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Investigating Dystopia in William Golding's *Lord of the Flies*

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Dedication

With great honor, I dedicate this work to my beloved

Parents who have been my source of strength and support; God protect them

To my loving brothers and sisters

I also dedicate this work with love and respect to my best friend Imene chehaba who has lived with me every moment with patience and support.

To my special friends with whom I spent the best moments

To my supervisor Mr. Lamjed Elhamel and to all my teachers

At last, I dedicate this work to myself for being strong and working so hard to create this work.

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Abstract

Lord of the Flies is a multiple-layered allegory that can stand for a variety of aspects historical, political, religious, psychological and even moral to send messages to the world about truth and reality. A critical novel studied the nature of human beings in a pessimistic tone. This thesis focuses on the moral side that Golding tackles in the novel and how he expresses his viewpoints about the nature of humans throughout the novel since he had experienced war that influenced his writings and ideas. As a result, this paper is concerned with the notions of utopia and dystopia and their implementation in the novel by William Golding and aims to investigate the dystopia and its traits to prove that Lord of the Flies is a dystopian novel not a Utopian novel. However, throughout applying a deconstructive theory and analyzing the utopian elements that Golding's explores, it has been proved that William Golding uses the elements of utopia to convey dystopia and he bridges the gap between the two to illustrate his Dystopia.

Key Words: Utopia, Dystopia, Lord of the Flies, Human nature, Evil Instinct, Innocence.

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General Introduction

The General introduction

Throughout history, many people have tried to build paradise on earth. They tried to picture an ideal world in which everything is perfect. Starting with Plato's imaginative Republic that is ruled by philosopher kings, to the various religions that promise bliss in afterlife. From different decades, influential minds, thinkers, philosophers, and writers had shaped the image of this ideal world and gave it its realistic dimensions through their works and ideas. Sir Thomas More had conceptualized this perfect society in his 1516's book *Utopia*, a Greek word stands for "no place ". This English philosopher had believed in social and political perfection in order to create a free and peaceful society. For him, Utopia is the perfect place to realize dreams.

Though it seems impossible to reach that much of perfection and idealistic vision of the world, the progress that the world witnessed in politics, science, and technology makes it possible and dreams reach reality. However, when the utopian visionaries took their expectations to the extremes, this progress affects the world negatively and the sweet dreams turned to be nightmares. At that point a new genre was born, the genre of Dystopia, the not good place to replace, criticize, and question the utopian world. This development in science and technology brought new terrifying changes to the world, the thing that put the utopian thinking under question and shaped the traits of the dystopian one.

The twentieth century, an age of a great oppression, power, and desolation, where two of the greatest wars in history took place, the dystopian narrative has been a delightful literary genre. Many writers wrote such dystopian novels to entertain their readers and to press them to think about their societies. William Golding who witnessed such hard times is one of the writers who originated themselves by their masterpieces of dystopian fiction. He wrote his first and greatest successful work *Lord of the Flies* in 1954 by which he gained his fame and devoted himself fully to writing.

Lord of the Flies, a novel about English schoolboys lost in a tropical island alone without any grown-ups working on managing their salvation, is a portrait of a hidden dystopia that sounds at the beginning as utopia. Golding in his novel tries to reflect the reality and the real world by provoking the evil instinct of the human nature within the innocence of children. By that, William Golding gave us the other face of the beautiful island and innocent children and turn over the image from utopian to dystopian one.

William Golding through his novel sends a moral message about the nature of human beings and how their innate evil instincts control and affect them. He tries to deliver a clear image about reality and the dark side of the world that hide behind the rules and orders. The novel works as a mirror that reflects dystopia that we used to ignore and hide by the fake utopia. It shows how a human may act in a barbaric and animalistic way if they get out of rules, orders, and principles of the society.

This dissertation aims to investigate the features of Dystopia in William Golding's *Lord of the Flies* and how he creates a dystopian image within a utopian one. Through analyzing some of the utopian elements that Golding uses in the novel to bridge the gap between the utopia and the dystopia. Furthermore, the research aims at proving that *Lord of the Flies* is a Dystopian Novel that reflects the reality of the real world at that time, and aims to provide an answer for the following research problem:

Despite the fact that explicitly it appears to the readers that William Golding is attempting to portrait utopian novel through the tropical island and the innocent children, it is perceived that this utopia is substantially an allegorical bridge towards dystopia. Based on the latter fact, the proposed research aims at investigating the elements of utopia and how they lead and evoke the precursors of dystopia.

The dissertation is divided into three chapters. The first and the second chapters will be devoted to the theoretical basis. The first chapter contains a theoretical background of Dystopia and the dystopian literature; its definition, history, characteristics and elements, beside a brief introduction to the poststructuralist approach. While the second chapter contains a theoretical background of Utopia; definition and origins, and the transformation from utopia to dystopia. Plus to some utopian elements that are portrayed in the novel. The last chapter will focus on the transition from utopia to dystopia and how Golding portrays that analogical bridge between the two paradigms. In addition to a general conclusion for the dissertation then the bibliography.

This study will apply a poststructuralist approach and will rely on William Golding's novel *Lord of the Flies* as a primary source as well as reliable essays, books, articles and dissertations which would serve to give a credible outcome to the research. However, due to the lack of time, variety of sources, , and the difficulty in reaching them this study will not provide a complete sufficient answer to the last stated problem; but, it will only generate and introduce important findings concerning this topic.

Chapter One

Theoretical Background of Dystopia

Introduction

Writers from different decades use a variety of styles, genres, techniques, and ways in their writings to project their visions towards their realities. The writers of the modern time use fantasy and science fiction to portray the modern world in a satirical way. However, the dystopian fiction is considered as one of the delightful, effective, and interesting genres that represents the imaginative projection that writers use to present the world in a horrific way far from perfection and utopianism. Dystopian literature is a rich genre that has a long history and a plenty of amazing works, which are considered as masterpieces all over the history of literature.

This chapter is divided into two parts, the first part deals with the notion of dystopia and the dystopian literature from the definition of the world Dystopia, dystopian literature, the history of the dystopian literature, until the characteristics and elements of the dystopian literature. On the other hand, the second part is specified for a brief introduction about the poststructuralist approach that will be applied to this work.

1.1 Definition of Dystopia

To define the term dystopia it is necessary to provide a clear understanding of its predecessor "Utopia". A utopia is a concept that is first used by Sir Thomas More in his book *Utopia* in 1516 to describe an imaginary place, which is situated in a specific time and space. This imaginary utopia is morally, socially, politically perfect and its people are living happily in harmony without any conflicts or problems. It is the "promised land of apparently beautiful people" (Parrinder 20). By contrast, Dystopia is all what is opposite to Utopia. As Fátima Vieira points out in her chapter 'The concept of utopia' in *the Cambridge Companion to Utopian literature* a dystopia is "a utopia which goes wrong"(16).

It is also an imaginary place, situated in a specific time and place, that is morally, socially, and politically imperfect and its people are suffering from oppression, dehumanization, poverty, and all sorts of problems as it is described in *A dictionary of new English, 1963-1972*: “the opposite of utopia” and the “place where all is bad or a condition in which all is evil”. *The Random House dictionary of the English language* from 1987 defines dystopia as “a society characterized by human misery, as squalor, oppression, disease, and overcrowding”.

People in a dystopian society do not enjoy life as they are supposed to do; they live in misery, in bad conditions physically and morally. The government is a totalitarian one that oppresses its citizens, as it is stated in the new Oxford dictionary of English “an imagined place or state in which everything is unpleasant or bad, typically a totalitarian or environmentally degraded one”. It is a “fictional portrayal of a society in which evil, or negative social and political developments, have the upper hand” and mentions alternative terms such as “anti-utopia” and “negative utopia”. (Claeys 107).

To differentiate between a utopia and dystopia is not that easy task because the line that separates the two is quite thin. One's utopia might be a Dystopia for another person and the vice versa, it depends on what one may consider as utopia or dystopia.

1.2 Dystopian Literature

As a reaction to the utopian literature, the dystopian fiction rises to present the pessimistic image of this perfect world. This genre of fiction is not new but it has been flourished and gained more popularity during the twentieth century, especially the second half of it, where a several dystopian works were produced. M. K. Booker defines the literary dystopia as:

Specifically that literature which situates itself in direct opposition to utopian thought, warning against the potential negative consequences of arrant utopianism. At the same time, dystopian literature generally also constitutes a critique of existing social conditions or political systems, either through the critical examination of the utopian premises upon which those conditions and systems are based or through the imaginative extension of those conditions and systems into different contexts that more clearly reveal their flaws and contradictions. By this definition, dystopian literature is not so much a specific genre as a particular kind of oppositional and critical energy or spirit (03).

During these times and when the utopian thinking reaches its peak, this new kind of literature rises to criticize and to discuss what is happening in the world by using a pessimistic tone. The twentieth century had come with various exciting events and changes. The majority of these changes were terrifying in a destructive way such as the world wars, the nuclear weapons, the new political systems that caused the devastation of the world, and many other scientific and technological inventions. Apparently, all these exciting changes were the tangible representation of the utopian dreams; but in fact, those changes were nightmarish ones. At that point, the dystopian genre used “to describe a fictional portrayal of a society in which evil, or negative social and political developments, have the upper hand, or as a satire of utopian aspirations” (clae107). Sharon Wilson in her book *Women’s Utopian and Dystopian Fiction* describes dystopia as that it “involves utopia’s opposite: a nightmare, the ultimate flawed world, or ‘a society worse than the existing one’” (1). Also, this genre is able to “offer a detailed and pessimistic presentation of the very worst of social alternatives,” (Moylan 147).

It becomes clear that the dystopian literary genre was settled to warn the world from the danger of the extreme utopian thinking and to offer a logical and alternative critique of the world; and from it, to enable people to examine and to explore the sense of being a part of a world goes wrong.

1.3 The History of the Dystopian Literature

It is an absolute fact that the work of Thomas More “Utopia” in 1516 is an important piece in the history of the utopian genre; but it is not necessary to be considered as the starting point of it, as well as its opposite the dystopian one. Because it existed in literature before George Orwell published his novel *Nineteen Eighty Four*. The concepts of “Utopia” and “Dystopia” both predated More. The two existed with the existence of human beings and the universe. Since Utopia denotes the perfect place, Dystopia denotes the imperfect one; equivalent to Heaven and Hell, good and evil, optimism and pessimism. “It invites us to consider the parallel religion prehistories of both concepts, which in the Christian tradition are dominated by ideas of Eden and Heaven, on the one hand, and Hell on the other”(Claey 146).

The first clear citation of the word “Dystopia” dates back to 1868 when John Stuart Mills in his parliamentary speech on the state of Ireland criticized the policy of the government stating that “It is too complimentary to call them Utopians, they ought rather to be called Dys-topians, or Caco-topians. What is commonly called Utopian is something too good to be practicable; but what they [the government] appear to favor is too bad to be practicable”; he used the term to describe the opposite concept to utopia, and although it was initially used to refer only to a fictitious negative place, its meaning eventually evolved to comprise also the literary works which depicted such kind of places" (qtd in Clavijo 7).

However, if we dig in history we will notice a clear hints of dystopian writing in the writings of the ancient Greek times, and as Booker claims “by the late seventieth and early eightieth centuries, writers like Johnathan Swift were writing works that were centrally informed by dystopian energies”(5). As a result, the dystopian mood of writing is not stranded by the publication of Orwell’s *1984*; yet, it was what really got the genre going. Baccolini and Maylon also support the idea the “the anniversary” of Orwell’s *1984* (with new editions, a new film version, commemorations, and conferences on his work) helped to spark a general interest in the possibilities of dystopian narratives” (16). So, the history of dystopia and the dystopian thinking is not confined in the twentieth century only, it is older than we might think. “As in Gregory Claeys’s *The origin of Dystopia: Wells, Huxley, and Orwell*, it is highlighted that the term “Dystopia”, which is also referred to as “anti-utopia” or “negative utopia”, appears in everyday life not until the twentieth century”(15).

There are many works from the ninetieth century, had been written by famous writers, gained a huge popularity and success and became masterpieces at their times and after till nowadays. Works portrayed exact dystopian worlds such as *Gulliver’s Travels* by Jonathan Swift (1732), *Erewhon* by Samuel Butler (1872), and *The Time Machine* by H.G.Wells (1895).

During the twentieth century and with the rise of the utopian thinking, new dreams had been appeared. The latter provoke critics to manifest the fear from the utopian impulse in a form of dystopian writing. David Seed asserts in his book *Science fiction: a very short introduction* that Dystopias tend to replace the Utopias of the 20th C (74).

Dystopia replaced utopia as the predominant vision of an imaginary future, and the seminal historical moment that prompted this replacement was World War I. This

nightmarish event that horrified the whole world provoked a change in the mentality of the writers and initiated the "turn towards dystopia" (Claeys 108) or "rise of the anti-utopianism" (Fitting 140) (Clavijo 8).

The progress in science and politics that the world witnessed raised hopes and opened doors for dreams to be real. Also, it brought more terrifying changes in terms of technology, industry, and medical advances; the thing that led many critics and writers such as Booker to shed the light on the importance of science, logic, and the age of Enlightenment and their effects on the utopian thinking; "the outstanding scientific progress led to the appearance of a controversial issue: eugenics, the genetic improvement of human beings with certain purpose. Described as the "Darwinism utopia" (Claeys 111), it became one of the central issues of dystopian fiction" (Clavijo 9). Because they brought with them the ability of reaching higher levels of understanding, and with this knowledge "Utopia" seemed possible. In contrast, this utopian impulse turned to be a nightmare of war, oppression, and destruction where the dystopian genre flourished.

The rise of science as a discourse of authority in the Enlightenment directly inspired both an explosion in utopian thought and a corresponding wave of dystopian reactions. It is thus in the course of the nineteenth century—in which technological utopianism reached its peak--that dystopian literature becomes an important and identifiable cultural force(Booker 7).

Many writers used the destruction of the twentieth century world as a source of inspiration and as a tool to criticize in their works and "to frighten the reader and to make him realize things may go either right or wrong, depending on the moral, social and civic responsibility of the citizens" (Vieira 17). "Dystopian critique is largely the product of the

terrors of the twentieth century” (Maylon 6). Ray Bradbury’s novel *Fahrenheit 451* in which he depicts a dystopian world where owning books and read them is a forbidden and illegal task that the totalitarian government works on fighting it through burning any trace of knowledge and books; in addition to Aldous Huxley’s futuristic society, in *Brave new world*, in which science is used to create a perfect community where people are produced and prograded scientifically to do and want only things they supposed to do; plus to Yevgeny Zamyatin’s one state of the great Benefactor in his novel *We*, where there is no individuality, no names only numbers and life is based on mathematical precisions; Jack London’s *Iron Heel*, and many other works are the batter of this genre in which writers manifest fear and terror to create masterpieces. John Carey states “To count as a Utopia, an imaginary place must be an expression of Desire. [And] to count as a dystopia, it must be an expression of fear” (xi).

Dystopian literature continuously from the onset until the recent days reflects the anxieties of the global power, inequality, and all what is about the other darker side of the world. It goes hand by hand with the Utopian literature, completes it and opposes it.

1.4 Characteristics of the Dystopian Fiction

1.4.1 Propaganda and Lies

One of the major characteristics of a dystopian novel is the use of propaganda. The government or the “state” relies on lies and propaganda to insure its complete control over citizens, to maintain the stability of the mainstream of the state, and to discourage its people from rebellion. As in *The hunger games* when the capitol hides the truth about district 13 and its survival, “twelve were defeated, the thirteenth obliterated” (18-19). The capitol

stresses on the need of avoiding rebellions by emphasizing the idea that rebellion is bad and had a negative impact on the state, for the aim of discouraging any threat of another uprising.

1.4.2 Restricted Freedom

To be a member in a dystopian society means that you are not free to think, to question, and to decide. The dystopian government works on putting an end to the notion of “the free will” of its citizens by being present in the daily lives of the people through using the advanced technological devices to watch and to spy on them. Even though the government offers information, but that information is controlled and examined before. It restricts the thoughts of its people by setting restricted rules and severe sanctions on any suspected person who tries to dare the state, such as the “thought police” in Orwell’s *1984* which captures any party member who tries to rebel.

1.4.3 Figurehead

In any dystopian society, there must be a figurehead or concept to be worshiped by the people. This personality or concept is created by the state to provide a sensible sense of its control and power. As we do have in the novel of *1984*, the big brother, who represents power and people must respect and love him even though they had never seen him or had an actual contact with; in contrast, Emmanuel Goldstein the figure who imposes to be the enemy of the state and people must hate him.

1.4.4 People and Society

The dystopian story represents a society that is constructed on the social classes. There is always two major categories of classes; the upper class, which is represented in

the controlling power and the totalitarian state; and the second class, which contains everything, which is not a part of the upper class. It usually represents the oppressed category. This society is an illusion of a perfect world where everything is controlled and examined according to specific norms. Technology and science are advanced and there is no place for wars and problems because people are living in harmony; each knows his duties and rights. Nevertheless, in fact, all this is just a mirage because the natural world is banished and is replaced by another fake one. People are dehumanized and live in fear from the state and the outside.

1.5 Elements of Dystopian Fiction

1.5.1 Totalitarian Government

A dystopian society is a corrupted society in which the power is concentrated in the central government or state. This government, which is not necessary to be represented in a single individual, oppresses and controls its citizens. Scholes and Rabkin support the latter when they claim that the dystopian fiction “always reduces the world to a “state”, and presents us with the struggles of an individual or small group against that state” (32). This oppressive government or state is shaped in the form of a totalitarian dictatorship or organized into massive bureaucratic institutions, the ones who owns and controls a well-advanced technological and scientific sector. It is “demanding and normally exacting complete obedience from its citizens...and relying upon...technological advances to ensure social control” (Claey 109).

The oppressed masses must obey and worship this totalitarian state because there is no other choice. This state implants fear and terror inside the hearts and minds of people

through restricting their freedom and implanting what it wants to be implanted. “It shows a profound interest in history and, more precisely, in its control, which often implies its revision and even erasure...information about the past and the present is strictly controlled and manipulated by those in command” (Baccolini 115).

One of the best examples of totalitarian states in the dystopian fiction is the government of Orwell in *Nineteen Eighty Four*, in which the party and the big brother are the supreme power. David Seed asserts that “the adjective “Orwellian” had become a stander descriptor of totalitarian regimes which are characterized by rigid systems of enforcing state authority” (84).

Totalitarian government is an essential base in any dystopian world, upon which the Dystopia sets its roots to construct a well-destructed society. Totalitarianism is a current theme in any dystopian novel.

1.5.2 Protagonist

The protagonist in the dystopian society is one of the controlled masses; however, he is not completely submissive to this power because he has doubts about the reality of the controlling power and its credibility. The hero in such societies always questioning the systems and tries to change them. Since he notices the flaws and oppression of the central system, his goal becomes either to escape or to face the reality and tries to change it. Around this hero, there is always a group of people who are not under the complete control of the state, whom he puts his hopes upon to help him in his fight against this power. Usually, this hero fails in his journey of changing the reality, and sometimes he ends up by being part of this reality.

1.5.3 Science Fiction

Dystopian fiction is categorized under the science fiction genre in which it contains elements of fantasy and involves a special world setting. Although dystopian novel depicts and criticizes the reality and the contemporary societies, its story takes place in the future. As the story is settled in the future, the environment is completely a fictional one with technological and scientific evolution. This advance in technology and science cannot be considered as an advantage but more as a threat. This latter turns back to the miss-use of this progress by the elite in the benefit of people to improve their conditions and lifestyle. Instead, they use it in the welfare of the state and to strengthen their power to control and to observe the masses.

1.5.4 The Event

The dystopian story is placed in the future, where everything is horrific and completely destructed. This terrifying future is the result of a mysterious event that took place in the past. This event plays an important role in the dramatic change of this society and shapes it the way it is in the future. This back-story might be a story of war, rebellion, revolution, overpopulation, uprising, or any other disaster that paved the way for such totalitarian government to take the lead and to benefit from these hard, tense times to put their severe policies in order to maintain the situation and control it.

1.5.5 Fake Utopia

From the outset of any dystopian novel, the society appears as a utopian one. The rules are obeyed, citizens are well organized, technology and science are advanced, and peace and harmony are spread. Apparently, the state watches over the smooth flow of the

general mainstream of the society by setting rules and orders that organize and control the situation. People respect and conform to these rules without any questioning or causing any problems or conflicts. By contrast, all this perfection is just an illusion and reality is completely the opposite. What is considered as utopian is, in fact, dystopian.

People obey rules because they are obliged to, the government does not watch over the society for the sake of maintaining stability, but to maintain its control over the society and to ensure that there is nothing threatening its existence in power. The advanced technology is used as a weapon not as a tool of improvement and progress. Therefore, the utopia that had been presented at the beginning is fake, and behind this fake image rests the truth and the real image that is a dystopia.

In an attempt to deconstruct the available data and information for the sake of maintaining a specific result and conclusion that fits the main theme of this dissertation and to answer the question stated previously. The application of the poststructuralist theory of criticism seems very suitable especially when analyzing the novel in the light of its well-known deconstructionist paradigms.

1.6 Jacques Derrida and the Theory of Deconstruction “Post-Structuralism”

The Algerian born philosopher in 1930 Jacques Derrida who is a French phenomenologist is one of the strongest contributors to the field of literature and literary criticism. He is famous for his books *Of Grammatology* (1967), *Writing and Difference* (1967) and *Margins of Philosophy* (1972) by which he was put under light for his philosophical and influential theories. Jacques Derrida is the founding father of the theory of deconstruction best known as post-structuralism that emerged during the seventies, "I

have never claimed to identify myself with what may be designated by this name. It has always seemed strange to me, it has always left me cold. Moreover, I have never stopped having doubts about the very identity of what is referred to by such a nick-name" (Derrida 15).

Derrida himself and other scholars had defined what deconstruction is. He says:

“. . . Deconstruction is neither an analysis nor a critique. . . . I would say the same about method. Deconstruction is not a method and cannot be transformed into one. . . . It must also be made clear that deconstruction is not even an act or an operation . . ." (Derrida 273).
 “What is deconstruction? Nothing, of course”. (Derrida 275) he also says: “. . . deconstruction doesn't consist in a set of theorems, axioms, tools, rules, techniques, methods . . . there is no deconstruction, deconstruction has no specific object . . .(Derrida 218) . ‘To write is an intransitive verb’, a verb without an object, an end in itself. Deconstruction manifests itself in the process of writing rather than in the product: ‘Deconstruction takes place; it is an event that does not await the deliberation, consciousness, or organization of a subject’ (Derrida 274).

For Payne, a ‘deconstructive reading attends to the deconstructive processes always occurring in the texts and already there waiting to be read” (Payne 121). For Norris “The deconstructive process comes not from the reader/critic but from the text itself; it is already there, it is the tension ‘between what [the text] manifestly means to say and what it is nonetheless constrained to mean’ (Norris 19).

Deconstruction is a philosophy and a literary theory founded by Jacques Derrida in his book *Of grammatology* in 1967. The theory of deconstruction aims to show that

language as a whole and its usage is complex and unreliable to maintain the ultimate meaning or truth because, in this approach, there is no work that has an identifiable fixed meaning or the so called “truth”; “any structure whether in social studies, science or literature needs re-thinking from new position to leave demonstrativeness to interpretation” (Derrida, 158-159).

As a start to his theory, Derrida attacks the modern western philosophy that is characterized by the so-called “Logocentrism” which put the meaning at the center of presence and desires for an absolute truth. For Derrida, unlike the western stream of thoughts, claims that there is no center, no structure, and no definite meaning. Derrida counters the Saussurean belief that the signifier (sign’s form) refers directly to a one specific signified (sign’s content). He believes that to understand a word we have to rely on other words, because for him we cannot define a word unless we relate it to other words, a chain of signifiers. In addition, he does not regard words as the expressions of ideas because language for him is unreliable, unstable, and unfixed. “ Derrida's mission was to show that texts, institutions, traditions, societies, beliefs and practices do not have definable meanings, and will always exceed the boundaries they currently occupy”.(qtd in Holcomb,2).

So the goal of the deconstruction theory is to liberate the text and to “produce a language of its own” (Kearney, 123). Therefore; it is impossible for a text to have one single interpretation while it can hold a variety of meanings and interpretations that differ from what is supposed to mean.” Monsters cannot be announced. One cannot say: ‘Here are our monsters’, without immediately turning the monsters into pets” (qtd in Holmes, 95).

Deconstructing the form of literary criticism is best known for “Post-structuralism” and the two terms are used interchangeably. Post-structuralism deviates from Structuralism, at the same time it comes as reaction to it. As Tyson states “Post-structuralism follows structuralism as a reaction against structuralism’s orderly vision of language and human experience” (qtd in Guney, 221).

Conclusion

Although the desire for perfection and creating a world that fits this perfection, where human beings could live in harmony and peace far from any traits of disorder or destruction, reality is completely the opposite and the world is far from this desire of idealism. Instead of a utopia, the world lives in a dystopia. At that point parallel with the downfall of the world, the dystopian literature flourished and witnessed its glory in the middle of destruction. This genre portrays the terrifying reality and projects it within a delightful, fascinating, and perfect masterpiece. The dystopian literature has a long history where it distinguishes itself with its special characteristics, themes, style, and literary devices that give this genre its magnificentation.

Chapter Two

Utopian Background

Introduction

Human beings by their nature seek perfection in life. From the early existence of humanity until our days, the focus of humankind is how they can reach this perfection and how they can apply it on all sorts and aspects of life. In the field of literature, the field that projects life. Writers specify a complete genre of literature that deals only with humans' desire of perfection and they call it the Utopian genre. From ancient decades and through this utopian genre writers and authors implement and conceptualize their vision of perfection and how the perfect world would look like shaping this image and giving it the name of utopia. The utopia and the utopian thinking has a long history and a plenty of pioneer writers who excelled in portraying and realizing this perfect image of the world in their works and masterpieces.

This chapter deals with the utopia, and it is divided into three parts. The first part of this chapter is for the concept of Utopia, its definition and its origins. Moreover, the second section deals with the transformation from the utopia to the dystopia and how the utopia becomes a dystopia. However, the last part is settled for the elements of utopia and how William Golding illustrates them at his novel *Lord of the Flies*.

2.1 Definition of Utopia and Its Origins

“ . . . in Utopia, where every man has a right to everything, they all know that if care is taken to keep the public stores full no private man can want anything . . . ”

Thomas More, *Utopia*

Starting from the early existence of humankind, Adam and Eve, the concept of utopia and the utopian thinking did exist in the mind of people. Plato's *Republic* may be

considered as one of the first utopian models even though it was not entitled Utopia. However, the genre was first named when the term "utopia" was first coined by the Greek writer Sir Thomas More in his book Utopia in 1516. In this book, More built a fictional island called Utopia in the South Atlantic Ocean off the coast of South America where religious tolerance was spread and poverty did not exist. People lived in communal society and they did not have the desire to be rich. More explains:

There are fifty-four cities on the island, all spacious and magnificent, entirely identical in language, customs, institutions and laws. So far as the location permits, all of them are built on the same plan and have the same appearance. The nearest are twenty-four miles apart, and the farthest are not so remote that a person cannot travel on foot from one to another in a day. (More, xix)

Political opinions, [Arendt] claimed, can never be formed in private; rather, they are formed, tested, and enlarged only within a public context of argumentation and debate. (More, xxxviii)

Utopia conceptualizes the imagined ideal place where everything is perfect in terms of justice, laws, government, and social principles and relations. As the Oxford English Dictionary defines it: “an imagined or hypothetical place, system, or state of existence in which everything is perfect, especially in respect of social structure, laws, and politics”. Moreover; The word Utopia, derived from the greek words “eutopos”, "Eu"means "Good" and "Topos" means "Place" (Good place) and “Outopos” "Ou" means "No" and "Topos” means "Place" (No place).

Utopia as the perfect no place represents and symbolizes the hopes and desires of people for new better societies and realities, as Thomas More states at the end of his "Utopia": "In the meantime, as I cannot agree and consent to all things that be said, being else without doubt a man singularly well learned and also in all worldly matters exactly and profoundly experienced, so must I needs confess and grant that many things be in the Utopian weal public, which in our cities I may rather wish for than hope"(146).

From that point, the utopian literary theme is a tool for writers and authors to explore a fictitious imagined worlds and societies similar to their real ones but better and well organized. "The utopian world is very similar and also different from the real world that generated it" (Trousson, 13). Thus, they would have the opportunity to experience and to examine ways to depict plans for creating such societies in the real life and how they would be run; "Utopia is an individualized description of an imagined society which was organized on the basis that implies a critical approach to the real society"(Kumar,49). Also; writers use such genre to criticize their real world in an attempt of making the image clearer for readers to show them where problems lay on and how the change could happen; "dwell on the conflict between the original world and the Utopian society opposed to it so that the process of social change is more directly articulated" (Moylan, SUS 11).

Commonly speaking, the story of a utopian novel is settled in an isolated place and an unknown time, usually the future. As the word's meaning is derived from its Greek roots (Outopos= no place), the location of utopia is always nowhere or a place that does not exist. Isolated from the boundaries of the real world is the perfect place to set an imagined society far from the restrictions of reality where everything is possible and ideal. The notion of nowhere is an opportunity for writers to create a world that fits things the real world could

not fit. A place where they have the ability to change the nature of man and the nature of things to serve their desires in reaching perfection.

We were free to have our untrammelled desire I suppose we should follow Morris to his Nowhere, we should change the nature of man and the nature of things together; we should make the whole race wise, tolerant, noble, perfect- wave our hands to a splendid anarchy, every man doing as it pleases him, and none pleased to do evil, in a world as good as its essential nature, as ripe and sunny as the world before the fall. (Wells 43)

The time when the utopian societies are depicted is unknown and has no specific period of time; however, these societies ordinarily are depicted in the unknown future. Neither the past nor the present but the future, why? Why the future exactly, just because in the future writers do have more chances to imagine things the way they want, as Atwood asserts: “the future is an unknown: from the moment now, an infinite number of roads lead away to <<the future>>, each heading in a different direction” (Atwood OW 14).

Unlike the past and present, even though writers write about different events in a way opposite to the original ones in their works, they will stay the same in the real life and nothing is going to change because they are facts and no one can change facts. However, if a writer sets his time in the future, he will be able to predict the future or even able to change it. The future is “half prediction and half satire” (qtd in Atwood OW 14).

the future is a motivational time for authors to explore their realities in various ways to bring readers under the spot light to show them the possible

predicted results “with the possibilities of the future waiting for [them], [might be] thinking about how to head these things” (Perlmutter 2).

The utopian works in its narratives focus mainly on the detailed aspects of this imagined societies and the description of its economic, political, and cultural systems rather than the conflicts driven on the plot. Usually, the utopian plot focuses on an outsider who had a journey and end up in this society. This outsider visitor is mainly the protagonist of the story who gets the chance to be introduced to such a utopian society and compares it to his original one. The protagonist after his journey is introduced to the utopian way of life and gets educated from its social and political systems that structure the base of this utopia (Vieira 7).

2.2 From Utopia to Dystopia

Both utopia and dystopia represent imagined places. The first place is perfect, ideal, and everything is going on the right path. People are happy and the government or the upper authorities work for the benefits of the citizens. On the other hand, the second place is a horrible place where there is nothing good or perfect. The super powers are oppressive ones and people are suffering from poverty, oppression, and dehumanization.

In history, we find that utopia and the utopian thinking always predate their counterpart dystopia and the dystopian thinking which came after. Coincidentally, through the way of building a utopia, the world falls in dystopia, from order to disorder. During the process of building a utopia, the features of dystopia start to appear. As a start, the fear from disappointment and failure in creating the utopian future leads to the growing of its

negative version. The results and consequences of a utopia are not utopian but more terrifying; they are dystopian (Stableford 360).

Utopia sets several parameters, structures, and principles so that it can manage the people and society in a well-organized way. To seek perfection, utopia adopted a very strict path of rules and principles that will actualize social equality, security, and happiness. Yet, “the desire to create a much improved society in which human behavior was dramatically superior to the norm implies an intrinsic drift towards punitive methods of controlling behavior which inexorably results in some form of police state” (Claeys 108).

By the end of the nineteenth century, the strong faith that people had in the age of enlightenment and the power of ideologies such as socialism, communism, and capitalism had collapsed. People did not believe any more in the idea that these ideologies will take the world to light and improve it to a better milieu. Given the context that marked the end of this century, the strong influence of the enlightenment age and the impact of these ideologies started to decrease as a direct response to the warfare that characterized the era. Booker states that:

economic depression had bedeviled the capitalist economies of western Europe for some time and colonial misadventures such as the Boer War had contributed to an overall sense of crisis, perhaps most clearly embodied in the turn-of-the-century notion of degeneration: the theory that, far from moving inexorably forward in its social and biological evolution, the human race could quite possibly move backward toward savagery [...] Such fears seemed all but confirmed a few years later when World War I, an event without any clear, logical purpose or cause, became the most deadly and destructive occurrence in human history. (2)

Booker's statement highlights the deep impact of the events that took place at the turn of the century on how human beings perceive the world around them. When it comes to literature, authors started to represent a shift from utopian literature to dystopian literature in order to mirror the context in which their literatures were produced.

Through the second half of the twentieth century and with the exit of the world from the most destructive wars ever, WWI and WWII, science and technology have witnessed a high rate of progress and advancement. From the first glance, the world and people saw this advance in science and technology from a utopian lens, and they believed that this progress would improve the living conditions, technological and medical fulfillments will be achieved, and wars, problems, and diseases would vanish. However, this utopian dream of using the technological advance in the welfare of the society turned to be a nightmare. Technology and science were used to maintain more power, to control, and to oppress the masses.

When these technological advances seen the light they brought with them a huge destruction to the world. Technology and science opened the doors for violence to be performed wildly, and nuclear weapons to be created, and overextending the gap between nations in terms of security, equality, and peace.

Although the two concepts are referring to two different meanings, both utopia and dystopia are related to each other's and may be used in an interchangeable way. What is utopian can be used as a dystopian and the vice versa, what is dystopian can be used as utopian." Utopia and anti-utopia support each other; they are two sides of the same literary genre. They gain from each other's energy and power. The one paints the future in glowing tones; the other colors it black .But the imagination of whole societies and the techniques

of representing them in all their particularities are features that they share in common. Both deal in perfected societies, the only difference being whether they attach a plus or a minus sign” (qtd in Crawford 85).

2.3 The Elements of Utopia and Their Illustration in *Lord of the Flies*

2.3.1 Setting

The story of any utopian fiction is located in a place that is isolated from the world and no one can find it on the map. The reason behind this isolation is to have a free blank space where the author has the complete freedom far from any restriction of the real life to create his ideal world. The utopian settings, time and place, are unknown; so, there will be no ability for any outsider effects, events, facts that may disturb the perfection of this society.

Usually, the story is settled on the future in a place that is nothing less than a paradise. It may be an imagined town, city, or even an island. In addition to the fact that it is isolated, this place looks like heaven. A peaceful environment, delightful weather, plenty of food, fruits, water, unthreatening animals, and many other good things. The utopian place is well organized, the landscapes are fascinating, the nature is so peaceful, and the freshness of the air and the sweetness of water are incredible. There is nothing called fear, evil, destruction, unhappiness in the utopia, because all people who are living there are living in harmony, they respect the orders and each other, they love their nature and protect it from any damages. Besides, they are innocent and full of love.

William Golding picks a fascinating setting for his Nobel Prize winner novel *Lord of the Flies*. This setting is pictured in an isolated tropical island in which he depicts it in such a way that makes you believe that this island is the Garden of Eden. "[there

were]...acres of fruit trees... Flower and fruit growing together on the same tree, and everywhere was the scent of ripeness and the booming of a million bees at pasture" (Golding 56), "The candle-buds opened their wide white flowers....Their scent spilled out into the air and took possession of the island"(Golding 52). This heaven is the perfect home for those boys who left their whole world behind. It is their shelter, home, and it gives them everything they need.

They are young happy boys within this island "Once more, amid the breeze, the shouting, the slanting sunlight on the high mountain, was shed that glamour, that strange invisible light of friendship, adventure, and content"(Golding 35). In this story, at the beginning, there is a harmonic relation between the boys and the island. The island hugs them when their plane is crushed, and it becomes their safe home. On the other hand, the boys loved the island, they were happy within it, and they considered it as theirs, "This is our island. It's a good island. Until the grownups come to fetch us we'll have fun" (Golding 32).

2.3.2 Orders and Civilization

The utopian society is a society where authority and the government control and organize society in a way that helps the people and offers them the complete security, protection, and peace. Meanwhile, this authority has nothing to do with oppression, totalitarianism, and dehumanization of its citizens. The one and only job and duty of this authority is to serve and to satisfy the people.

In utopia, the power is between the hands of its citizens and not between the upper authorities just because for the utopian thinking the complete power is derived from the

people to the people. In general, the rules and orders settled on any utopian society are not settled for the sake of controlling and oppressing the people; they are settled for the sake of achieving civilization. As a result, there is no single authority in any utopian society that has the privilege over its citizens.

In Golding's utopia, when the children find themselves alone without any grownups, and after they have fun and enjoy their times on the island, they start thinking in a logical way to build their society. The first step they take is to set orders and rules, "We've got to have rules and obey them. After all, we're not savages. We're English, and the English are best at everything" (Golding 40). The step the children have taken is considered the perfect and the appropriate step to create any civilized society.

Although the children are young, alone, at the middle of the nowhere, but they manage to create a microcosm civilized world of their own. They want to form an upper authority by themselves for themselves. They settle rules to organize themselves and the way they treat each other and how they will behave and conduct their lives in this situation; also, they put rules to manage their life on the island and their salvation from the island.

They elect a chief to rule them and they use a conch to organize their meetings. They divide themselves to groups; each group is responsible for a job, a group for building shelters, a group for hunting and looking for food, and a group for making a signal fire for their rescue. "We've got to have special people for looking after the fire. Any day there may be a ship out there... and if we have a signal going they'll come and take us off. And another thing. We ought to have more rules. Where the conch is, that's a meeting. The same up here as down there" (Golding 58).

2.3.3 Innocence and Purity

The utopian people and the citizens of any utopian society are ideal at all levels and aspects. They are innocent to the extent that they do not have any evil instinct or desire; on top of that, they live in love and they love their home, people, and life. The utopian are ideal, special and perfect in many ways. They do not have the desire to be rich or to gain power; they love each other and their society, they are good, happy, tolerant, and peaceful. They work for their society to improve it and to make it much better than it is; they are civilized, respectful, well-stated people. We can describe them as angel-like characters because their nature is purer than the common human one. Simply, the people of the perfect place “Utopia” are perfect.

The newly citizens of Golding’s utopia are innocent children. Since the ages of those English schoolboys are between 5 to 12 years old, and even though their plane gets crushed on a deserted island finding themselves alone without any adults, they are not frightened or scared. They are simply happy for being alone without adults and their restrictions, “accepted the pleasures of morning, the bright sun, the whelming sea and sweet air, as a time when play was good and life was so full that hope was not necessary and therefore forgotten” (Golding 48). The first thing they think about after their survival from the horrible accident is to have fun and enjoy their freedom on this island since there is no one to stop them or to keep an eye on them “It’s like in a book. “At once there was a clamor. “Treasure Island–”“Swallows and Amazons–”“Coral Island–”Ralph waved the conch- “This is our island. It’s a good island. Until the grownups come to fetch us we’ll have fun” (Golding 32).

However, after all the fun they have had they started thinking logically and wisely. They started working on building a small world for themselves on this island where they can live until they get rescued. They build shelters, set a signal fire, they look for food, and they take care of each other, "Then, amid the roar of bees in the afternoon sunlight, Simon found for [the littluns] the fruit they could not reach... [And] passed them back down to the endless, outstretched hands" (Golding 51).

They work together and help each other to fulfill their mission, "Piggy was...so full of pride in his contribution to the good of society, that he helped to fetch wood" (Golding 118). In addition, they do their best to take care not only of each other but also of themselves to look more civilized, "[We should be] looking like we used to, washed and hair brushed -- after all we aren't savages really...." (Golding 155). This island unites and links them together after they were strangers from each other. It gives them something precious they will never forget which is friendship "Then there was that indefinable connection between himself and Jack; who therefore would never let him alone...." (Golding 168).

2.3.4 The protagonist

Unlike the dystopian narratives in which the protagonist is part from the dystopian society, the utopian protagonist is an outsider visitor. The story in the utopian fiction usually starts with a journey of a character who is unsatisfied about his reality or the way in which things are going in his society in terms of political, economic, social, and cultural systems. This journey can be a physical journey, and this is the common, and sometimes it takes the psychological path. Regardless of whether this journey is a physical or a psychological journey, it always ends in the utopia.

This outsider hero leaves his home in a journey looking for solutions and outlets from the problems he and his society face. When he finds the utopia and gets into it, he starts doubting and expressing his skepticism over the structures and people of this community. However, when this outsider visitor gets absorbed into this society, he starts absorbing the things and re-educates himself through the guidance of the utopian citizens and their discourses with as well as his experiences within this community. At the end, this visitor hero may change to a better person and turns his back to his home and society to change it, too, to a better place, or he may just get absorbed into this utopian society without any return.

In Golding's story, the protagonists are children who start their journey from London, their home, during the war to a safe place, "In London, the schoolchildren sang 'The Lambeth Walk'. Elsewhere there were choruses of 'Wish Me Luck as You Wave Me Goodbye'. For most it was 'like going on an adventure': a phrase that is still uppermost in the minds of evacuees 60 years on" (David 2). Those English schoolboys are students at male school in England and they are evacuated from their home country to another safe place to protect them from the bombing and the war. On their way they are attacked and crushed on an isolated island somewhere on the Pacific Ocean. "We was attacked!"-"He'll be back all right." The fat boy shook his head. "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" (Golding 8).

When they strand on the island, this island stands for the utopia and they are the outsiders. Despite the fact that this island is an uninhabited island but the outsider children learn how to survive and to deal with such horrific situation without any training or

guidance from anyone. They manage to survive on the island by themselves without any help until they are rescued. Therefore, the island represents the utopia where those outsider heroes learn how to be strong after their escaping journey from the war to safety.

Conclusion

Utopia is the notion that conceptualizes a long history of desire for perfection and idealism; it does exist with the early existence of human beings and has a rich contribution to the literary field. Since utopia is the philosophy that guides humanity to achieve the perfect life possible, the fragmented thoughts of individuals and their different perceptions towards the latter notion and the way they vision a perfect world causes the transition from Utopia and idealism to a more fragmented state far away from perfection that is Dystopia.

Chapter Three

Bridging the Gap between Utopia and Dystopia

Introduction

William Golding's novel *Lord of the flies* seems to be a utopian novel since Golding uses an isolated tropical island as a setting and young schoolboys as the main characters of his story. However, Golding's novel is an allegorical novel that sends a moral message and explores important themes about the world and human beings. Although Golding depicts a several utopian elements in his novel, he actually uses them as a bridge to fill in the slight gap that separates the dystopian world from its counterpart the utopian world. Golding portrays the dystopia and how easily we can reach it through elements of the illusionary utopia that he shows at the beginning of his story. Throughout the way of filling the gap between utopia and dystopia, Golding highlights the significance of the human nature and the evil instinct of man on the shift from utopia to dystopia.

In this chapter we will discuss some elements that Golding explores in his novel *Lord of the flies* to shed the light on the way that Golding uses to bridge the gap between utopia and dystopia. Also, through the discussion of those elements, we will explain how Golding depicts deeply the dystopia in *Lord of the flies* although it seems to be a utopia. We will start with the discussion of the setting that Golding chooses for his story then we will discuss the symbol of fire and at the end we will discuss the themes of loss of innocence and civilization versus savagery.

Bridging the Gap between Utopia and Dystopia

3.1 The Island

In any literary narrative the setting that the author chooses for his story plays an important role, that no one can deny their significance over the plot. In *lord of the flies* William Golding chooses the perfect suitable setting for his story that fits properly the flow

of events in this novel to portray the work in this way. Golding settled his story on a deserted island in the middle of the nowhere in the Pacific Ocean at a time of an unknown nuclear war. By having a look at Golding's setting and characters, the first idea that popped out to our minds is that this novel is a utopian novel.

After the plane crash the English schoolboys find themselves on a tropical island that, the only way to describe is that it is a paradise. It is an astonishing island that goes in parallel with the Garden of Eden that God created for his newly creatures Adam and Eve before the fall; "The Lord God made all kinds of trees grow out of the ground—trees that were pleasing to the eye and good for food." (Genesis 2: 9). It is a green island with a fresh air and a blue sky mirrored on the ocean, and all the other goods that the island has; food, water, animals, fish...etc. "[there were]...acres of fruit trees. Flower and fruit grew together on the same tree and everywhere was the scent of ripeness and the booming of a million bees at pasture" (Golding 56).

Although this island was isolated and uninhabited island, it was the home for Golding's children. This island becomes the shelter for the young boys after their plane crash and offers for them everything they may need. It gives them food, water, and a safe place to live. Also, it was the perfect place for the boys to build and create their ideal microcosm world for themselves. A smaller civilized world similar to the one they left behind. "...The nearer acres of rock flowers fluttered and for half a minute the breeze blew cool on their faces. Ralph spread his arms. 'All ours.' They laughed and tumbled and shouted on the mountain" (Golding 40).

Unfortunately, the boys ruined the place that is supposed to be the reflection of their civilized real world. As a result, they destroy the beauty of the island and the perfect image

of their world. Ironically, the island that is the home and shelter for the boys, it is also the prison for the children where they lost their innocence and themselves. The island was isolated and inhabited before the boys' arrival, so that it was a place where innocence and freedom are not corrupted by adults' constraints. Similar to Garden of Eden where Adam and Eve live freely from any shame because they are innocents; "Adam and his wife were both naked, and they felt no shame" (Genesis 2:25).

As a result, the island is a symbol that represents the real world and how it is destroyed by humankind. At the beginning, Golding presents the island as heaven but when the boys land, everything starts to change. As expected from civilized English boys that they will run the island and their life on this island the way they were taught, but what really happened is completely the opposite. However, by looking at the real civilized world that the boys left behind, no one can wonder about what is happening on the island. Ironically, the boys just reflect the real world they came from that it is at war.

3.2 The Fire

William Golding in his novel *Lord of the flies* gives the notion of fire a great amount of attention and an important role to play through the whole events of this novel; it goes hand in hand with the boys from the moment their plane crashed on the island until the time they get rescued. Golding uses the fire to symbolize different aspects of how can one thing be an allegory of utopian and dystopian representation at the same time.

From the early start of this story, we can find the traits of fire present to fulfil its utopian role appropriately. When those young English schoolboys find themselves alone on a deserted island, the fire is their source of hope. They work to build a signal fire on top of the mountain in order to set a sign for any ship that might pass by them and see the

smoke coming out in order to rescue them; "There's another thing. We can help them find us. If a ship comes near the island they may not notice us. So we must make smoke on top of the mountain. We must make a fire"(Golding 38).

Through the process of making a signal fire that boys work on, the fire acts as the thing that unites the boys and makes them working together and helping each other. They are so happy when they are collecting wood and bring it to the top of the mountain to build this fire. In addition to that, fire is a source of protection and security for the boys since they use it to cook their food, light the place at night, and to warm themselves by it. Golding depicts the scene:

Smoke was rising here and there among the creepers that festooned the dead or dying trees. As they watched, a flash of fire appeared at the root of one wisp, and then the smoke thickened. Small flames stirred at the trunk of a tree and crawled away through leaves and brushwood, dividing and increasing. One patch touched a tree trunk and scrambled up like a bright squirrel. The smoke increased, sifted, rolled outwards. The squirrel leapt on the wings of the wind and clung to another standing tree, eating downwards. Beneath the dark canopy of leaves and smoke the fire laid hold on the forest and began to gnaw. Acres of black and yellow smoke rolled steadily toward the sea. At the sight of the flames and the irresistible course of the fire, the boys broke into shrill, excited cheering (60-61).

Through time passage and with the flow of events in this story, we can confirm that fire is more than just a fire. It is a symbol of salvation for the boys as well as their hope to return to their homes and civilization. "The fire is the most important thing on the island. How can we ever be rescued except by luck, if we don't keep a fire going? Is a fire too

much for us to make? ...Look at us! How many are we? And yet we can't keep a fire going to make smoke. Don't you understand? Can't you see we ought to—ought to die before we let the fire out?" (Golding 31).

Fire represents technology and civilization for the kids on this island. Their attempts to make the fire on all the time is an allegory for their attempts to make sure that they are linked tightly to their reality and their eager desire to protect their civilization. As long as the fire is on, their hope and desire of being rescued are on and they are civilized as they are supposed to be. "The fire's the most important thing. Without the fire we can't be rescued. I'd like to put on war-paint and be a savage. But we must keep the fire burning. The fire's the most important thing on the island, because, because---"He paused again and the silence became full of doubt and wonder. Piggy whispered urgently. 'Rescue'(Golding 142).

Despite the positive utopian role the fire plays at the beginning of the story and how it was so beneficial for the kids, no one can doubt the negative dystopian role that fire has acquired with the development of events. Beside the fact that fire is a source of hope in this story, it is also the source of destruction in the same story. Although it was the thing that united the kids it is in fact the thing that raises conflicts between them.

While Ralph insists on keeping the fire on daily and how important it is for them to be rescued, Jack, even though he volunteers with the other hunters to do this job, he does not really care and only focuses on hunting pigs. As a result, when a ship passes near the island, they do not notice the smoke because the signal fire turns to ashes and the boys lost their priceless chance of being rescued.

In addition, when the twins Samneric claim that they saw a beast when they returned from the top of the mountain, Jack calls his hunters to search for the beast and kill him. However, Ralph as being the leader challenges Jack in front of all the boys and turns the conversation on what is more important which is the fire. "Hasn't anyone got any sense? We've got to relight that fire. You never thought of that, Jack, did you? Or don't any of you want to be rescued?" (Golding 102). From that point and because of the fire, conflicts start between the boys.

Furthermore, the fire is a source of power in this story. After the conflicts between Ralph and Jack and his hunters, Jack steals the glasses of Piggy, the only tool that enables them to set a fire. As a result, the power shifts from Ralph's hands to Jack's and his group of hunters. Consequently, Ralph with the other boys lose their hope of being rescued and turn back safe to their homes.

Jack, as a person, has a strong desire to hunt and to be uncivilized person, Thus he does not care about anyone nor the signal fire, the hope of rescue. When he steals Piggy's glasses, he becomes more powerful; that is what makes him out of control. Unlike Ralph, who uses the fire to build a sign for the passing ships, Jack uses the fire to hunt and kill the beast. Also, he uses it to prepare a feast for the boys where they eat the meat of the pigs and dance, shout, and enjoy around the fire. In an attempt from him to lure the other boys to join him and turn them against Ralph so, that he will be more powerful and rules the island.

On top of that, at the end of the story, when Ralph and the other three boys with him Piggy and the twins Samneric decide to go to Jack and ask him to stop all of that and

to bring back Piggy's specs, he and his tribe detain Samneric, kill Piggy, and set the whole island on fire to hunt and kill Ralph. The author dramatizes the events:

The tears began to flow and sobs shook him. He gave himself up to them now for the first time on the island; great, shuddering spasms of grief that seemed to wrench his whole body. His voice rose under the black smoke before the burning wreckage of the island; and infected by that emotion, the other little boys began to shake and sob too. And in the middle of them, with filthy body, matted hair, and unwiped nose, Ralph wept for the end of innocence, the darkness of man's heart, and the fall through the air of the true, wise friend called Piggy (290).

In his novel *Lord of the flies*, Golding creates the fire as a symbol that denotes the real nature of mankind and how it can be the two faces of the same coin at the same time. Fire indicates hope and salvation, on the one hand, and destruction, on the other hand. The author represents civilization on his island by fire, and the more the children are sticking to it, the more they are sticking to civilization and their roots. He shows us that through Ralph, who insists on the importance of fire for their rescue. However, through the character of Jack, the one who does not care about fire, Golding puts civilization in the frame to declare how fragile it is and how easily it can fall apart.

Although, the fire that is made as a signal fire is the same fire that gets out of control and kills the boy with the birthmark. Also, it is the thing that destroys the island to kill Ralph. Ironically, this destructive fire and its smoke are what grasps the attention of the naval vessel and the boys to be rescued. As Mike Tyson says: "You control the fire and you can cook on it. You lose control over it and it will burn all around and will kill you" (qtd in Shah 2).

Golding comes across the dystopian connotation of the fire from the moment he starts presenting it as a utopian symbol of hope at the early beginning of this story: "Life became a race with the fire and the boys scattered through the upper forest. To keep a clean flag of flame flying on the mountain was the immediate end and no one looked further" (56).

3.3 The Loss of Innocence

Lord of the flies tries to send a moral message to the world and humans about their real nature and how it blends with its own production "civilization". Also, it portrays the way it acts and reacts with and without it. Formerly, we saw how Golding expresses his view about civilization and how fragile it is through the symbol of fire and its effects on the nature of human being. Yet, he also explores how evil the human nature is and how this evil instinct would drive and affects the human actions through his innocent characters, the young English schoolboys.

The protagonists are children and children are innocent. Ironically, when their plane crashed on the tropical island, they did not care about their terrifying situation and that they are lost in the middle of the nowhere. Instead, the only thing that attracts their attention is that they are alone without any adults' supervision and intervention on a place that is nothing less than a paradise. The first thing those children think about after their accident is how they would enjoy their time on this island with the absence of grownups "This is our island. It's a good island. Until the grownups come to fetch us we'll have fun" (32).

Beside the fact that those children want to enjoy their time and have much more fun on this island, Golding shows us their innocent side clearly, when they work on

managing their survival on their own. At first, when they face problems in selecting a leader among themselves to represent authority is a clear evidence that they are still innocent and they don't know what to do or how to do it. "He lifted the conch. "Seems to me we ought to have a chief to decide things." "A chief! A chief!" "I ought to be chief," said Jack with simple arrogance, "because I'm chapter chorister and head boy. I can sing C sharp" (28).

However, when they managed to select their leader Ralph and divide themselves to groups; one for hunting, one for building shelters, and one for making a signal fire; their innocence shines brightly when Jack, the hunters' leader, cannot kill the pig that was stuck on the forest. "Why didn't you—?" They knew very well why he hadn't: because of the enormity of the knife descending and cutting into living flesh; because of the unbearable blood. "I was going to," said Jack. He was ahead of them, and they could not see his face. "I was choosing a place. Next time—!" (Golding 41-42).

Apart from that, those children start losing their innocence through the process of managing their survival. the fact that they are children and they have to face such a traumatic situation and work on their survival by their own , oblige them to grow up quickly and to pass through things that suck their innocence and turn them to a more violent, barbarian, and uncivilized children.

There are many attitudes where Golding emphasizes the idea of losing innocence. Probably the most accurate one is when Jack skips his fear from blood and kills a pig for the first time. At that moment, Jack loses his innocence and starts to be a bloodthirsty child who just wants to hunt. Thus, he starts painting his face as if he is wearing a mask in an attempt from him to cover the scar that is on his soul. "The mask was a thing on its own, behind which Jack hid, liberated from shame and self-consciousness" (64). The latter does

not stop here because when Jack was corrupted he starts tempting other naive boys to follow him and to get out of their innocent cocoon. "Which is better -- to be a pack of painted Indians like you are, or to be sensible like Ralph is....Which is better -- to have laws and agree, or to hunt and kill?" (164).

Unfortunately, Jack succeeds in doing that and the other boys follow him to be so easily being tempted by the complete freedom to be savages "[They were] a semi-circle of little boys, their bodies streaked with colored clay, sharp sticks in their hands...." (182-183). As a result, those boys including Jack strip off their innocence and get owned by their evil instinct that drives them to do many horrific actions that can be only described as barbarian and animalistic actions. "But they'll be painted! You know how it is 'The others nodded. They understood only too well the liberation into savagery that the concealing paint brought" (172). The little boys turn from civilized English schoolboys to be savages with painted faces and sharp sticks, starving for hunting and killing if need be; they dance and shout in a savage way. "Kill the pig! Cut his throat! Kill the pig! Bash him in!" (104).

the boys' eagerness to hunt and their thirst to blood blind their eyes from what they really are the thing that's what makes them enjoy hunting and killing; "[The hunters' thoughts were] crowded with memories...of the knowledge... that they had outwitted a living thing, imposed their will upon it, taken away its life like a long satisfying drink" (63-4). However, they ascended to the level where they do not satisfy only by killing animals, they unfortunately start doing harm to the other boys who are still innocent, "we mustn't let anything happen to Piggy, must we?" (106).

Moreover, those little boys take the latter to the extreme when they kill Simon by mistake thinking that he is the beast. Yet, they do not feel any guilt or remorse for killing a

little boy. In addition, they killed another boy Piggy deliberately by throwing a rock on him from the top. "The rock struck Piggy a glancing blow from chin to knee; the conch exploded into a thousand white fragments and ceased to exist." "Piggy's arms and legs twitched a bit, like a pig's after it has been killed" (164-165).

Furthermore, the boys get to be more arrogant and violent at the end. Jack's savagery drives him to the point where he sets the whole island on fire just to fetch and kill Ralph who still owns his innocent essence. "Couldn't a fire outrun a galloping horse?" (180).

Golding started his story by a plane crash that left a scar on the island "All round him the long scar smashed into the jungle was a bath of heat" (7). Beside all the fascinating descriptions that Golding offers to describe his astonishing tropical island, he brings this scar to the spotlight and highlights its important significance in this story. For Golding this scar is symbolic and he uses it as an allusion to the scar that the island will leave on the souls of those outsider English schoolboys. It is easy for those boys to see and notice this scar as if they are looking at their own scars. The island is so beautiful, peaceful, and everything is perfect on it; however, the scar of the crushed plane destroys this beauty. As a result, the island in itself destroys the children's innocence.

The more those children pass time on this island, the more they lose their innocence. The fact that they are lost on an uninhabited island and the things they pass through to manage their survival is not that easy. They had to act, think, and behave like adults even though they are still children. This stimulates their inner evil instinct leading them to their downfall. For them "The world, that understandable and lawful world, was slipping away" (82).

Through the character of Simon, the author explores the notion of the beast that the children are afraid of. Simon's conversation with the head of the pig "lord of the flies" explains the raw point that Golding wants to shed light on. The beast tells Simon that "[F]ear can't hurt you any more than a dream. There aren't any beasts to be afraid of on this island...." (75) Because the only beasts on this island were the children. Their savagery, animalistic actions, and all the horrible deeds they do are derived from their evil nature. It is true that the island causes their loss of innocence but the evil does exist already within their souls." "You knew, didn't you? I'm part of you? Close, close, close! I'm the reason why it's no go? Why things are what they are?" (130).

Eventually, the whole time that those children pass on this island and all those events and actions that happen are only a journey for the children to know their real nature and gets closer to their souls. At the end, their eyes open and they see clearly, what really they are and that they lost their innocence. "Ralph wept for the end of innocence, the darkness of man's heart, and the fall through the air of the true, wise friend called Piggy" (184).

3.4 Civilization vs. Savagery

Golding has a belief that the human innate is evil by nature and this instinct will drive the world to its downfall if there were not a civilization. For him, civilization rules, orders; and principles are just tools to restrict the evil and the dark essence of the human nature and if they do not exist, humans will turn to their reality as savages. They will act and behave just like animals and barbarians, and their instinct will destroy the world. However, Golding's viewpoint towards the human nature and civilization is well expressed in his novel *Lord of the flies*. Through this novel, he explores how the dark human nature

and the evil instinct without civilization can destroy a perfect utopian world. He chooses children as his protagonists and he puts them on an isolated tropical island purposely to prove his point.

From the outset of the novel, Golding alludes to the negative effects of the evil instinct of humans on the world. At the beginning, he uses many symbols, objects, and characters to express the notion of civilization starting from the Conch, Fire, Piggy's specs, Ralph, Simon and many others. However, through those symbols and through the time passage and actions that the children experience on the island he also expresses the shift from civilization toward savagery smoothly as a result of the release of the evil side of humans.

As a start, Golding represents civilization in his novel at the beginning of the story. After the plane crash and when the boys gather each other, the first thing they do is that they hold a meeting to discuss their situation and to decide how they will manage their survival. This is the first trait of civilization that those English school boys express. However, the use of the conch by Ralph to produce the alarm for the boys to gather themselves and to call for a meeting emphasizes the latter notion.

But there was a stillness about Ralph as he sat that marked him out: there was his size, and attractive appearance; and most obscurely, yet most powerfully, there was the conch. The being that had blown that, had sat waiting for them on the platform with the delicate thing balanced on his knees, was set apart (22).

In addition to that, the boys use the conch to organize their meetings. They decided that who is allowed to speak is the one who is carrying the conch.

And another thing. We can't have everybody talking at once. We'll have to have 'Hands up' like at school. 'He held the conch before his face and glanced round the mouth. 'Then I'll give him the conch.' 'Conch?' 'That's what this thing is called. I'll give the conch to the next person to speak. He can hold it when he's speaking'" (33).

Apparently, the conch is also a symbol of authority and power for the children. Because when they gather for the meeting, that Ralph called for, the boys "gave him the same simple obedience that they had given to the men with megaphones" (18). They link the conch with authority and they act according to it. Thus, when they vote for a chief to lead them they choose Ralph. "Let him be chief with the shell thing" (22). Consequently, the conch plays the role of authority and power on that island and at every meeting the boys hold. The shell is present to represent civilization every time the boys follow the rules of waiting the conch to speak, and obey all the decisions that are taken during the presence of this conch.

Moreover, when the boys hold their first meeting, the first thing they discuss is that they have to appoint a chief from them to lead them. This step is clearly a civilized step because when they do so, they choose to elect a leader through voting so that the process will be fair and no one will argue. "This toy of voting was almost as pleasing as the conch. Jack started to protest but the clamor changed from the general wish for a chief to an election by acclaim of Ralph himself" (28).

Obviously, the whole idea that those boys after they get crushed on an isolated island at the middle of nowhere, and even though they are children alone without any grown ups' guidance, they managed to hold meetings and set orders and rules for themselves to organize their life on this island and to create their own society. It is a clear transfiguration

of civilization that is marked by those English boys. "We've got to have rules and obey them. After all, we're not savages. We're English, and the English are best at everything" (40).

Furthermore, the conch and holding meetings are not the only aspects of civilization in this story. Fire plays a great part in representing civilization; it is the concrete symbol that links the boys to civility. The more the fire is burning, the more they are civilized and the more their desire to be rescued and returned to their real civilized world does exist. However, beside the fire, Piggy's specs, the tool that the children use to set the fire, are also a reference to civilization. "His specs—use them as burning glasses!" (55). Although, those specs are the only way to make a fire that links the boys to civilization, they represent the sound of logic, technology, and intellectuality that humanity has. Since Piggy is the one who wears those glasses, he is the logic voice in this story. "But Piggy, for all his ludicrous body, had brains. Ralph was a specialist in thought now, and could recognize thought in another" (78). Also, he is the right arm for Ralph with whom he decides and cares about the important things such as making a signal fire. "There was no Piggy to talk sense. There was no solemn assembly for debate nor dignity of the conch" (282).

Piggy and his specs are the rationale and intellectual sound that speaks and thinks in this story. Every time Piggy starts thinking, Golding mentions the specs as a reference to civilization. "Piggy rubbed his glasses slowly and thought. When he understood how far Ralph had gone toward accepting him he flushed pinkly with pride" (201). In addition to Piggy and his specs, Golding uses the characters of Ralph and Simon to explore civilization throughout the novel. Ralph is the one who fights for order and rules to organize their newly created society, and he is the one who cares most about the signal fire and their rescue. Yet,

Simon is the one who represents the good side of the human nature. His character is somehow prophetic and pure, this enables him to know firstly the truth and the fact that there is no beast, but it is part of the children.

Although the novel portrays civilization and the good connotations of the human desire towards civility, orders, and goodness in his novel, this exploration does not last for so long. Through the events, Golding presents the quick shift of the human innate from goodness and the good innocent instinct that desires civilization to a darker evil instinct that is thirsty for savagery. Golding's innocent children and their small perfect society head to their destruction forcibly and unintentionally because of their evil nature that drives them.

Ironically, the English boys are coming from a civilized world that is at a destructive war. They are made to escape to a safer place, but unfortunately, they are attacked and stranded on this deserted island. Soon afterwards, those boys, even though they tried to create a well-organized civilized society for themselves, they start reflecting the reality of their world and mirroring the same image of what is happening outside. From the beginning and during the first meeting when the boys voted for Ralph to be their leader, Jack starts protesting and arguing the decision. "Jack started to protest but the clamor changed from the general wish for a chief to an election by acclaim of Ralph himself" (28).

Additionally, Jack does not stop at this level but he takes the conflict between him and Ralph on leadership to the extreme. He assumes his power over his hunters' tribe and asks for the complete obedience from the other boys to glorify him and satisfy his pride that he is powerful. "Jack's face swam near him. "And you shut up! Who are you, anyway? Sitting there telling people what to do. You can't hunt, you can't sing—" "I'm chief. I was

chosen." "Why should choosing make any difference? Just giving orders that don't make any sense—" (238-241)

The breakup of Jack from the group of Ralph is the crucial point that paved the way for the evil instinct to drive the boys toward savagery. By Jack breaking up from the group, he breaks with him the rules that protect the society. "The rules!" shouted Ralph, "you're breaking the rules!" "Who cares?" Ralph summoned his wits. "Because the rules are the only thing we've got!" But Jack was shouting against him. "Bollocks to the rules! We're strong - we hunt! If there's a beast, we'll hunt it down! We'll close in and beat and beat and beat-" . Jack sell himself to the dark and he pulls with him the other boys to lose their innocence. "[There was] something dark...fumbling along....The creature was a party of boys, marching approximately in...Two parallel lines...." (18).

Except for Ralph, Piggy and Simon; the boys turn to savages doing horrible deeds. They painted their faces and sharpened their sticks. Then, they go for hunting and killing the pigs. "For hunting. Like in the war. You know--dazzle paint. Like things trying to look like something else"--"Like moths on a tree trunk" (111). Meanwhile, they sang a savage song "Kill the pig! Cut his throat! Kill the pig! Bash him in!" (104). Also, they start making feasts where they dance a barbaric dances around the fire as a celebration for what they hunt. "He [Jack] began to dance and his laughter became a bloodthirsty snarling"; "There were no words, and no movements but the tearing of teeth and claws." (Golding 58-9).

In addition to that, they start giving the beast the preys they hunt. "This head is for the beast. It's a gift" (Golding 124). However, beside their bloody desire to hunt and kill animals, they start killing the innocent boys. They killed Simon who interrupted their feast to warn them that there is no beast on this island and the only beast that exists is the one

that is inside them. "[S]urrounded by a fringe of inquisitive bright creatures, itself a silver shape beneath the steadfast constellations, Simon's dead body moved out toward the open sea" (140).

Furthermore, Jack and his fellows steal Piggy's specs even though he cannot see without them. "Ralph made a step forward and Jack smacked Piggy's head. Piggy's glasses flew off and tinkled on the rocks. Piggy cried out in terror: 'My specs!' "(71). They do not care about Piggy because the only thing they do care about is power and power rests in piggy's glasses the tool they use to set the fire.

On top of the fact that they do not feel any guilt toward the murder they had on Simon, when Ralph and Piggy go to the hunters and ask Jack to bring back the specs of Piggy, Roger kills Piggy by throwing a rock on him.

The rock struck Piggy a glancing blow from chin to knee: the conch exploded into a thousand white fragments and ceased to exist. Piggy, saying nothing, with no time for even a grunt, traveled through the air sideways from the rock, turning over as he went. The rock bounded twice and was lost in the forest. Piggy fell forty feet and landed on his back across the square red rock in the sea. His head opened and stuff came out and turned red. Piggy's arms and legs twitched a bit, like a pig's after it had been killed (141).

Additional to the two murders Jack and his hunters committed on Simon and Piggy, Jack's desire to kill does not subside. He looks for Ralph after his escape to kill him, but when he cannot catch him, Jack sets the island on fire to smoke him up and then kill him.

The tears began to flow and sobs shook him. He gave himself up to them now for the first time on the island; great, shuddering spasms of grief that seemed to wrench his whole body. His voice rose under the black smoke before the burning wreckage of the island; and infected by that emotion, the other little boys began to shake and sob too. And in the middle of them, with filthy body, matted hair, and unwiped nose, Ralph wept for the end of innocence, the darkness of man's heart, and the fall through the air of the true, wise friend called Piggy (248).

In spite of the clear declaration of Golding toward the human nature and its sinful instinct that drives the world to its destruction, Golding expresses his viewpoint gradually in this novel starting by the good, pure counterpart human nature. At first, Golding presents his children as innocent and civilized children. He also shows different aspects of civilization within those children, their desire to build an organized society where there are rules, orders, respect, and goodness. However, Golding was smart enough to progress smoothly from civilization and the pure essence of his children to the raw point he wants to prove, which is savagery and the dark essence of humans.

Golding creates various events that are important turning points from civility to savagery. Starting from the moment that Jack kills the pig for the first time in his life where he strips of his innocence and his evil desire haunted him to the moment when Ralph weeps for the loss of innocence. Golding demonstrates the shift to savagery through the same symbols that he uses to demonstrate civilization such as the fire, the conch, the specs, Ralph, and Jack. While the burning fire symbolizes the link to civilization, its transformation to ashes is the end of this link. The rules and orders that are settled in the presence of the conch, which is the source of power, vanish with the shattered of this conch.

The specs that are used as a tool to light the hope of rescue and the signal fire are also used as a tool to burn the island. On top of that, Ralph the one who represents civilization in this story is overthrown by his counterpart Jack who represents savagery.

Conclusion

Lord of the flies is an allegorical novel that Golding uses to send a moral message to the world. In this novel, Golding builds at first a utopian world where everything is perfect and goes the way it is supposed to go and suddenly the utopia turns to dystopia. Golding does so to demonstrate the conflict between the desire of humans for civilization and being civilized setting rules and orders and obey them for the benefit of the common good. Their evil and dark instinct that overwhelms the Personal interest at the expense of the public interest leads to the destruction and the downfall of society.

The novel *Lord of the flies* expresses the fact that there is no absolute utopia and it is impossible to reach perfection due to the evil nature of human being. He bridges the gap between utopia and dystopia through presenting the two sides the positive and negative one of the same coin, the human desire, to prove his point of view toward the human nature and its innate evil.

General Conclusion

The General conclusion

William Golding is one of the pioneer writers of the twentieth century who excelled at portraying and reflecting the reality of the world in a perfect literary template. Golding the person used to believe in the perfectibility of social man and he used to have an idealistic view towards society and people. However, after the war and the hard times he witnessed, he got affected deeply and his way of thinking changed. At that point, Golding the writer was born and he started his journey through the literary world by his first successful book *Lord of the Flies*, a book that grew out of his experiences in World War II.

Lord of the flies is one of the most remarkable novels and Golding's noble prize masterpiece that was published in 1954. Golding by his book tried to tell a story in which the characters and events are symbols that stand for ideas about human life and the main idea of that book is that everyone has evil in his heart. *Lord of the flies* is a moral allegory about how goodness almost always fails to withstand evil.

The novel is about a group of British schoolboys who are taken far from war and who are shot down by enemies and stranded on a deserted island. At first, it is all good and everything is all right. The island is perfect, full of food and fresh water, and the boys build shelters and light a signal fire in the hopes that they will be seen and rescued. Then the things start to go wrong. They start fighting and some of them become overwhelmed with blood and hunting. Other boys are killed for no reason and the rest they set fire on the whole island just to kill another. They would have succeeded, but a military ship arrives and they were all rescued.

Through his allegorical novel, the author tries to send a moral message about the human nature and the evil essence of people. Golding believes that human beings are evil

by nature and their innate is dark; as a result, civilization, rules, and orders are just walls that are put to prevent this evil and darkness from destroying the world. Moreover, he as a writer worked on releasing his views towards humanity and the human nature through his literary work especially his novel *Lord of the flies*.

Through *lord of the flies*, Golding explores and explains his main ideas and viewpoints towards the imperfection of human beings through a very intelligent way that squeezes the minds. Golding uses *lord of the flies* to bridge the gap between perfection and imperfection, goodness and evil, order and disorder, and simply bridged the gap between utopia and dystopia. He did so through presenting his novel as a utopian one at the beginning and then he had passed his story smoothly to dystopia through the utopia he had presented at first.

As a result; our thesis works on proving that this novel *Lord of the flies* is a dystopian novel not a utopian one even though it contains the elements of the utopia. Through providing a clear understanding and a historical background about the dystopia as well as the utopia and through analyzing the utopian elements that Golding explores throughout the novel. The thesis answers the previously stated research question and proves that *Lord of the flies* is a dystopian novel not a utopian novel.

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سيد الذباب" هي قصة رمزية متعددة الطبقات و التي تمثل جوانب مختلفة التاريخية ،السياسية ،الدينية ،النفسية وحتى الأخلاقية لإرسال " رسائل إلى العالم عن الحقيقة والواقع. هي رواية نقدية تدرس طبيعة البشر في لهجة متشائمة. تركز هذه الأطروحة على الجانب الأخلاقي الذي تناوله غولدنغ في الرواية وكيف عبر عن وجهات نظره حول طبيعة البشر من خلال روايته حيث أنه عايش الحرب التي أثرت على كتاباته وأفكاره. ومنه فإن هذه الأطروحة تركز على مفاهيم اليوتوبيا والديستوبيا وكيف طبقهم وليام جولد ينج في روايته. كما تهدف أيضا الى التحقيق في الديستوبيا ومعالمها لإثبات أن رواية "سيد الذباب" هي رواية ديستوبية وليست رواية يوتوبية. ومع ذلك، من خلال تطبيق نظرية التفكيك وتحليل العناصر الفاضلة التي استكشفها غولدنغ، فقد ثبت أن وليام جولد ينج استخدم عناصر اليوتوبيا ليصل إلى الديستوبيا. وسد الفجوة بين الإثنين ومنه رسم معالم أرضه الفاسدة