him to reflect the destruction of that time as he claimed saying that "these times are an absolute gift to the writer" (qtd in Mengham 71). Henry Green wrote a novel entitled *Caught* (1943). It is largely based on his experience as a fireman during World War II. In fact, Tyler Curtis argued that the novel serves to describe the lives of the characters and their relationships. The central character is a fireman named Richard Rowe. He works under Pye, who turns to be the brother of a woman who kidnapped Richard's son Christopher. The novel examines how can war affects the relationships among characters.

The Blitz continued to inspire the creativity of other English novelists including the Anglo-Irish writer Elizabeth Bowen. Bowen wrote her famous novel about World War II that is known as *The Heat of the Day* (1948). Set in wartime London, the novel tells the story of the female protagonist Stella, who works for a government agency and her relationship with her lover Robert Kelway. The third character who appears in the story is the counterspy Harrison, he informs Stella that her lover Robert was suspected to be a German spy. Consequently, Stella finds herself trapped between the spy and the counterspy and cannot be sure of whom she can trust. Bowen through this fictional work skilfully reflects the harmed psyches and temporal atmosphere of a society which confronts a forthcoming destruction because of the war (Teekell 61-3).

Nigel Balchin is another British writer who depicted the Blitz in his novel entitled *Darkness falls from the Air* (1942) which was written in time when areal bombs were falling. The novel entails the story life of the main character Bill Sarrat, who works in the Civil service in the course of World War II and his unfaithful wife Marcia. Most importantly, the work managed to shed light on the tragic lives of Britons during war, depicting how many of them tried to cope with the fear and anxiety derived by the Blitz (Calloway).

Soon after the end of World War II, many authors continued their literary productions about the war. One of these writers is the British novelist Evelyn Waugh who wrote *Sword of Honour* trilogy that consists of three novels entitled *Men at Arms* (1952), *Officers and Gentlemen* (1954) and *Unconditional Surrender* (1961). It displays some phases of World War II. The work depicts the life story of the protagonist named Guy Crouchback which is inspired from Waugh's own life and his wartime experience as an army officer set from 1939 to 1945. In this sense, his closest friend Christopher Sykes believes that Waugh through his works seeks to fulfil his desire to portray the unpleasant experience of society in World War II, through a fictional experience that is similar to his own (415). As the novel suggests, Guy Crouchback is a catholic Englishman, he experiences several disappointments including his divorce from his ex-wife named Virginia which resulted in feelings of isolation and loneliness for him. Such circumstances urged Guy to participate in World War II thinking that he would serve in a noble duty towards his own country. However, he became disillusioned with the chaos and the events he witnessed during the conflict. Waugh through this novel describes the Second World War as a turning point in the British history during which it gave up its old traditional values (Turkovich).

The Second World War was also represented in the British literature in an implicit way. Several novels in the post-WWII period were produced to articulate the tragedy and the atrocity of the war indirectly. William Golding is among the authors who devoted his life and

time to literature. He is regarded as one of the significant novelists to appear in the Twentieth century. Besides, as a literary figure he was famous with his first novel *Lord of the Flies* (1954) which is claimed to be an influential work due to the morale lesson it carries. It deals with the human nature and the inner evil that resides it and is a work which reflects the cruelty of people' heart as a consequence of the Second World War. Most importantly, *Lord of the Flies* is a worthy allegorical novel that was written as a response to the Second World War. Thus, the next two chapters are concerned with the analysis of different aspects of the Second World War and its relations to the novel.

**Chapter Two: *Lord of the Flies* as an  
Allegory of World War II**



## **Chapter Two: *Lord of the Flies* (1954) as an Allegory of World War II**

This chapter provides an analysis of William Golding's novel *Lord of the Flies* as an allegorical story about the Second World War. The first section will discuss how characters of the novel are related to real historical figures during World War II. The second section will tackle the analogy between the incidents of the novel and real events that took place during World War II.

### **II.1. Analogies between the Story and Real Historical Accounts of WWII**

#### **II.1.1. Analogies between Characters and Historical Figures**

Evidently, William Golding has made a version of World War II in his allegorical novel *Lord of the Flies*. The author manages to employ a number of different characters in his allegorical novel. Some of the characters hold a significant symbolic representation of a certain historical figure that appeared throughout the course of the Second World War. Essentially, they carry correlation to their ideologies.

The first character to be analysed in terms of the analogy with historical figures is Ralph. He is the central character of the story. He is elected as a leader among the survivors on the deserted island as he says "Seems to me we ought to have a chief to decide things"(29). He has all the characteristics that allow him to possess such authority; he is handsome, charismatic, smart and a good orator. Ralph is the proponent of building a small community on the island. He wants to cooperate with the boys in order to form a civilized small community that is governed by rules and order similar to the British society they lived in before. Bloom thinks that "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 (14). Ralph's main concern is to find a way to be rescued along with the boys and to return to their homes, he was acting as a chief that guides the group towards

safety among all the other boys. He was even described by Golding like a fighter when he says "Ralph danced out into the hot air of the beach and then returned as a fighter-plane" (7).

In fact, Ralph could be referred to as Chamberlain. There is a logical comparison between both of them. Before the declaration of the Second World War, Neville Chamberlain was a British Prime Minister between 1937 and 1940. He opted for the appeasement policy to stop Hitler's hostility which he thought it would bring peace. However, this diplomatic policy failed and instead of preventing war, it was to some extent the cause of the most destructive global conflict.

Chamberlain represents a democratic leader. He attempted to maintain the stability and the security of the British society, but failed because of Hitler's aggression. Likewise, as he was the leader of the group, Ralph was continuously threatened by the aggression of Jack who worked against his sovereignty. Although Ralph was physically capable of overcoming Jack, he did not respond to his savagery and showed little interest and will to stop him. He even wanted to relinquish and to give up his position as a leader. Therefore, Ralph and the British Prime minister Chamberlain shares some features especially in their ideologies and the different ways they used in order to maintain the stability inside the society (Li and Wu 119).

Another significant analogy is made between Jack and Adolf Hitler. Jack is the villain of the story. From his first appearance, Jack reveals his strong will for power and authority as he declares "I ought to be chief, because I'm chapter chorister and head boy" (28). Soon after he took control of some of the boys, they became hunters in the jungle. Historically, following the end of the First World War, Germany was in a hard economic situation and was obliged to pay compensation to France and Britain because of the damages it caused in these nations. The Nazis leader Adolf Hitler seized power when Germany reached an economic depression and promised to promote a good life to the Germans and to



restore the glory of the nation. Similarly in the novel, when the boys felt bored and disturbed under Ralph's rule, Jack convinced them to join his tribe in order to have fun and hunt freely. He says "me and my hunters, we're living along the beach by a flat rock. We hunt and feast and have fun (140). Evidently, some of the boys were convinced by the idea of becoming under his authority. The case was similar for the German people who were attracted to Hitler's plan of recession for a better situation. Both Jack and Hitler managed to gain the approval of their audiences (Li and Wu 120).

Besides, Jack is an authoritarian and totalitarian character. His desire and passion of power and hunting pigs led him and his tribe to degrade into barbarianism and savagery. He became wild, bloodthirsty and painted his face in order to feel free from any sense of shame or guilt, Golding says "the mask was a thing on its own, behind which Jack liberated from shame and self-consciousness" (64). Similarly, Hitler was known by his dictatorship. As a leader, he tended to exercise his power and terror in order to dominate people. This was apparent in some of the cruellest systems such as the Kristallnacht, known also as the night of broken glasses in which Hitler ordered to attack Jews' houses and businesses. In fact, it marked the beginning of the Holocaust during the Second World War in which he killed innocent people without mercy. Jack and his tribe did the same thing with the beast "kill the beast! Cut his throat! Spill his blood!" (152). Thus, both Jack and Hitler used fear to gain power and they were very harsh and merciless. They became real dictators who exercised power and tyranny.

The other characters of the novel are much like followers or allies of the two leaders Ralph and Jack. The first character is Piggy who represents the political leader Winston Churchill in several ways. Piggy is the personification of rationalism and intellect. He carries scientific and rational thoughts that helped the boys in many situations. For instance, Piggy uses his glasses as a tool to light fire. Churchill was also a smart and influential leader who

tried to make decisions that serve good for people. Both of Piggy and Churchill share effective and practical ways in dealing with the situations presented to them. Over the course of the novel, Piggy urged the boys to maintain order and civilization on the island.

Similarly, when he received the position of a Prime Minister, Churchill tried to reorganize the British government in order to work more accordingly and effectively. Another notable analogy is that Churchill was attacked and assaulted by the Nazis. It was when Britain went under a heavy series of aerial bombardment by the German air forces during the Second World War. Likewise, Piggy has been always a victim of humiliation and bullying from some of the boys especially Jack who is the representative of Hitler. It was obvious that both of Piggy and the Prime Minister Churchill held close traits and resemblance to each other.

Furthermore, Roger is a cruel and violent boy who enjoys hurting the other boys. Actually, he became the hangman of the hunters' tribe, responsible for punishing anyone who did not comply with Jack's rules. He is responsible for torturing the twins Sam and Eric and forcing them to join Jack's group. Sam when described him to Ralph and says "you don't know Roger. He's a terror" (233). He participated in the killing of Simon and was also responsible for the tragic death of Piggy when throws a big rock on him. In this regard, Roger could be best compared to the Nazis German leader Heinrich Himmler, a member of a Nazi party and the chief of the SS. He acted violently with the opponents of the Nazis. Himmler was in charge of the concentration camps used to torture the Jews in order to eradicate them. He was a very harsh and powerful man who liked to kill and torture civilians in the cruellest ways during the war. Himmler and Roger both share the characteristics of brutal and merciless acts.

Another representative character is Simon, the most spiritual and religious character on the island who did not possess any innate capacity for evil. Simon represents the

completely Jewish population and an analogy could be drawn between them. It is highly significant to mention that the Jewish people were treated badly and unfairly under the German control. Simon was always alone and like a foreigner on the island and his attempt to recreate a civilization was obvious. This was similar to the Jewish people who were with no proper country and wanted to establish their own community. They were ill treated and considered as an inferior race within the German society. Besides, another resemblance was shown when Jack and his tribe of hunters determined to kill the beast, but the boys killed by mistake Simon instead of the beast. This was similar to what occurred to the Jews when the Germans began to attack their houses and business. Even crueller Hitler burned millions of innocent Jewish people in a merciless way during the Second World War. Simon and the Jewish people were scapegoats and a subject of aggression under the tyranny of the hunters in the novel and under the Nazis Hitler in real history.

In addition, the beast may also represent the Jews. Actually, the beast in the novel is only an imaginary character created because of the boy's hallucination. The existence of the beast frightened the majority of the boys especially the little ones. Jack took advantage of their fear in order to manipulate and to exercise power over them. Jack wants to demonstrate his power when he decided to kill the beast "if there is a beast we will hunt it down"(130). Likewise, Hitler blamed the Jewish people for all the problems that his society is facing. He made it clear to his nation that the only way to solve their problems is to eliminate all the Jews. In addition, Jack convinced the boys of the existence of the beast that is why he was able to incite evil and anger in his followers in order to kill it and to free the island from its horror. The same case was for the Nazis leader Hitler who wished to purify the nation and to create a superior race.

Moreover, the twins Sam and Eric well represent the members of society in the Second World War. Historically, the common people were not engaged in any military

actions. In the course of the novel, the identical twins were the followers of Ralph. However, when Jack and his tribe captured them, they were left without a choice and were obliged to join Jack's camp in order to escape the torture of Roger. This situation reflects that of Hitler's dictatorship. Although the common people must be against the leader's tyranny, they cannot do anything in this situation. Sam and Eric also stand for the common members of society who are unable to act independently and are capable of changing their views and to follow the strongest among the leaders, often by force.

Most importantly, in *Lord of the Flies* not only the characters represent real historical personages associated with the Second World War, but also the events. The following section will explore the different analogies between events of the story and real historical incidents during the war.

### **II.1.2. Analogies between Fictional Events and Real Historical Incidents of WWII**

The novel contains some events that bear resemblance to real historical incidents that took place during the Second World War. The first incident to be explored is the evacuation of children during the Second World War. Historically, a large number of European cities including Britain were a subject of aerial bombardments. The British people saw it clearly that their homes, schools and cities would be bombed and destroyed and children were in a real danger. Consequently, the government during the Second World War decided to evacuate children and women in order to protect them from aerial bombardments. In September 1939, thousands of children left their home countries to a safer place.

In *Lord of the Flies*, the reader is told that during unknown nuclear war, especially when the bombing began in England, many parents feared for the children's own safety. Consequently, a group of English school boys are being evacuated on a plane from London towards another safe location. However, the plane was crushed down by enemies over the Pacific as Piggy explains "When we was coming down, I looked through one of them

windows. I saw the other part of the plane. There were flames coming out of it" (11). The boys found themselves in an isolated island without any supervision from adults, especially after the death of the pilot. Despite the fact that the evacuation saved many of children's lives, but it has harmed the lives of others as well. There was some defects about it such as what happened to the little boys in the novel when the enemy attacked their evacuation plane after mistaken it for a military airplane.

*Lord of the Flies* takes place on an isolated tropical island which is found in the Pacific Ocean. It is set in time of a nuclear war, during the Second World War. The island is used as a microcosm which makes use of the whole world and turns it into a small community. The mentioned island does not accommodate the values, principles and the rules that characterize a civilized society and which can prevent the characters from acting brutally. The island can be used as a reference to the state of the whole world, especially during the Second World War as well as in the aftermath of it. It was a time when people lost all their moral values and turned into bloodthirsty hungers of power. They revealed their dark side in the actions they did during the war.

Moreover, the scar in the novel plays a significant role in referring to the attack on Pearl Harbor during World War II. Throughout the course of the novel, Ralph designates Jack and Simon for an exploratory mission on the island. On their journey, the boys saw the plane crash location. The plane landed roughly cutting down trees that is why Ralph "was clambering heavily among the creepers and broken trunks" (11). This implies the scar or the mark left after the plane crashed through the jungle. The protagonist Ralph describes it "all round him the long scar smashed into the jungle was a bath of heat" (11). In real world, the scar could be related to man's destruction which is visible in the famous attack on Pearl Harbor at the beginning of the Second World War. In December 1941, the Japanese aircrafts bombed heavily the United States naval base found in Pearl Harbor. It was a devastating

attack which caused huge and massive deaths and destruction in the location. By refereeing to such analogy, one can consider the vast amount of damage done by human beings either in the novel or in the real world.

Furthermore, the little boys tried to form a civilized society and to govern themselves on the isolated island. Initially, the boys elected the protagonist Ralph to be their leader. Ralph and Piggy find the conch shell on the beach which they use at first to verify if there are any other survivors on the island. The conch shell became a tool to gather the boys for meetings "we can use this to call others. Have meeting. They'll come when they hear us"(19).

The assemblies that the boys hold in the novel were similar to the government or parliament in which they gather and discuss issues and topics concerned with the society. Besides, in an attempt to maintain order and rules in the assembly of the boys, anyone who hold it the others should listen. Ralph suggests "We can't have everybody talking at once. We'll have to have 'Hands up' like at school ... I'll give the conch to the next person to speak. He can hold it when he's speaking" (43). The same was done in parliaments and governments, the members should discuss the issues in an appropriate way and respecting each other's turn in giving opinions and views. These are among the regulations that are basic elements to establish a democratic society.

Moreover, during the Second World War the United States and the Allied troops used the Atomic bomb instead of invading Japan. On the morning 6 August 1945, the first Atom Bomb was dropped on Hiroshima. In the novel, there was an aerial battle at night and a dead body of a parachutist fell on the top of the mountain, Golding describes the scene "but there were other lights in the sky, that moved fast, winked, or went out, though not even a faint popping came down from the battle fought at ten miles' height. But a sign came down from

the world of grown-ups ... There was a sudden bright explosion and corkscrew trail across the sky" (95).

The little boys Sam and Eric saw the dead body and they thought it was the beast and the same for the other boys. In this regard, the dead parachutist who is the most obscure figure in *Lord of the Flies* can be allegorically connected to the Atomic bomb. Both of them fell from the sky and caused massive destruction on the Japanese and on the children of the island. In the case of Japan, the physical damage of the bomb was devastating in addition to the mental trauma of the event which made the situation worse. Likewise, the discovery of the dead parachutist whom the boys thought it the beast spread fear and terror among the boys. Another resemblance is that the bomb and the parachutist caused tragic death of people. The bombing of Hiroshima and Nagasaki resulted in the death of around two hundred thousand Japanese people. In the novel, Simon was cruelly killed when the boys mistaken him for the death parachutist supposedly the beast.

Another possible analogy could be made between the mask that Jack and his followers used and the Hitler Youth organization. In the novel, the group of hunters lead by Jack paint their faces and use it as a mask for hiding. It is an act for liberation from oneself. When Jack and the boys paint their faces they gain new personalities and were free all the society's constraints. Likewise, this parallels the Hitler youth programme. The Hitler Youth organization was a German organization that aims to educate young children about the programme of the Nazis. In fact, it brainwashed them to serve completely Hitler's interests. In the novel, the face paint did not act only as a physical mask but as a mental one as well, separating the children from their own actions and making them untrammelled from the morale standards.

Golding describes Jack when he painted his face for the first time, he says " 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" (64). The painted face or the mask made it easier for the boys to reveal their evil and savagery which ended up with tragic effects and causing the death of innocent people. In a similar way, the programme of Hitler youth was intended to embody Hitler's ideologies within the young German boys. In such way they would be influenced and grow up with a sense of responsibility to perform uncivilized acts freely without any feelings of guilt, especially during wars. Jack and his tribe with the painted faces were against all aspects of civilization and the same was for the Hitler youth which was considered as an unconstitutional organization.

Besides, another connection could be made between the masks and the yellow stars. Historically, The Nazis government enacted a policy of obliging the Jews to wear specific badges in a form of a yellow star and was also used on their stores. Through marking the Jews in such dehumanized way, any actions towards them would be considered as allowed. The little boys in the novel used the masks in order to hide, they boys thought that when they are anonymous they are free and pleased to become savage and reveal their evil.

The Castle Rock which appears in the novel is another important reference to the prison camps during the Second World War. In the novel, in an attempt to find the beast Ralph and Jack discovers the castle rock. It is a dangerous location filled with rocks at different angles that could be pushed down at any time. Jack became the owner and the monitor of the castle rock in which he exercised his power. It is a place where savagery reaches its highest peak. The aggression and tyranny that is taking place in this castle are best illustrated in the fact that the twins Sam and Eric were tortured in this castle and that Piggy was harshly killed by a rock because of Roger's cruelty. In a similar manner, the camp



prisoners that were established during the Second World War were of high brutality. Several captives and even innocent civilians were captured and punished in these camps, such as the Nazis concentration camps established by the Germans in which millions of common people were treated as slaves during the Second World War.

In addition, there is a great analogy between the Nazis regime represented in the Holocaust and the fire set on the island in the novel. Initially, the term Holocaust has Greek origins that carries the meaning of sacrificed or burnt by fire. Historically, The Holocaust was the most terrible event that place during the Second World War. It was the genocide or the mass killing of six million Jews by the Nazis Germans headed by Adolf Hitler in 1945. They were burnt and murdered in the cruellest ways ever. Likewise, Jack who stands for Hitler set a wide fire around the jungle in collaboration with his followers in order to kill Ralph, it was a brutal and savage act from Jack and his tribe. Besides, the survivors of the Holocaust lived with a long-standing trauma due to the atrocities they witnessed. In the novel, Ralph represents the only survivor from the brutality of Jack and his followers and was very sad and shocked by the events he came through.

In sum, William Golding's *Lord of the Flies* is a highly allegorical novel about the Second World War in which the writer employed various devices to convey represent the atrocities of the war. William Golding skilfully managed to create fictional characters that carry some traits and ways of thinking of some real historical figures appeared during the Second World War. In addition, several events in the novel are closely related to incidents that happened in real world during the Second World War.

**Chapter Three:**

**World War II and Human Civilization**

**through Golding's View**

### **Chapter Three: World War II and Human Civilization through Golding's View**

William Golding has an experience in the Second World War which influenced his views and writings. Thus, this chapter aims to study the effect of the Second World War on Golding which is reflected in his novel *Lord of the Flies* (1954). In addition, this chapter also attempts to explore Golding's theory of the end of civilization through his writings.

#### **III.1. Golding's View About the Impact of World War II through *Lord of the Flies***

No doubt, Golding's *Lord of the Flies* was written as a response to the Second World War. It is highly important to mention that Golding was influenced by his own war experience which serves as a source of inspiration to write this novel. He participated in the Second World War (1939-1945), as he joined the Royal Navy in 1940 where he spent six years on a boat, except the seventh months he spent at the Naval Research Establishment to help Lord Cherwell in New York. During the war, Golding took part in the sinking of the German warship Bismarck, he was also involved in the invasion of Normandy. In addition, he was a lieutenant commanding in a rocket ship. Eventually, shortly after the end of the war Golding wrote this novel. Despite that Golding received education in the famous Oxford University, the Second World War was the most educative experience that taught him a lot of things (Reiff 24-6).

Evidently, the Second World War was responsible for altering Golding's own vision about humanity. Thus, most of his literary works mirrors his point of view, opting to produce novels that carry pessimistic thoughts and which are full of darkness. In this regard, Stevenson argues that Golding throughout his novel *Lord of the Flies* focuses on the depiction of darkness of human nature due the dreadful acts he experienced in the Second World War (56). Evidently, war has left undeniable effect on Golding and in one of the occasions he acknowledged, "The war produced one notable effect on me. It was the turning

point for me. I began to see what people are capable of doing. Where did the Second World War come from? Was it made by something inhuman and alien- or was it made by chaps with eyes and legs and hearts?" (Golding qtd. in Lass 355).

During the early Twentieth century, the desire of the British people to establish a system based on social order was among their priorities. They believed it would bring positive effects on society and would enhance the good side of human beings. However, the First World War represents the first and harsh experience of nations all over the world. Although it has caused a mass destruction, people believed that this experience would be the last. However, with the horrors and the atrocities of the Second World War and the Holocaust, individuals became traumatized and unable to recover from such Cataclysmic wars (Galoppini).

It is obvious that World War II was a watershed for William Golding himself. Through his novel *Lord of the Flies* he attempts to explore and discuss how civilized people like the British are capable of such evil. The novel mirrors his vision about the war which he regards as a dreadful game of adults. This is visible when he says "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 qtd.in Shaffer 54).

Moreover, Golding skilfully managed to represent the maliciousness that resides man's heart. The downfall and the degradation of individuals into savagery and barbarism were reflected through a group of children that were inherently evil living on a tropical island without any adult supervision. The boys began to embrace the cruelty and brutality of adults.

After all the attempts to establish a kind of small community governed by order and rule, the boy's evil instinct progressively drove them to lose all their previous aspects of civilization. This was the same case for people during World War II, as they became descent into violence and wildness of killing innocents. The book also traces the aftermath of the war when people were facing the global destruction, which is the result of their own actions.

The inner evil plays a vital role in the creation of Golding's work. In *Lord of the Flies*, he insists on reflecting the evil and dark side of human beings that he witnessed during his participation in World War II. William believes that each individual possesses an innate evil that is of a great capacity to lead him or her into violence and to commit awful acts. He regards it as a part of human nature and a force that is continuously growing in humans' brain. As Golding claims "the evil tree grows in the human brain, in human consciousness" (qtd in. Kinkead Weekes and Gregor 21).

Therefore, the inner instinct of evil was embodied through some characters that Golding has employed in the novel in order to mirror the evil and darkness of people's hearts during the Second World War. Some of the little boys performed different ways of violence and savagery for the sake of dominance and gaining power. Consequently, the boys lost their moral values and opted for cruel, selfish and brutal ways in order to survive or to reach dominance. The author intended to employ little boys rather than adults as central characters of the novel to confirm the fact that evil exists even within a child. The antagonist of the novel is known as Jack. He is the best representative of evil and cruelty of humans. From his first appearance, Jack shows his strong will for power and authority. Although he lost the vote of becoming a leader, Jack did not gave up his determination to seek power. Driven by his savage and violent instinct, he starts to hunt pigs and enjoys killing not for the sake of food but out of pleasure, he also paints his face to hide his real face and to enjoy liberation

from self-consciousness, which broke the principles of civilization that Ralph has set up (Li and Wu 119).

Another representative of evil is Roger. He is in the same age of Jack, he is a cruel and aggressive boy who likes hunting and did not care about any values or rules to maintain order. Roger acts in savage and barbaric ways because he is an active member in the group of hunters led by Jack. Consequently, he is the major cause of Piggy's death when he throw a big stone on him. One can say that he represents the dark side of humanity (Bloom 15).

The last example of evil is the lord of the flies which is the pig's head that the hunters put on a stick as a sacrifice. The name has its original roots from Hebrew which is a translation for the word "Beelzebub" and stands for a name of devil or Satan found in the Bible. Golding used it as a symbol to the existence of evil inside human beings. Hence, the literal meaning of the name Beelzebub does not match the use of the pig's head, because the first one is an external manifestation of evil but rather something "that objectifies evil rather than recognizing its subjectivity" (qtd. in Reiff 85). That is to say, the sow's head represents the inner evil within the boys that is responsible for their sinful and savage acts. Golding wants to show the continuous attempt of the boys to rebuild a small community that is governed by rules and morality. However, the results turned to be tragic, as the community ends up corrupted due to the boy's own savage instinct (Reiff 86-7).

Moreover, Golding in this novel sheds light on the significance of understanding the human nature which he regards as the first step towards maturity. It is important to mention that individuals are unaware of the real nature of human beings living in a domesticated society. However, they can return soon to their primitive instinct due to different circumstances as they did during World War II. The story begins with the boys living in harmony and trying to cooperate with each other for their own benefit to be rescued from the

island. They acted in a natural manner similar to ordinary children. However, by the end they gradually began to act differently as they started to be more aggressive, bloody and savage. All this was obvious in the boy's behaviours from hunting, attacking and killing each other without any hesitancy. Golding also insists on the idea that the roots of such sins can never originate from the society but from people themselves. It is evident that the little boys do not possess anymore the sense of innocence they had at the very beginning of the story. This reflects the same case during the Second World War when people began to attack, kill and torture each other without mercy or regret which lead them to lose their innocence and mercy (Reiff 73).

### **III.2. Golding's Theory of the End of Civilization**

In general, the establishment of rules and constraints to any society is an important and a key aspect of creating a civilized society and protecting it from the danger of savagery and barbarism that lies within human beings. In fact, within the human nature two distinct notions are in a continuous inner conflict. The first one attempts to lead individuals towards peace and stability. It could be achieved through respecting and obeying rules that govern communities and by taking into account the moral values that prevent individuals from acting in uncivilized manner. The other instinct drives individuals towards the desire of power, authority and leadership, which in turn leads to violence.

In *Lord of the Flies*, Golding creates a small version of the world to portray the situation when the constraints of civilization vanish and how people can easily degrade into savagery. The novel reinforces the notion that the social order can not be achieved without the regulations of society. Consequently, once society is gone with the rules that govern it all the evil, chaos and disorder comes out which causes profound impact on the attitudes and the way of thinking of individuals (Sears and Cairns).

In addition, through the novel, Golding wants to reveal the real situation when the bonds of society disappear. The beginning of the story pictures a small community that is supposed to be civilized and organized whose inhabitants carry moral values. However, at the end of the story the characters gradually move towards a cruel and barbaric life style which influence negatively the lives of some boys and sometimes lead to their tragic death. Jack's actions such as hunting and killing out of pleasure and his desire to achieve power and leadership are of a total cruelty. In addition, another character named Roger could not cope with the established rules to govern the society on the island. Golding was interested in investigating the reason that drove people to become violent and kill each other without mercy or regret, particularly in difficult situations such as wars.

Before the beginning of the Second World War, William Golding held an optimistic vision about the existence of man. He believed that individuals should improve themselves first which in turn will improve the society they live in. However, after participating in the war and witnessing the cruelty and tyranny of the supposedly civilized people, Golding confirmed that even doctors, lawyers and educated people are also capable of displaying their dark side and committing crimes to each other. In this regard, he admits "I must say that anyone who moved through those years without understanding that man produces evil as a bee produces honey, must have been blind or wrong in the head" (qtd.in Bloom 56). Consequently, Golding became pessimistic and could not hope for a shiny future and for progress in society (Erkan191).

The religious dimension and Golding's knowledge about the human nature are manifested in the body of works he produced especially in the aftermath of the Second World War. His novels are full of Christian principles and are considered as myths. *Lord of the Flies* depicts a group of boys living in a world in which God is completely absent. Their lack of faith made them free to act by themselves, which caused tragic end for the most of them. This



reflects the absence or the weak belief in religion within the British society during the Second World War which stands as the impulse that lead them to commit sinful acts (Bloom 55).

Besides, *Lord of the Flies* displays an important religious hint that mirrors Golding's view about the end of civilization. Hall argues that Golding is a Christian believer who believes in the myth of fall. His belief entails that individuals are fundamentally fallen creatures. The island in the novel is a symbol for the "Garden of Eden". The story is found in the bible which recounts that God prohibited Adam and Eve from eating a specific fruit of a tree. However, one day a snake came to them and convinced them to eat from the forbidden fruit. Consequently, Adam and Eve were expelled from heaven because they did not obey the rules. Similarly, Golding describes the beauty of the tropical island, a charming view with green and high trees, plenty of fruits, a crystal water and a peaceful climate. The author also refers to the boys as Adam and Eve before their fall. Things began to get worse when some of the characters started to fall to savagery and violence. Especially, Jack who shows dissatisfaction and disobedience of Ralph' rules to maintain order on the island and starts to hunt pigs and kill others. Golding spots light on his apocalyptic view through showing how the inherent savage instinct of the boys brought the destruction of civilization on the island which is similar to the case of Adam and Eve' falling down.

The end of civilization was the major theme reflected in various works of William Golding that were produced in post-world War II. The second novel he published is known as *The Inheritors* (1955) in which the writer brings back the prehistoric age. The story is about a group of Neanderthals who went back to their summer territory found in the mountains after spending winter in a coastal cave. The Neanderthals were described as good and innocent people. However, this group were surprised by the presence of a new sophisticated group of Homo sapiens who settled in location near the waterfall. The book investigates the vanishing of the tribe of the Neanderthals because of the aggression and the savagery of the Homo

sapiens. Golding in this novel skilfully describes the fall of human beings from innocence and explores the process of civilization and its collapse (McCarron 294-95).

The apocalyptic vision is also an important aspect in the creation of Golding's novel *Pincher Martin* (1956). The story describes the last moments of a drowning man. During the Second World War, a British sailor named Christopher Martin was trapped on a small island in the vast Atlantic Ocean after his ship was attacked. He was hardly struggling to survive on the island that was in a shape of rock until he can be rescued. Throughout the span of several days, the sailor started to have flashbacks, incidents and memories that reveal much about his life in the past. This hallucination reflects the disordered and chaotic state of mind of the protagonist. In fact, Golding uses the rock as a symbol that stands for stability and balance. Whenever Martin becomes more hallucinated and weaker, the rock becomes unsteady. It is not until the end of the novel the reader discovers that the whole struggle of Martin to stay alive was just a delusion and that he died immediately after the attack. The apocalyptic vision was attained when the author created a whole world in the mind of the character which was destructed later and the protagonist died (Erkan 197-98).

*Free Fall* (1959) is another remarkable novel which traces the story life of the painter Samuel Mountjoy, who was imprisoned by the Germans during the Second World War. After a group of prisoners escaped, he was tortured and locked in a dark small room after he refused to confess with any information about the escape. The protagonist felt a set of disappointments and despair and was horrified by his isolation and the darkness that surrounds him. This led him to recall his past in order to question the end of innocence he had and how sense of guilt unfiltered to his life. Throughout this novel, Golding highlights the fact that human beings are full of imperfections and sins (198).

In addition, Golding wrote *The Spire* (1964) which is another allegorical novel. Its story is about the main character Jocelin, a Dean of Barchester Cathedral. He was obsessed with the idea that God selected him to build a huge spire of four hundred foot at the top of the cathedral which was impossible due to some reasons. However, Jocelin ignored that and insisted on building it which led to tragic results. The novel portrays the strife between the inner faith of humans in God and their human instincts (McCarron 299). The other later novels including *The Pyramid* (1967) and *Darkness visible* (1979) describes the concerns of the contemporary societies. They also demonstrates Golding's pessimistic view about the human condition and the continuous struggle between good and evil.

For Golding, the creativity of the writer requires him to show the real nature of humanity and to make individuals aware about it. The task of individuals is to learn to be honest with themselves and learn how to cope with the environment they live in. In this regard, Golding managed to reach this goal through his fictional narratives. His writings continued to win critical attention and they were considered as a kind of warnings to individuals against their inner destructive forces (Erkan 202).

In general, William Golding as a writer is known for his pessimism that is reflected in most of his works. His imaginative works are perceived as sombre moralities and dark myths through which he explores the innate capacity of evil in human beings and highlights the triumph of evil over good aspects of humanity. In fact, his tendency to use myths is due to the Greek literature he received in his early life. The Greek myth served as a basic ground in shaping his literary imagination. Golding also was concerned with the investigation of original sins and the fall of humanity or civilization which contributed at a great level to create worthwhile novels. Hynes in his work *Grief, Sheer Grief, Grief, Grief* suggests:

I think William Golding is the most interesting English novelist now writing ... Golding's interest has always been in finding possible forms for his moral vision, and not in the forms themselves. The forms changed from novel to novel because the vision demanded new paradigms, but the vision has remained constant: man is fallen, evil is actual, suffering is certain, redemption is necessary but unlikely. It is a bleak reality that Golding goes on reimagining, but not an empty one; and better a bleak world containing good and evil than a cheerful one containing neither (36-7).

Golding is a creative and skilful writer who made a remarkable contribution to the British literature. The common themes he employed in most of his novels carried an apocalyptic vision discussing the destruction of the world. Other themes tackled the immorality of man and his existence in a chaotic world. Furthermore, through the different fictional works that he produced, he returned to the old times in order to bring back and revive ancient stories and myths that still can make difference in the culture of modern age. His artistic creativity becomes apparent in his use of various themes and characters, who live in world in which the individual is obliged to choose, also in world in which human beings are responsible for their own actions that may have a great impact on everything surrounds them (McCarron 301).

### **General Conclusion**

The post-WWII era was a difficult period in Britain in which the British people experienced a series of social changes and the war effected their way of life. Consequently, such conditions greatly increased their feelings of disappointment and uncertainty about their destiny. Evidently, World War II is a major destructive conflict that casts a shadow at the artistic level. In the aftermath of war, the majority of British writers attempted to explore the horrors and the cruelty of World War II. Besides, the effect of the war has given rise to diverse forms of literary expressions including the appearance of different genres of post-war fiction that reflect the results of war upon societies and individuals.

Shortly after the end of World War II, William Golding published his great novel *Lord of the Flies* (1954). The novel is an allegorical story of World War II that reflects the evil instinct within human beings depicted through a group of young English boys who embody savagery and barbarism throughout the period they spend on the isolated island. Golding used different devices including characters, objects and events that are related to the Second World War. At first, the little boys intended just to have fun and play games on the island until they are being rescued. Likewise, World War II was considered as a fatal game.

William Golding displayed the war atrocities in terms of fictional characters and events which provide a hint to what happened in real world during World War II.

In addition, Golding was influenced by the horrors and the crimes that he witnessed during his participation in World War II. It has changed his perspective about the nature of human beings and started to believe more in the instinct of evil that resides man's heart which is capable of reverting civilized people and changing them into criminals and bloodthirsty. Besides, throughout the novel Golding highlighted the danger when the constraints of civilization vanish and become replaced by the wildness and the savagery of the little boys.

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## Résumé

La deuxième Guerre mondiale a marqué un tournant dans l'histoire des nations à l'échelle mondiale, particulièrement en Grande-Bretagne. Les effets terribles de la guerre ont été assez importants pour inciter la plupart des écrivains britanniques de la Deuxième Guerre mondiale à décrire les atrocités et les résultats de la guerre à travers leurs œuvres de fiction. Plus important encore, William Golding est l'un des influents personnages littéraires de l'après-guerre. Peu de temps après la fin de la deuxième Guerre mondiale, Golding a écrit son chef-d'œuvre *Sa Majesté des Mouches* (1954), qui est une description de la nature humaine et du mal intérieur qui le réside. Cette étude tente de découvrir l'atmosphère de la société britannique à la suite de la Deuxième Guerre mondiale et comment les auteurs britanniques de la Deuxième Guerre mondiale représentent les résultats de la guerre et son influence sur les personnes. Cette étude met également en lumière le roman de Golding *Sa Majesté des Mouches* comme une allégorie de la Deuxième Guerre mondiale dans laquelle l'écrivain a essayé de transmettre ses pensées et ses vues de manière indirecte. À cet égard, Golding a utilisé des personnages de fiction pour se référer à de véritables personnages historiques apparus pendant la Deuxième Guerre mondiale. Il a également utilisé des incidents de fiction dans le but de se référer à des événements du monde réel. Plus important encore, le roman reflète une vision sombre de l'humanité et la fin de la civilisation à la suite de la Deuxième Guerre mondiale.

### المخلص

لقد كانت الحرب العالمية الثانية نقطة تحول في تاريخ الأمم في جميع انحاء العالم وخاصة في بريطانيا. وقد كانت الاثار المروعة للحرب حاسمة بما فيه الكفاية لحث معظم الكتاب البريطانيين بعد الحرب العالمية الثانية لوصف الاعمال الوحشية ونتائج الحرب وتأثيرها من خلال كتاباتهم الخيالية. الأهم من ذلك رواية ويليام غولدن هو أحد الشخصيات الأدبية المؤثرة. بعد فترة وجيزة من نهاية الحرب العالمية الثانية قام غولدنغ بكتابة تحفته الادبية/مير/الدباب (1954) التي تصف الطبيعة البشرية وغريزة الشر التي تستوطنها. هذه الدراسة هي محاولة لاستكشاف أجواء المجتمع البريطاني في أعقاب الحرب العالمية الثانية، وكيف أن الكتاب البريطانيين بعد الحرب العالمية الثانية يصورون نتائج الحرب وتأثيرها على الناس. كما تضيء هذه الدراسة الضوء على رواية غولدنغ امير الدباب كخلفية للحرب العالمية الثانية التي حاول الكاتب فيها نقل أفكاره وآرائه بطريقة غير مباشرة. في هذا الصدد، استخدم غولدينغ شخصيات خيالية للإشارة إلى شخصيات تاريخية حقيقية ظهرت خلال الحرب العالمية الثانية. كما استخدم حوادث خيالية بهدف الإشارة إلى أحداث العالم الحقيقي. الأهم من ذلك، الرواية تعكس وجهة نظر قائمة حول الإنسانية ونهاية الحضارة في أعقاب الحرب العالمية الثانية.