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### Idiosyncrasy of Golding in *lord of the flies*

D.David Wilson

Department of English, Karunya University, Coimbatore-641 114,TamilNadu, India.

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#### ABSTRACT

The notion of idiosyncrasy evolves around an author's style of expressing concepts and ideas. Scrutinizing the idiosyncratic thoughts and concepts is indeed a significant consideration of analysing a work of art and literature. Every writer shows his or her uniqueness through the style he or she adapts while using a particular language which is common to many writers. Authors strive to imprint their identity through this style. For this, they try to exploit the common properties of the language and reshape it to suit their purpose. Golding's *Lord of the Flies* is a novel (fable) where a variety of linguistic features are deployed in a significant way to suit the purpose of the text. It bears witness to the varied styles of Golding's idiosyncrasy.

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#### Introduction

While scrutinizing the various stylistic features of language used in *Lord of the Flies*, the idiosyncrasy of Golding's thought and concepts exposed in his writings are clearly manifested. It is indeed a significant consideration of analysing a work of literature. Every author evolves his own style, since language is the common property of the people who have already imprinted it with style. The concept of author's style should be seen in this perspective.

Kelkar, has set the problem in right perspective. He views that, 'it is up to the artist to exploit this common property or to reshape it so as to receive a signature that is very own' (1970:7). The interpretation of the above concept requires the analysis of author's style basing on the analysis of the author's texts. Golding's texts in *Lord of the Flies* reveal varied styles of author's idiosyncrasy.

#### Use of island settings

The *Lord of the Flies* takes place on an island during World War II. This is significant since the isolation forms a sort of civilization and community, a sort of microcosm to the real world. The weather is hot and sunny. Although the island is uninhabited except for the boys who survived the plane crash, the island offers necessities to support life, including fresh water, fruit, and game in the form of hunting pigs.

The location of the novel's island setting is somewhere in the Pacific Ocean. The author never actually locates the island in the real world or states the exact time period. The author does state that the plane carrying the children had been shot down in a nuclear war, so the time period must be after the making and the use of nuclear weapons. Even though the location of the island is not definite, the author vividly describes the setting. Golding tells us that the island is tropical and shaped like a boat. At the low end are the jungle and the orchards, which rise up to the treeless and rocky mountain ridge. The beach, called the scar, is near the warm water lagoon. On the scar, where the boys hold

their meetings, is a "natural platform of fallen trees." Far away are the fruit orchards which supply the boys with food. Inland from the lagoon is the jungle with pig trails and hanging vines.

The island has a mountain that Ralph, Simon, and Jack climb, and from which they are able to see the terrain. Finally, there is the castle at the other end of the island, which rises a hundred feet above the sea and becomes Jack's headquarters. Golding gives us a very strong sense of place, and the setting shapes the story's direction. At the outset the boys view the island as a paradise because it is lush and abundant with food. As the fear of the beast grows, however, it becomes a hell in which fire and fear prevail. Even though Golding does not clearly state the setting, a mental picture of the island is depicted throughout the novel.

The island lacks a society and the societal laws and rules allowing the boys to run wild and show their true, ugly, inner selves. Since the island is a microcosm of the real world, Golding uses it to reflect the adult world and give comments on the world and his view of human nature.

In *Lord of the Flies*, the setting is used less to create a mood than to put characters in a particular situation. The setting has a very strong influence in the actions and attitudes of the characters. The idiosyncratic style of the author influences the actions and attitudes of the characters in three specific ways. They are;

- i.the isolation from the civilized world,
- ii.the mysteries of an unfamiliar place and
- iii.Different social types of being forced to live with one another.

The alienation effect is created by having the setting on an island in the middle of the ocean, cut off the life line, of a highly civilized society, that took hundreds of years to develop. Due to the age and experience of the boys, such ideals of what it takes to be civilized are not developed to that of an adult's. When the boys are put in a world without rules, punishment, and order, it leads to a very progressive deterioration of what they have learnt

Tele:

E-mail addresses: [wilsbg@yahoo.co.in](mailto:wilsbg@yahoo.co.in)

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to be 'civilized'. Without boundaries from authority figures, the boys feel as if they can do whatever they want, or as how they put it 'to have fun' (p.41). In the beginning things were fine. An organized society has been formed where Ralph was elected chief, and others were assigned specific duties. However as time goes by, things start to deteriorate. The boys are sick of doing their duties and compassion and respect for others is lost, all of which make up a civilized society. This is highlighted with the Murder of Piggy and Simon.

The mysteries of the island also had a huge impact on the actions of the boys. Because, the Tropical Island, and England are two totally different environments, there was not much known to the boys about the unfamiliar surrounding possessed by the island. The vines that hung from the trees caused the 'littluns' to have nightmares because they reminded them of snakes, or 'beasties' (p.41). What was unknown to the boys caused great fear. This fear caused differences among the boys that lead them to their destruction. Since Simon knew that there were no such things as 'beasties', he tried to dispel the mysteries of the mountain top, he is brutally murdered, due to the fear rooted in the mysteries of the island.

Having a diverse array of people, living in such a close proximity, and not being able to escape one another also influence the attitudes, and actions of the boys. In normal circumstances, when two people don't get along, it is relatively easy not to be around them, and hang around with others with whom more compatible. However due to the fact that they are on a rather small island, and that their society only consists of a few people, it is not so easy for rare intellectual to escape people with ideals opposite to their own. Therefore often suffers defeat.

This is very true in the case of Piggy. Piggy is the thinker of the society, and has more mature qualities of being civilized than most of the other boys. His way of thinking always conflicts with others such as Jack whose ideals are possessed by almost every other boy on the island, often causing him to be the outcast. There is no sanctum for Piggy; he is always going to suffer defeat as long as he is on that island.

Thus, the setting has a major effect on the events that lead to the end of the novel. If it were to have taken place in any other scenario such as a meadow, things would have taken a different turn. The setting proves to be a key in how Golding gives life to the characters of the novel.

#### **The Age group of the Characters**

The novel begins with a larger number of young boys, ages from six to twelve years old, being stranded on a tropical island. The stranding of the boys without any grown up to guide them or supervise their activities represents a clean state upon which they have the power to build a small society without referencing to any past authorities.

Golding's selection of young boys as the characters of his novel has social and linguistic significance. The language that one uses to the elders and his own age group has a lot of differences. The act of the boys in the presence of adults and in their absent may not have anything in common. Thus, the age group plays a vital role in language use and situational expressions. This linguistic variability is dependent on the social context of the conversation taking place.

In *Lord of the Flies*, Golding uses only school boys and narrates the whole story in terms of school boys' language. Though the novel speaks of the innate evil of human nature, it is in a way warns the children not to go astray without the supervision of the adults. This point goes in line with New

Zealand linguist Allan Bell who developed the model for the analysis of stylistic variation known as audience design. He claims that 'in designing our style of speech at any particular time, we assess the socio linguistic characteristics of our addressees and adapt the way we speak to conform to those characteristics' (Andrew Rodford, et.al, 1999:57).

The specific age group of the characters in *Lord of the Flies* assumes importance in linguistic analysis. The difference between young and old with respect to a certain linguistic features may be due to linguistic features that are sensitive to age variation are necessarily indicative of language changes in progress. For example: 'Slang words are often adopted by youngsters, but then abandoned when middle age is reached' (Andrew Radford, 1999:18). Golding's boys in *Lord of the Flies* use a lot of slang words such as wacco, wizard, batty, crackers, etc., particularly those are commonly used by British school boys which are understood by their own peer groups. Thus, the selection of boys has important role in author's style of the language used in the novel.

Golding experiments with a group of young boys in *Lord of the Flies* what would happen if they left in new surroundings with no adults present. The boys try to create a society of their own. But their play boy age does not allow them to accomplish any task they undertake. The author allows the characters to be masters of their situation. They are given freedom to decide and act on their own. The basic evilness within every human being, views Golding, becomes active in the absent of supervising adults. This instinct leads the events of the story in the novel.

It is the author's right choice to select the school boys as the major characters in the story. The only adult character present in the novel is the Naval Officer who represents the same violent and barbaric adult world, involved in the atomic war. It is ironic that the same person, who involved in the destruction of humanity through war, comes to the rescue of the boys.

It is quite interesting to note that Golding has not used female character in the novel. The gender has something to do with the appalling trait in the novel. Supposing, if there had been females in the group, the situation would have been better. The author address the societies would have been better. The author addresses the society's role in encouraging male children's violent behaviour, as well as female's politeness and passivity.

The intellectual blend of Golding is very clear from his characterization in *Lord of the Flies*. The significant of having school boys as the only characters is something challenging. His particular choice of the boys' age below fourteen is remarkable. Normally, each boys or girl needs certain guidelines at this stage. Parents do concentrate on their children of this stage for it is a transition period that they try to assert themselves in every walk of life. This stage, the author finds suitable for the purpose of exposing the evilness of human nature that he perceives in the novel.

#### **Idiosyncratic Notion**

Golding has created a situation in *Lord of the Flies* to reveal the 'real self' in an extremely direct way. The story teaches a lesson about society and the primitive violent instincts that live in every human being. Golding's boys represent not only the playful school boys, but also men, women, children, elders everybody in the society. He brings the whole world into the single island.

The author expresses in a metaphorical, entertaining way, his views about the evils of human society. From the boys' destroying the island, he derives the world being destroyed by

human beings, through killing each other. The animal instinct in the boys leads them to an overwhelming desire to kill. After the game of pig-hunt the boys turn to one another, talking their anger out in a violent rage. Golding develops this theme of violence in a way that by the end of the book all the boys have taken part in violence either directly or turning away from their elected chief, Ralph.

The novel is remarkable, for it is a fable and a fiction simultaneously. Golding's adventure story is pointing a forceful and economic way the terrifying gap between the appearance and the reality. The author's idiosyncratic notion is expressed through the characters in the novel. For example, at the end of the novel 'Ralph weeps for the end of innocence, the darkness of man's heart...' (p.223). It is worth mentioning that the author has seen within twenty years, the systematic destruction of the Jewish race, a World War revealing unnumbered atrocities of what man has done to man, and the mushroom cloud of the atomic bomb which has come to dominate all the political and moral thinking.

Golding divides the novel into three parts according to the development of the theme. The first part has everything within law and rule. The sense of the awful and the forbidden is strong. Jack is not able to kill the pig because, "the enormity of the knife descending and cutting into living flesh; because of the unbearable blood" (p.34).

Roger throws stones at Hendry, but he throws it to miss because, "round the squatting child as the protection of parents and school and policemen and the law" (p.67).

The world Golding describes in this part is the world of children's games.

In the second part of the novel, the author develops his notion of the unidentifiable threat taking physical reality with the arrival of the dead airman. Immediately the fear crystallized and all the boys are now affected. Golding deliberately states that Destruction is everywhere; the boys' world is only a miniature version of the adult. The destroyer is revealed not as a beastie or snake but man's own nature.

The third part of the novel explores the meaning and consequence of the creation of evil. The world of game is systematically destroyed. The author using his idiosyncratic notion restores 'the external scene'. The external intruder, the naval officer states, "The kid needed a bath, a hair-cut, a nose-wife and a good deal of ointment" (p.221). He carries with the emblems of power and everyday sight.

The idiosyncratic notion of the author is expressed coherently in bringing out the events in the story. The novel does not deviate from the central theme and all the actions of the novel are directed towards the central theme. Golding uses his own views of expressing the attitudes of the characters effectively.

#### **Idiosyncratic Theme**

The novel is an allegorical one where literary techniques are utilized to convey the main themes and ideas. Two important central themes of the novel include loss of civilization and innocence which tie into the concept of innate human evil. Loss of civilization is simply the transition from civilization to savagery; orders to chaos. The concept of loss of innocence is a key concept to innate human evil because childhood innocence is disrupted as the group hunted animals and even their own fellow human. Through the use of literary techniques these ideas are seen in the passage where Simon confronts the *Lord of the Flies*.

The central concern of *Lord of the Flies* deals with the fall of civilization to the awakening of savagery. The conflict seen in this theme is explored through the dissolution of the young boys' well mannered behaviour as they accustomed themselves to a wild, barbaric life in the jungle. The concept of innate human evil takes an important role in this theme because as the boys grew more savage the beast that they feared grew within themselves. This innate human evil is the beast that destroys civilization as savagery claimed its position. In the passage the 'Lord of the flies' indicates the presence of the beast within the boys.

'Fancy thinking the Beast was something you could hunt and kill!' said the head/you knew, didn't you? I'm part of you? Close, close, close! I'm the reason why it's no go? (Pg.158).

To make this point clear Golding utilizes symbolism of the beast and anthropomorphism of the *Lord of the Flies*. The beast that frightens all the boys stands for the primal instinct of savagery that exists within all human beings while the 'Lord of the Flies' is the bloody, severed pig's head which represents the devil or a symbol of evil. To emphasize fear and evil Golding seems to use a lot of repetition in this passage alone. For example the 'Lord of the Flies' constantly warns "we shall do you? See?" (p.159). This is to make Simon quake with fear and show the intensity of the confrontation between them.

As the boys on the island progress from well-behaved, orderly children longing for rescue to cruel, bloodthirsty hunters who have no desire to return to civilization, they naturally lose their innocence that they possessed earlier in the novel. But Golding does not portray this loss of innocence as something that is done to the children rather it results naturally from their increasing openness to the innate evil and savagery that has always existed within them.

The forest where Simon wanders upon earlier in the novel symbolizes this loss of innocence. At first, it is a place of natural beauty and peace, but when Simon returns, he discovers the bloody sow's head upon a stake in the middle of the forest. This use of imagery depicting ruin is seen in the passage.

"Simon found he was looking into a vast mouth. There was blackness within, a blackness that spread" (pg. 159).

The bloody offering to the beast has disrupted the paradise that existed before; a clear representation of innate human evil disrupting childhood innocence. The confrontation with the *Lord of the Flies* shows that destruction and evil as the beast and they seem to be in control.

"There isn't anyone to help you. Only Me. And I'm the Beast" (pg. 158).

*Lord of the Flies* is a novel comprised of themes and ideas that revolve around innate human evil. William Golding's key purpose is to depict civilization as something that can easily fall apart and end society as we know it. Two important themes that revolve around this concept of innate human evil include loss of civilization and innocence. In the passage these three ideas are summed up as the symbolism of evil is represented through a pig's head. Through the use of literary techniques Golding clearly depicts the inner beast in all of us, waiting to get loose as society crumbles. When left isolated with no hope people naturally revert to cruelty, savagery, and barbarism.

The most deeply symbolic event in the book is Simon's discussion with the pig's head, or the Lord of the Flies. -and his gaze was held by that ancient, inescapable recognition. This statement is crucial to understanding the theme of *Lord of the Flies*. What the author means, is the inescapable recognition of

human capacities for evil. And when the pig's head said, "I'm part of you?" (p.158), the author meant to convey that the capacity for evil is in all of us.

In a publicity release prepared for American publishers of *The Lord of the Flies*, William Golding explained the theme of his book as follows:

The theme is an attempt to trace the defects of society back to the defects of human nature. The moral is that the shape of a society must depend on the ethical nature of the individual and not on any political system however apparently logical or respectable. The whole book is symbolic in nature except the rescue in the end where adult life appears, dignified and capable, but in reality enmeshed in the same evil as the symbolic life of the children on the island. The officer, having interrupted a man-hunt, prepares to take the children off the island in a cruiser which will presently be hunting its enemy in the same implacable way. And who will rescue the adult and his cruiser? (E.L.Epstein. 1954:204).

Yet Simon is the only boy who has insight into the nature of the true beast, the abstraction that Jack feels watching him in the jungle. Pondering all the characteristics of this animal beast Samneric seem to have discovered, Simon sees that all the pieces don't add up: If this beast had claws and wings, why was it not fast or fierce enough to catch Samneric? When Simon tries to visualize what this beast might look like, 'there arose before his inward sight the picture of a human at once heroic and sick' (p.113) which is a depiction of Golding's vision of humanity as flawed by inherent evil.

Golding gives this knowledge to Simon, an outsider, to reflect the place visionaries or mystics typically hold in society: on the fringes, little understood by the majority, and so often feared or disregarded. As a mystic, Simon is not fully present in the physical world, living so inside his head that he can't keep from banging it into a tree as they make their way to the castle rock. Simon was unable to make the other boys see his outlook the night before; even Ralph, with his new appreciation for thought and wisdom, dismisses Simon without considering that he may have valuable insight.

#### **Use of Erotic Element**

Jack strives to be a chief in some grand fashion seen in a book or a movie, evidenced by the bizarrely formal announcement and flourish he makes Maurice and Robert perform once he has spoken to Ralph's group. Little does he realize he himself is fulfilling the role of the beast? Wrapped up in the caveman-like activities of hunting, face-painting, and chest-beating disguised as addresses to the assembly, Jack doesn't feel the need for rescue and so distracts the other boys from keeping the fire lit. He tells the assembly 'Yes. The beast is a hunter'; without taking a moment to reflect that perhaps the hunter is the beast.

Having lost and been wounded by the powerful, aggressive boar in the previous chapter, Jack chooses now to attack a defenseless sow who is vulnerable while she nurses her piglets - an act of supreme cruelty. The sow's death and disfigurement marks the triumph of evil and the climax of the novel. Jack's selection of the vulnerable sow arises from his defeated attempt to depose Ralph and foreshadows his later actions. While he couldn't impeach Ralph openly and was wounded emotionally in the attempt, he can defeat him by killing the defenseless boys in his tribe, Piggy and Simon.

Jack, for his part, has become an expert in using the boys' fear of the beast to enhance his own power. He claims that

Simon really was the beast, implying that the boys have a better grasp of the truth in their frenzied bloodlust than in their calmer moments of reflection. This conclusion is not surprising coming from Jack, who seems almost addicted to that state of bloodlust and frenzy. Jack's ability to convince the other boys that the state of bloodlust is a valid way of interacting with the world erodes their sense of morality even further and enables Jack to manipulate them even more.

In *Lord of the Flies*, Golding's world of children's morals and actions become a survey of the human condition, both individually and collectively. Jack's actions in the novel are mostly blatantly driven by animalistically rapacious gratification needs. In discovering the thrill of the hunt, Jack's pleasure drive is emphasized. Golding describes the killing of the sow as a rape, alluding to the pleasure drive of the boys, jumping atop the pig and brutalizing it.

#### **Artificial Restraints in Lord of the Flies**

Golding puts so many artificial restraints on his story in order to emphasize his point, that the whole thing comes out too neatly and, in fact, reduces the power of his message. While the boys experience immense bad luck due to the author's idiosyncrasy, the story still proves its point. It is still possible though, that the bad luck of the boys could have been experienced in real life. Without this bad luck, the point of the story wouldn't be as great, because without the restraint's Golding placed on the boys, life on the island would have been too easy for the boys.

The major constraint that Golding puts on the boys is the personality clash between Jack and Ralph. From the beginning, when Ralph is elected leader, Jack hates Ralph, and towards the end of the book, the feeling becomes mutual. Without Jack and Ralph's problems, life would have been easy, and the 'darkness of man's heart' would not have been conveyed to the reader. Jack shows 'the darkness' and if he and Ralph had just been friends, there would never have been an opportunity for Jack to show this darkness which lurked beneath the surface.

Golding also uses the dead pilot conveniently against the boys - the way in which he is caught in the trees just in the right position to be caught by the wind and look like the beast and the way the wind picks up after Simon has let him down from the trees and carries him out to sea, so that the other boys cannot see that it wasn't a beast. The author uses the boy's fear against them, and although this could possibly happen in the situation, Golding uses it as a weapon against them, their moral and their companionship. The boys split up and go to Jack because of the fear - he can kill the beast, he can get them meat, and if they ever get upset, he can start a dance and all will be fine.

The whole message of the story is about the 'darkness of man's heart', which exists in everyone. To emphasize this side of human nature, the author had to make a situation where it was possible to display these characteristics. It would have been impossible for Golding to get his point across without these constraints, and even if it is thought that the story comes out too neatly, the story was written to make a point, and Golding has achieved that.

#### **The Enigmatic Behaviour of the Characters**

Golding's choice of the characters in *Lord of the Flies* reveals to a great extent his novelty and aesthetic sense. It is his idiosyncrasy that perfects the characters throughout the novel. The enigmatic behaviour of his characters, especially 'Simon' has encouraged a number of critics to compare him with Christ. Simon is portrayed as having many things in common to Christ.

Simon is so kind enough to support the littluns together the fruits that they were unable to reach as Jesus in the Bible went about caring the starving and suffering people.

“Simon found for them the fruit they could not reach, pulled off the choicest from up in the foliage, passed them back down to the endless. Outstretched hands” (p.61).

After being baptized, Jesus walked away to the desert and stayed for forty days (Luke 4:1-2) meditating and praying. Simon felt easy walking in the jungle alone, thinking and enjoying the power and the beauty of the nature. As Christ-talked to God while being alone, Simon did have an experience of that kind when the large ray of light fell down from the sky.

“Beyond the screen of leaves the sunlight pelted down and the butterflies danced in the middle their unending dance” (p.146). Simon did not fear the natural changes, but as Christ faced God, he knelt.

The mission of Christ was not nor mere physical aid to people. He taught them, gave sermons, appealed to clear their doubts. Among the boys’ on the island, it is Simon who suggested that the beast they are afraid of may be inside them. “What I mean is...maybe it’s only us” (p.97).

The death of both Jesus and Simon has many things in common. Both were killed by their own community people. “He came unto his own, and his own received him not” (John 1:11). They both were good and sacrificed for the sake of others. After Christ’s death as well as of Simon’s, suddenly there was a shower and storm. Golding describes the natural imbalances after Simon’s murder. “Then the clouds opened and let down the rain like a waterfall” (p.168).

After death, it is believed that Jesus rose to heaven with his own body that his disciples and the soldiers did not see his dead body after that. So did Simon’s - washed out to sea. The author has specifically presented the character Simon enigmatically.

### Comparisons

The author has used a number of comparisons in the novel. The comparisons vary from animate beings to inanimate things. Some specific and special comparisons used in the novel show the idiosyncratic expression of the author. The comparisons reveal the depth of Golding’s language and intellectual capability. For example, he compares the warmth of the seashore water to that of human blood.

“The water was warmer than his blood” (p.13).

Golding is expert in understanding the psychology of children as he, by his profession, is very much associated with the boys. He uses the things that are very familiar to the school boys. While describing the natural beauty of the island he compares the rocks on the island to small motor car.

The rock was as large as a small motor car. (p.30)

The author has used many of the natural elements of the island to compare with the activities of the boys. The imaginative power of Golding has been expressed in these comparisons. For example,

- As the echoes died away so did the laughter (p.20)
- As the fire died down so did the excitement (p.144).

The calmness of the island has terrified the boys. Whenever there was silence, the boys showed a kind of uneasiness as if something strange was taking place. This creates a kind of intensity to the situation. Golding in his description cleverly maintains such intensity to the particular situation. His description adds to the intensity the boys’ experience.

The instance of Piggy enquiring about the littluns with the mark on the face brings a strange feeling among the boys. When he asked the other boys,

“I don’t see him, where is he now?” (p.50)

at once, all the boys were silent. Golding compares this silent to death.

The crowd was as silent as death (p.51).

As the boys try to make huts on the beach, they really felt the heat of the sun. Their tongue and lips went dry due to the heat. Though it is hot, yet the boys could stand with it. But the silence of the forest, they could not bear with. It was terrible than the heat of the sun. The author has explained it as,

The silence of the forest was more oppressive than the heat (p.53).

Here, Golding states that the boys were not only afraid of the beast, but also they are afraid of the mere silence of the island. The silence of the forest is not merely an inconvenience but a factor of oppression.

### Revelation of Character’s Name at a Later Stage

One of the technique, the author has utilized in *Lord of the Flies* is that he introduces the characters first without giving their names. He describes the personality of the characters in colorful language. He has not given name to his character that opens the novel. Even the second character is also not given any name. The names are given only when these two characters come into contact and converse. Till then the first character is stated as ‘fair boy’ and the second character as ‘fat boy’. The name of the character is brought in quite naturally as one of them asks the other

“What’s your name?”

“Ralph”

Even then, the chance of revealing the name of the second character is not made. The fat boy wanted his name to be asked but the proper acquaintance was not made. The narrator has explained the nature of the characters as ‘fair boy’ and ‘fat boy’. Most of the other characters are also given names in course of the story’s flow.

Jack and his choir boys are first introduced as creature like thing. Most of the boys on the side of Jack are known as ‘choir boys’ or ‘hunters’. They were not given a name as that of the little boys. They are also stated as ‘littluns’ without giving specific names. Though Sam and Eric were given names, they are mostly referred as ‘littluns’ only.

From the eleventh chapter onwards, Golding stops using Jack’s name and refers to him as ‘the chief’. The boy named Jack has been totally replaced with a primal entity, the personification of the beasts’ lust for power and the rejection of the civilizing forces represented by Ralph.

### 10. Disclosure of Concept through Sentences

The novel opens with a description of the “long scar smashed into the jungle” (p.7). The scar was made by the plane that crashed into the island. Golding refers it as a snake like thing in the novel. Through this phrase, he makes a reference to the concept of damage done to the nature in the name of civilization and development. In a way, Golding makes a sense of causing damage to the mother earth on the blanket of technological advancements.

The election of Ralph as the chief is only basing on superficial reasons. He is a good looking handsome boy who appears to be in-charge because of his use of the conch. The

symbol - conch - gives the authority for him to be the chief. The method, the boys followed -raising hands to vote- to elect their leader gives reference to the concept of democracy among the boys on the island.

Piggy's loyalty to Ralph stems from his logical mentality, to follow the leader's command and assume that he is in control of the situation. The rest of the boys shift their loyalty to Jack, once they were on the mountain. Such loyalty shift is part of the dynamics of politics. Golding sums up the status of those who assume a leader's role when he describes the little boys' shy representative as wrapped out of perpendicular by the fierce light of publicity. Once an individual comes forth and makes him heard over the rest of the crowd, the crowd views him as larger than life and expect big things. Leaders often attain a level of celebrity at which point both their faults and their virtues are magnified by publicity's distorting lens so that their smallest mistakes may be viewed by the public with the same importance granted to their greatest achievements. This syndrome springs from the emotional reaction that leaders invoke.

Ralph's new appreciation for thought leads him to rely too heavily on logic in the fifth chapter. While he presents his agenda point by point, attempting a rational approach to the fear he knows they feel night is falling and the boys are growing restless.

"We've got to talk about this fear and decide there's nothing in it (p.89).

Ralph says it as if a phobia can be defused through discussion. As the brainy representative of civilization, Piggy continues along these utterly rational lines.

"Life, said Piggy expansively, is scientific" (p.92).

In his explanation, the emotional concern can be addressed as pathology with the twentieth-century invention of psychology. His assertion that soon mankind would be flying to Mars indicates his confidence in technology, which he holds out as a source of comfort. Another issue Golding addressed was the western world's post-war confidence in technology, another spin on the rationalist idea that human society can be perfected; rationalism's anti-mystical bent is a part of technology worship. Included in the scientific advances of the first half of the twentieth century was the field of psychiatry, which promised to explain emotional disturbances in a logical way—a technology of the mind. Golding wove in references to technology's influence in *Lord of the Flies* through Piggy, who asserts that psychiatry can explain away their fears and that ghosts can't exist because if they did then television and streetlights wouldn't work. While Golding's novel does not prove the existence of ghosts, it does provide a complex commentary on the underlying fears and true demons found in humanity. The analysis of the text in *Lord of the Flies* brings out a lot of sentences such as the above cited ones that reveal Golding's ideology.

*Lord of the flies* uses changes experienced by boys on an uninhabited island to show the evil nature of man. By using different characters the author is able to portray various types of people found in our society. Their true selves are revealed in the freedom from the laws and punishment of a world with adults. Under the rules and regulations of their former society, Jack's inner evil is hidden. But when the rules no longer exist, he is

free to do what he desired. Ralph has grown so used to the regularity of a civilized world, that the changes they underwent are difficult for him to comprehend. He becomes confused and less capable of thinking clearly and independently. Although he too has experienced the urge for violence that has driven Jack and the hunters to momentary peaks of madness, his more sensitive personality and his sense of obligation saves him from complete savagery.

These two traits also help to keep Piggy from becoming primitive in behaviour. He is made an outcast by his undesirable physique and his superior intelligence. This isolation and wisdom also help Piggy to retain his civilized behaviour. As well, he is made painfully more aware of the great amount of injustice in the world. From these three characters, it could be seen that under the same circumstances, different individuals can develop in different ways, depending on the factors within themselves and how they interact with each other. Their personalities and what they know, can determine how they would interpret and adapt to a new environment such as the tropical island. Not everyone has so much evil hidden inside themselves as to become complete savages when released from the boundaries of their society. Some people will, because of the ways they are raised, remember and abide by the rules they have depended on for social organization and security.

#### Conclusion

The notion of idiosyncrasy is very common to every writer. Golding is gifted with such a uniqueness of his theme and presentation in *Lord of the Flies*. The Island setting of the novel gives a vibrant push to the isolation of the characters from the rest of the humanity. He has utilized the children below 14 years to exhibit the inherent evilness of human nature. This gives an impetus to the loss of innocence among people. The symbolism used in the novel bear witness to the author's mastery over the language and his vividness in using the objects available according to the back ground settings. The personal experience of the author also plays a major role in the novel as Golding had much experience with the schoolchildren before writing this novel. No one can doubt the peculiarity of his idiosyncratic notion, style and expression in this novel. It is indeed right to state that the uniqueness of his theme, expression and style that eventually won him the Nobel Prize.

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