

**KASDI MERBAH UNIVERSITY-OUARGLA-**

**Faculty of Letters and Languages**

**Department of Letters and English Language**



**Dissertation**

**Academic Master**

**Domain:** Letters and Foreign Languages

**Specialty:** Anglo-Saxon Literature

**Submitted by:** Mr. Abderrezzak BOUKHLALA & Mr. Abderrezzak TEMMAR

**Title:**

**The Use of Symbolism in William  
Golding's *Lord of the Flies***

**Publicly defended**

**On: 22/05/2016**

**Before the jury**

**President: Ms. Fouzia BAHRI..... KMU-Ouargla**

**Supervisor: Ms. Halima BENZOUKH..... KMU-Ouargla**

**Examiner: Mrs. Hind HANAFLI..... KMU-Ouargla**

**Academic year: 2015/2016**

*I dedicate this work to my parents,*

*To my family,*

*To my special friends with whom I spent the best moments,*

*And to all my teachers who provided me with knowledge and guidance.*

**Boukhla.**

To my father may his soul rest in peace,

To my mother may Allah reward her,

And to anyone who respects and loves me.

Temmar

## *Acknowledgments*

*We would like to express our gratitude to our supervisor, Ms. Halima Benzoukh for her  
Patience and for her guidance.*

*Warm thanks also go to everyone who has helped us to make this work possible.*

*Finally, we would like to thank our colleagues and all those who have been there for us.*

## **Abstract**

This study is an attempt to analyse the use of symbolism in William Golding's *Lord of the Flies*. It aims at shedding light on the motives behind the use of such a figure of speech (symbolism) in this novel. This work is divided into three chapters. The first chapter defines the notion of aestheticism in general, presents a general survey of figurative language and tackles some of the main theories of symbolism attributed to some scholars such as Whitehead, Langer, Freud, Frye and Saussure. Ferdinand De Saussure's Theory is the one which is applied in this work. The second chapter is a critical review of Golding's literature, namely some views on *Lord of the Flies*. The third chapter deals with the illustrations and the analysis of symbolism in the novel. Golding overuses symbols in the novel in order to dress his language up to give it an artistic beauty and aesthetic taste and this allows him to implicitly express his views on human nature. All in all, this inquiry shows that this linguistic device has a specific function in enriching the language of any literary work.

**Key words:** symbolism, figurative language, semiotics, signifier, signified, sign.

## Table of Contents

<b>Dedication.....</b>	<b>I</b>
<b>Acknowledgements.....</b>	<b>III</b>
<b>Abstract.....</b>	<b>IV</b>
<b>Table of Contents.....</b>	<b>V</b>
<b>General Introduction.....</b>	<b>1</b>

### Chapter One

#### Symbolism: Prominent Theories

Introduction .....	6
1.1 Aestheticism .....	6
1.2 Figures of Speech .....	7
1.2.1 Metaphor.....	7
1.2.2 Simile .....	8
1.2.3 Metonymy.....	9
1.2.4 Irony .....	10
1.2.5 Oxymoron.....	10
1.2.6 Personification.....	11
1.3 Symbolism: A General Definition .....	11
1.4 Symbolism: A General Survey .....	12
1.4.1 White Head's Theory .....	12
1.4.2 Langer's Theory.....	13
1.4.3 De Saussure's Theory.....	14
1.4.4 Freud's Theory.....	14
1.4.5 Frye's Theory .....	15
Conclusion .....	16

## Chapter Two

### William Golding's *Lord of the Flies*: A Critical Review

Introduction .....	18
2.1 The Modern British Novel .....	18
2.2 William Golding the Novelist.....	19
2.3 <i>Lord of the Flies</i> : An Overview .....	19
2.3.1 The Plot .....	20
2.3.2 Themes .....	21
2.3.3 Characterisation .....	23
2.3.4 The Style of <i>Lord of the Flies</i> .....	24
Conclusion .....	26

## Chapter Three

### Investigation of the Use of Symbolism in Golding's *Lord of the Flies*

Introduction .....	28
3.1 Symbolism in Settings .....	28
3.1.1 The Island .....	28
3.1.2 The Forest .....	30
3.1.3 The Mountain .....	31
3.2 Symbolism in Characters .....	31
3.2.1 Ralph .....	31
3.2.2 Jack .....	33
3.2.3 Piggy .....	33
3.2.4 Simon .....	34
3.2.5 Roger .....	35
3.2.6 The Beast .....	35
3.3 Symbolism in Objects .....	36
3.3.1 The Conch .....	36
3.3.2 Fire .....	38
3.3.3 Piggy's Glasses .....	38

3.4. Symbolism in Colours.....	39
3.4.1 Green .....	39
3.4.2 Pink .....	40
3.4.3 Red .....	41
Conclusion .....	42
<b>General Conclusion</b> .....	<b>43</b>
<b>Bibliography</b> .....	<b>46</b>
<b>Résumé</b> .....	<b>50</b>
<b>ملخص</b> .....	<b>51</b>



# **General Introduction**

## General Introduction

Modernism is a literary movement that emerged in the last quarter of the 19<sup>th</sup> century in France and later in Great Britain and Germany (Drabble, 2000). The term 'modernism' is used to identify features in the subjects of forms, concepts, and styles of literature, and the other arts (Patil, 2011). It is a conscious movement; it has philosophical, aesthetic and literary dimensions (ibid.). The modern period is known chiefly for its rejection to the Victorian culture and aesthetics (Baldick, 2001). The modern writers reacted against the conventions of realism; they saw themselves as an avant-garde (ibid.). Hence they adopted complex and difficult new forms and styles (ibid.). This movement can be studied on different views as an intellectual investigation, questioning any fixed relation between man and his social and material environment (Patil, 2011). Modernist authors sought to break away from tradition and conventions through experimentation with new forms, devices and styles such as stream of consciousness, juxtaposition, irony and satire (ibid.). They incorporated the new psychoanalytic theories of Freud into their works and paid-attention to language (ibid.). Their works reflected the pervasive sense of loss and despair in the wake of Great War (ibid.). Thus, they emphasized on historical discontinuity and alienation of humanity (ibid.). The destruction of the War had shaken faith in the continuity of Western civilization and raised doubts about the adequacy of traditional literary modes to represent the harsh realities of the post-war world (ibid.). In literature, the movement is associated with works of T.S Eliot, James Joyce, Ezra Pound, Virginia Woolf, and Gertrude Stein (ibid.).

William Golding is considered as one of the contemporary novelists (Bradbury, 1987). He is one of the most outstanding literary figures in the modern period. His very first novel is *Lord of the Flies* which is argued that it is a mere depiction of human nature and the status of society through the eyes of one person, who has experienced the horrible acts humans are

capable of (Meuronen, 2013). It has been thoroughly argued that Golding was affected by his own experiences in the war and this is shown in the novel (ibid.).

*Lord of the Flies* is a novel that has interested generations of readers and it has been the subject of many studies. The stylistic analysis of any literary work requires the examination of the work's content, organization, vocabulary, syntax, morphology, phonology and topography (Crystal and Davy, 1969). Golding in *Lord of the Flies* has used many literary devices such as imagery, metaphor and simile. However, the most frequently stylistic device that is used in the novel is symbolism. The latter is a kind of figures of speech that means anything that stands or represents something else beyond it, usually a concept conventionally associated with it (Baldick, 2001). Symbols are dealt within different domains of human's life (Fadaee, 2011). It forms the basis of literature and has a direct relation with poetry (ibid.). *Lord of the Flies* has been the center of academic works on many occasions. This study focuses on the use of symbols in the novel where we attempt to shed light on the motives behind the use of such a literary technique, by applying Saussure's theory of semiotics which is the study of signs, symbols and their meanings.

The major objective behind this study is to draw the attention to the importance of stylistics in achieving the real meaning of any literary text. Also, it is to help readers appreciate the literary text through its stylistic analysis and through the use of symbolism that simplifies the understanding of the literary text to the readers. *Lord of the Flies* is a worthy symbolic novel, in which symbolism invades all its components and the author appears to have motives behind the use of such a technique. The present study attempts to answer two main questions:

- 1- Why does William Golding overuse symbols in his novel *Lord of the Flies*?
- 2- What are the different interpretations do symbols stand for in the novel?

In order to answer the above-stated questions, the two researchers formulate the following hypotheses:

- 1- Golding's motive behind the use of symbols is to dress his language up in order to give it an aesthetic taste.
- 2- The author uses symbols to indirectly express his own views on human nature.
- 3- The writer uses symbols in order to emphasize his themes.

The present study aims at describing certain patterns of language use. Thus, in order to successfully complete the study and to answer the above mentioned questions, the method that we intend to follow throughout this study would be descriptive and analytic. This study is divided into three chapters. The first chapter defines the notion of aestheticism in general, presents the most common figures of speech and provides some of the main theories of symbolism. The second chapter is a critical review on the corpus under study. The third chapter is the practical part; this chapter is an investigation on the reasons behind using symbols in the novel. To conclude, the present study tries to find out answers to our research questions and to focus on Golding's motives behind the use of symbolism in his novel *Lord of the Flies*.

# **Chapter One**

## **Symbolism: Prominent Theories**

## Chapter One

### Symbolism: Prominent Theories

#### Introduction

Symbolism is regarded as the most used literary device in literature. It helps Writers in conveying their messages indirectly in order to avoid problems that may come across them; thus, they use animals, objects and characters as symbols (Salah and Amraoui, 2009). There are many critics who have dealt with symbolism and its uses, these views differ from one critic to another which generated different literary theories that help readers to pick up the symbols easily in any literary work. This chapter sheds light on aestheticism as a literary term and examines some literary devices which are frequently used by writers, gives a general definition of symbolism and attempts to tackle its main theories.

#### 1.1 Aestheticism

Aestheticism is a term given to the English literary and artistic movement emerged in the nineteenth century (Childs and Fowler, 2006). Baldick (2001) states that:

*The term 'aestheticism' is often used synonymously with aesthetic movement which is a literary and artistic tendency of the late nineteenth century which is considered as a phase of romanticism as a reaction against philistine bourgeois values of practical efficiency and morality. Aestheticism found theoretical support in the aesthetics of Immanuel Kant and other German philosophers who separated the sense of beauty from practical interests. (Baldick, 2001: 3).*

Aestheticism is concerned with the writers' use of figurative language and literary deviation. The latter is the process of inventing and modifying some lexical, grammatical or structural elements for immediate use, in order to suit specific state; for instance, when the writer exceeds the ordinary language used by ordinary people, or borrows new words and expressions that are not usual in ordinary language (Fadaee, 2011). The term 'aestheticism' has come to signify something which is related to the criticism of the beautiful or to the theory of taste; an aesthete is one who is dedicated to the beauty in art, music and literature (Cuddon, 2013).

## **1.2 Figures of Speech**

Figures of speech are imaginative tools in both literature and ordinary communication used for explaining speech beyond its usage (Fadaee, 2011). The language that uses figures of speech is called figurative language (ibid.). The latter has some specific features which make it different from non-figurative language (ibid.). For example metaphor and simile usually include exaggeration in their comparison (Cuddon, 2013).

*Example:* 1- FL: John is a lion (A metaphor).

2- Non FL: That animal is a lion (An ordinary sentence).

In rhetorical theory, there are different figures of speech (Chapman, 1973). Metaphor is usually used as general term that includes these kinds of figures such as symbolism, simile, metonymy, irony, oxymoron and personification (Hatch and Brown, 1995).

### **1.2.1 Metaphor**

The term 'metaphor' comes from the Greek word 'metaphora', which means 'to carry' something from one place to another (Hussain, 2014). Metaphor is the most important and widespread figure of speech in which one thing, idea or action is referred to by a word or expression normally denoting another thing, idea or action so as to suggest some common

quality shared by the two. In metaphor, this resemblance is assumed as an imaginary identity rather than directly stated as comparison (Baldick, 2001).

Hence, one may get confused between metaphor and simile, unlike simile the comparison in metaphor is implicit, the words 'like' and 'as' are deleted (Comac and Earle, 1985). Aristotle defined metaphor as a "shift carrying over a word from its normal use to a new one" (Richards, 1965: 89).

Shaw (1972) defines metaphor as: "A figure of speech in which a word or phrase is applied to a person, idea or object. A metaphor is an implied analogy which imaginatively identifies one thing with another" (Quoted in Fadaee, 2011: 21). Newmark (1988) states that:

*The major purpose of metaphor is to describe an entity, an event or a quality more comprehensively and concisely and is a more complex way than is possible by using literal language.* (Quoted in Hussain, 2014: 1).

Metaphor is more imaginative and artistic than simile as it makes language more powerful and takes readers towards emotional thoughts (Fadaee, 2011).

### **1.2.2 Simile**

The term 'simile' is derived from the Latin word 'simile' which means resemblance and likeness; simile is the comparison of two objects with some similarities (Hussain, 2014). The main purpose of simile is to improve the effect and beauty of the text (ibid.). Simile is an explicit comparison that plays a big role in understanding the literary text (Leech, 1969).

According to Aristotle, simile is a metaphor, differing from it only in the way it is put. Besides, it does not say outright that 'that' is 'that', and therefore the reader is less interested in the idea (Quoted in Roberts, 2010: 173). Simile is a figure of speech in which one thing is compared to another (Cuddon, 2013).



*Example:* John is courageous as a lion.

This figure of speech can be recognized either by the use of the word ‘like’ or ‘as’ (ibid.). Simile consists of four elements, the topic, the vehicle, the simile marker and the ground (Mahcen, 2013).

According to Fromilhague (1995) simile has various functions. First, they serve to communicate concisely and efficiently. They are one of the set of linguistic devices which extends the linguistic resources available. Secondly, they can function as cognitive tools for thought in that they enable the reader to think of the world in novel alternative ways. In discourse, they can also fulfill more specific functions depending on the textual genre in which they occur. In scientific texts, comparison and analogical reasoning play an important role.

Simile also differs from analogy, intended in its narrower sense, as the former involves four. Unlike metaphors, similes require individuation of both source and target concepts, and an evaluation of what they have in common, but unlike literal comparisons, they are figurative, comparing things normally felt to incomparable, typically using vivid or startling images to suggest unexpected connection between source and target (Hussain, 2014). Similes have different types and classifications (ibid.). While metaphor typically transfers the meaning of an expression, simile rather proposes transference, explaining it by means of terms such as ‘like’ or ‘as’ (Hawkes, 1989).

### **1.2.3 Metonymy**

The term ‘metonymy’ comes from the Greek language which means ‘name change’ (Cuddon, 2013). Metonymy is a figure of speech which substitutes the name of one thing with the name of something else closely associated with it (ibid.).

*Examples:* ‘The bottle’ for alcoholic drink; ‘the crown’ for the monarchy.

The main difference between metaphor and metonymy is that metaphor is based on similarity, whereas metonymy is on contiguity. Since contiguity is not necessary to be involved in some certain relationships, as long as the two elements share some connections, one can be perceived as the other's metonymy (Jakobson, 1985).

#### **1.2.4 Irony**

Irony is a figure of speech used for conveying meanings different and usually opposite to the literal meaning (Childs and Fowler, 2006). In other words, irony is a contradiction between what is expected and what actually occurs. There are different kinds of irony though the most prominent categories are verbal and situational (ibid.). Verbal irony is the use of words to mean something different from what a person actually say (Cuddon, 2013). The second kind of irony is situational irony which is when the outcome of action is different and contrary from what was expected (ibid.).

*Example:* When someone buys a gun to protect himself, but the same gun is used by another to shoot him, one would expect that the gun would keep him safe, but it has actually caused him harm.

Situational irony occurs when there is something that leads a person to think that a particular event or situation is unlikely to happen.

#### **1.2.5 Oxymoron**

Oxymoron is a figure of speech in which contradictory terms or verbal units are combined together to achieve a special effect (Cuddon, 2013). An example of oxymoron is found in Shakespeare's *Romeo and Juliet*:

*"Here's much to do with hate, but more with love*

*Why then, O brawling love! O loving hate!*

*O anything! Of nothing, first create!*

*O heavy lightness! Serious vanity!*

*Mis-shapen chaos of well-seeming forms!”* (Quoted by Cuddon, 2013: 627).

### **1.2.6 Personification**

Personification is a category of figurative language, in which animals, abstract ideas and inanimate things are given human qualities (Baldick, 2001). It appears to be very frequent in all literatures, especially in poetry (Cuddon, 2013). It helps the writer to create an exciting picture in the reader's mind.

*Example:* The wind whispered through the trees. The speaker here gives the wind a human quality which is whispering.

### **1.3 Symbolism: A General Definition**

The word ‘symbol’ is derived from the Greek verb ‘symballein’ which means ‘to throw together’ (Cuddon, 2013). It is the use of a concrete object to represent an abstract idea (ibid.). A symbol means anything that stands or represents something else beyond it, usually a concept conventionally associated with it (Baldick, 2001). It is an evocative kind of image that is a word or phrase referring to a concrete object, scene, or action (ibid.). The online Encyclopedia Britannica (2016) defines symbol as “a communication element intended to simplify, represent or stand for a complex of person, object, group or idea” and as a kind of figure of speech that is used to add beauty to the text and its figurative meaning in addition to its literal meaning (ibid.).

Perrine (1974) also regards symbol in literature as something that in addition to its literal meaning has a deep meaning. According to Perrine, a literary symbol can be an object, character, action or situation that has a literal meaning in the story, but gives other deep meanings (Perrine, 1927).

From early years, people used symbols for expressing their feelings, ideas, and thoughts (Fadaee, 2011). Symbolism school was founded in France in 1880 as a reaction to realism and

naturalism, by three great poets, Stephan Mallarme, Poul Verlaine and Arthur Rimbaud, who used symbols for expressing their thoughts (ibid.).

Symbols deal with different domains of human's life (Fadaee, 2011). They form the basis of literature and have a direct relation with poetry (ibid.). Symbols are used more in epic, allegorical and gnostic poems (ibid.). A symbol can have more than one meaning (Fadaee, 2011).

### **1.3.1 Symbolism: General Survey**

Many theorists and such as North Whitehead, Susanne Langer, Ferdinand de Saussure, Sigmund Freud and Northrop Frye have contributed in understanding symbolism, by providing their own theories, and ideas, what makes it impossible to set one standard definition of symbolism.

#### **1.3.1.1 Whitehead's Theory**

Alfred North Whitehead (1861-1947) is a British mathematician and philosopher, who deals and discusses various subjects, but symbolism, was his most significant subject (Whitehead, 1985). According to Whitehead, the thoughts and imaginations are dominated by symbolism. For him, symbolism is connected with the men's experience in life (ibid.). Whitehead asserts that the words are symbols and the ideas, images and emotions constitute their meanings in the mind of the reader (ibid.).

Whitehead (1985) states that some constituents of the human mind's experience elicit emotions, thoughts and consciousness, respecting other constituents, the former set of constituents are symbols, and the latter constituents give 'meaning' to the symbols. He adds that in contrast to direct language that is infallible, symbolism is very fallible; that is to say, direct knowledge is infallible because it is true and right without any doubt while symbolism is fallible because what we know is not always true, because it depends on our interpretations that may be

right or wrong. In other words, direct knowledge is aware of mistakes, but symbolism is exposed to mistakes.

### **1.3.1.2 Langer's Theory**

Susanne Katherina Langer (1895-1985) is an American philosopher who was influenced by Alfred North Whitehead; she participated in making most of the symbol's notion (Langer, 1990).

Langer (1990) states that symbolisation is a basic process of the man's mind and the important act of thought. She also maintains that the function of making symbols is one of the main actions of man like eating moving or looking (Langer, 1990).

In her definition of symbol, Langer (1990) claims that it is any device with which we are making an abstraction; she relates the function of abstraction to her definition. For her, abstraction is spontaneous and the normal understanding of form per se through its exemplification in informed perception (ibid.). Also, Langer (1990) regards abstraction as the process of forming an idea of an object making it a more common term by ignoring its details (ibid.).

Symbolism is any articulate form that its deep structure depends on our perception and interpretation (ibid.). In Langer's conception, an aesthetic symbol is an abstraction device that is meant to give us knowledge of feeling (ibid.). Langer (1990) asserts that we understand a symbol when we conceive the idea it presents and the generic term that covers both signal and symbols is the sign (ibid.).

Langer (1990) explains the difference between symbol and sign. She makes a distinction between them in saying that symbol and sign are not the same thing, we often use signs just like all intelligent animals do. Also, symbols allow us to do things that make us humans and to create ideas and imagery that are not related to the real world directly (Eschholz, 2000).

Langer asserts that a symbol of something does not announce the presence of the meaning of something, but brings this thing to mind (ibid.). Langer claims that there is a difference between a symbol and a sign (ibid.). She asserts that even intelligent animals can use signs, but not symbols. She states that symbols make the reader able to think, imagine, plan and communicate (ibid.). She adds that, a symbol makes the reader think about the thing symbolized whereas a sign makes him/her think about the thing signified (Eschholz, 2000).

### **1.3.1.3 De Saussure's Theory**

The Swiss linguist Ferdinand De Saussure emerged the study of 'semiotics', which is the study of signs, symbol and their meanings (De Saussure, 1990). Saussure in *Course in General Linguistics* describes semiotics as the bridge between 'signified' which is an object and 'signifier' which is the linguistic representation of the signified. De Saussure (1990) asserts that the term 'symbol' has been used to designate the 'signifier'. The latter is something that we can see hear, touch, smell or taste, it is the physical form of the sign (ibid.).

According to De Saussure (1990), the key concepts of semiotics, signified, signifier and object, help learners and researchers in studying and understanding symbols. The 'signified' is the abstract concept in mind, represented by the 'signifier', and the result between this association of 'signified' and 'signifier' is the 'sign' (ibid.).

### **1.3.1.4 Freud's Theory**

Freud gives two main theories of symbolism; the FN (Freudian Narrow Position) and FB (Freudian Borrowed Position). Petocz (2004) states that:

*The first, which may be referred to as the 'Freudian Narrow' position, restricts the use of the term "symbol" to a special technical sense, in which symbols are the*

*elements of unconscious, universal, phylogenetically inherited code.* (Petocz, 2004: 24)

The above quote shows that in FN position the use of the term 'symbol' holds related meanings that may be understood or interpreted by people with the same cultural background; it is universal and sometimes it is inherited from previous generations (ibid.). Petocz (2004) states that:

*The second may be referred to as 'Freudian Broad' (FB) position, is a much less restricted view, in which the term "symbol" usually refers to any unconsciously produced defensive substitute, while nevertheless retaining certain specifiable conscious, non-defensive production.* (Petocz, 2004: 24)

From the above stated quote, in the FB position the term 'symbol' is limited to a contextual use, or to a given literary work. This symbol can differ from one context to another (ibid.).

### **1.3.1.5 Frye's Theory**

In his definition of a symbol, Frye (2000) claims that the word 'symbol' means any unit of any literary structure, that can be isolated for critical attention. For Frye, the final direction is outward whether in descriptive or assertive writing (ibid.). In other words, what a speaker says or what a writer writes does not represent the meaning of what is said or what is written, but it goes beyond the speech to something that is outside the speech per se (ibid.).

Frye in his *Anatomy of Criticism* claims that when readers read, they find their attention moving in two directions at the same time; the first direction is external, in which they go outside their reading, from the authors to what they mean, and the second direction is internal, in which they try to appreciate the meaning from the word itself; in both cases they deal with

symbols. Frye (2000) claims that both types of understanding take place simultaneously in all readings, but verbal structure may be classified according to whether the final direction of meaning is outward or inward (ibid.).

## **Conclusion**

This chapter showed that symbolism is a literary device that authors use to convey their messages indirectly. Symbolism has been the focus of many scholars who have their own views and theories. Understanding those theories helps readers in picking up symbols in any literary text.



# Chapter Two

**William Golding's *Lord of the Flies*: A Critical  
Review**

## Chapter Two

### William Golding's *Lord of the Flies*: A Critical Review

#### Introduction

Modernism is an intellectual movement started in the late nineteenth century and the beginning of the twentieth century in Europe (Cuddon, 2013). It had a great influence worldwide (ibid.). It pertains various arts especially poetry, fiction, drama, painting, music and architecture (ibid.). This period marked the emergence of new schools of thoughts, new narrative techniques and new theories of art and literature such as irony, juxtaposition, satire and stream of consciousness (Faulkner, 1977). The movement is associated with the works of Yeats, T.S. Eliot, James Joyce, Virginia Woolf, Gertrude Stein, D.H.Lawrence and Joseph Conrad (Stephen, 1999). This chapter introduces an overview about the modern British novel, and also represents Golding's major works, focusing on the corpus under study *Lord of the Flies* (1954), its plot, themes, characters and style.

#### 2.1 The Modern British Novel

The modern novel has changed gradually between the late nineteenth century and the beginning of the twentieth century; this shift was not merely in plot, characterization, technique, point of view, thought or symbolic organization, the turn of the novel took place at a more important level than these (Bradbury, 2001). The process of change underlined a new vision more open to life experiences (ibid.). The great shift that occurred in the late nineteenth century and the beginning of twentieth century where the moral, realistic and popular traditions of Victorian fiction began to vanish and something different and more complex came to birth, which is the tradition of what we now call the 'modern novel' (ibid.). Actually, this change in British fiction was part of an international transition of the arts happened all over Europe and more slowly in the United States (ibid.).

The form of the novel as a literary genre reshaped and became an important companion to political and social events of the nineteenth century; it became more complex, various and open (ibid.). The Spanish philosopher Ortega Y Gasset in his 'Notes on the Novel' (1949) argued that fiction had shifted from being an art of adventures to an art figures; from an art that told stories and reported life to a form that created form (ibid.).

## **2.2 William Golding the Novelist**

Second World War was a turning point in Golding's life (Meuronen, 2013). He participated in the invasion of Normandy with the British Royal Navy (Speer, 2012). It has been thoroughly argued that Golding was affected by his own experiences in the war and this is shown in the novel (Meuronen, 2013).

After the end of the war, he began writing novels and published his very first novel *Lord of the Flies* in 1954 and later on he wrote his other works such as *The Inheritor* (1955), *Pincher Martin* (1956) and *Free Fall* (1959), but they were not as successful as *Lord of the Flies*; Golding was awarded the Nobel Prize of literature in 1983 (ibid.).

The novels of William Golding pay a special attention to the problems of evil in the human beings, the major themes of most of his novels are religious and they are referred to as allegories and fables (Walter, 1964).

## **2.3 *Lord of the Flies*: An Overview**

William Golding's novel *Lord of the Flies* was first published in 1954 (Babb, 1970). The book is still regarded as his most popular and successful work (ibid.). His fame depends on it in large part (ibid.). The book is an attempt to trace society's flaws back to their source in human nature. By leaving a group of English schoolboys to find themselves on a desert tropical island, Golding creates a kind of human nature laboratory in order to examine what happens when the constraints of civilization vanish and raw human nature takes over. In *Lord of the Flies*, Golding argues that human nature, free from the constraints of society, draws people away from reason

toward savagery (ibid.). It is argued that *Lord of the Flies* is a depiction of human nature and the status of society through the eyes of one person, who has experienced the horrible deeds humans are capable of (Meuronen, 2013).

### **2.3.1 The Plot**

*Lord of the Flies* is the story of a group of English schoolboys whose plane is shot down on a desert island. The boys have to learn to survive on their own. Thus, they set up a meeting and elect Ralph as their leader; Jack also wants to be the leader, but Ralph wins and appoints him the leader of the hunting group. At the meeting, Ralph suggests to light a signal fire at the top of mountain to attract passing ships. The boys are careless, they are playing instead of watching the fire consequently the island set on fire, and one of the youngest disappears during the fire and never appears again. Ralph gets angry, and blames the boys for not being serious and for not helping him in building the shelters. Time passes; one day Jack forces the boys, who are supposed to watch the signal fire to come hunting with him, but a ship passes in the horizon and the fire has burned out what causes a huge argument between Ralph and Jack and the rivalry between them breaks out (Meuronen, 2013).

In order to fix the problem and to set things right, Ralph calls a meeting, but during the meeting boys keep talking about a monster they see in the forest and the water who turned to be a soldier hanging from his parachute. The next morning, in an assembly Jack challenges Ralph because he wants to be the new leader, but the boys vote for Ralph to stay their leader. Jack does not accept that, he gets angry and leaves the group with most of the older boys. They run away down the beach and Jack declares himself the leader of the new group.

Jack's group hunts a pig and leaves its head as an offering to the monster. Simon comes upon the head, talks to it and sees that it is the Lord of the Flies. The lord of the flies tells him that they can never escape him, for he exists within all men. While Jack invites his group to feast, Simon climbs the mountain and sees the dead parachute and finds out that he is the beast.

And when he comes back to tell the others what he has seen, the boys think that Simon is the beast and end up killing him as they were acting out a ritual killing of a pig. The day after, Jack and his group attack Ralph's group and steal Piggy's glasses to set fire. Ralph, Piggy and the twins named Samneric go to Jack's camp to get the glasses back. When they reach the camp, Jack's tribe capture the twins, Jack starts fighting with Ralph and during the fight a boy named Roger rolls a rock from the fort that smashes Piggy and kills him. Ralph escapes and hides for the rest of the night.

The next morning Ralph goes to the beach knowing that Jack's tribe will find him and kill him. Eventually they corner him on the beach where they first landed on the island. Ralph collapses as he sees a British Naval ship that is attracted by the burning jungle, and then he sees an officer standing on the shore. The boys stop and gaze astonishedly at the man. The officer jokingly asks the boys if they are playing a war and if there are any corpses. Ralph answers 'yes' and the officer gets shocked and disappointed that an English boy act in such a way. Ralph starts to weep and the other boys start crying too. The officer sadly looks away toward his warship.

### **2.3.2 Themes**

When he was a soldier with the British Navy during the Second World War, William Golding had been influenced by this terrible experience and that affected his novels, especially his *Lord of the Flies* (Meuronen, 2013). The latter is an allegorical novel, which means that the author attempts to convey his main ideas and themes through symbolic characters and objects. Allegory is closely related to other literary forms, such as the fable, parable and exemplum (Cuddon, 2013). Golding's main interest is in what makes people violent and leads them to fight each other, especially in hard situations (Halдар, 2006).

### ***A) Good vs Evil***

The main theme in William Golding's novel *Lord of the Flies* is based on the conflict between two competing instincts, which exist within all mankind. The first is the desire to live peacefully by respecting the rules, and following moral principles, on the other hand, the impulse to satisfy personal desires by acting violently to obtain seniority over others, this instinct is shown through Jack's actions, he is only interested in gaining power over the other boys to gratify his personal impulses. This conflict is expressed in different ways such as civilization versus savagery, order versus disorder and good versus evil. The author associates the instincts of civilization with good and the instincts of savagery with evil (Takalo and Vos, 2015).

### ***B) Civilization vs Savagery***

Golding represents the conflict between civilization and savagery through the novel's two main characters: Ralph who is the protagonist in the story represents order and leadership, and Jack the antagonist, who represents savagery and the desire for power (ibid.).

When they first land in the island, the boys want to play and have fun, their innocence make the island seem like a paradise, but as time passes this innocence feeds away. For instance, Ralph at the beginning seems helpful and unaware of the dark side of the human nature. But later on, the difficulty of being a leader pushes him to act violently (ibid.).

### ***C) Order vs Disorder***

In order to make sure that boys will not talk at once in meetings, Ralph uses the conch. He also puts some rules to make them work together in an effective way so they get rescued. But under Ralph's leadership, the boys are having too much order so they have not the freedom to choose or make decisions (ibid.).

When they feel that they are given too much order, the boys consequently give their attention to another leader who is Jack. Jack seems to be more powerful than Ralph and he

makes more powerful rules than Ralph, but his rules are meant to make them do what he wants, but not what will rescue them. Jack's leadership shows that too much power leads to disorder and corruption. The boys choose to be under Jack's leadership because they think that he is powerful and he will rescue them, but instead they became savages trying to hunt and kill each other (ibid.).

### 2.3.3 Characterisation

Characterization is the way in which the author reveals characters' personalities by describing their thoughts, feelings, expressions and actions (Takalo and Vos, 2015). As one reads the novel, he may look for evidence that shows the characters' personalities and emotions, and how they change during the story (ibid.). Golding uses different characters to build up the conflict in his novel (Mahcene, 2013). Each of the main characters can be seen as an allegorical representation of a certain aspect of human nature (ibid.). The list of characters includes the following names:

- **Ralph:** The protagonist in the story, he is a good, creative and productive leader. He symbolizes order, civilisation and savagery (Takalo and Vos, 2015). At the beginning of the story, the boys elect him to be their leader. He cares about them and wants to create an orderly society. He prefers to take his time thinking before making any decision (ibid.). Although Ralph is a good boy, but the innate evil inside and around him defeats his goodness.

- **Jack:** The antagonist in the story, he is a cruel, wild and selfish boy (ibid.). He symbolizes the evil, savagery and violence in mankind (ibid.). He wants to be the leader, but Ralph wins the elections. He is the leader of hunters, and he breaks away, and becomes the leader of his tribe. His selfishness makes him brutal and a harsh leader.

- **Piggy:** An orphan boy from a lower class than the other boys, he is smart, civilized, thoughtful and able to reason and hypothesize. He symbolizes civilisation, order and reason (ibid.). Piggy

always finds himself a victim of the other's odds especially Jack. At the end, he is killed by boulder dropped into him by Roger.

- **Simon:** He is a helpful, wise, fearless and brave boy. He symbolizes the goodness and wisdom (ibid.). He is the only boy to help Ralph build the shelter. He is the only one who is unafraid of the beast. He sees what beast really is, but when he comes to tell the others the truth about it, they kill him during the dancing frenzy (ibid.).

- **Roger:** Roger is a mysterious character (ibid.). He is a cruel, brutal and violent boy. He is considered to be the right-hand man and the torture of Jack. He is the one who rolls the boulder from the fort to kill piggy.

#### **2.3.4 The Style of *Lord of the Flies***

*Lord of the Flies* is described as an allegory in which Golding uses literary elements as symbols to express his point of view and ideas about the fundamental characteristics of human nature. The novel is rich in many literary devices.

##### **A) Point of View**

The novel is written in the third person point of view, where the writer describes what the characters of the story think and feel. Actually the story is not written from the point of view of only one character; in other words, the story is told by an anonymous third person omniscient narrator who narrates the story giving the reader access to the characters' inner thoughts without commenting on actions or intruding into the story (Takalo and Vos, 2015).

##### **B) Diction**

William Golding gives vivid descriptions, that show the contrast between the beauty of the island when the boys first land on it and the annihilation they bring as a result of their activities:



*... hair much too long, tangled here and there, knotted round a dead leaf or twig; clothes, worn away, stiff like his own with sweat, put on, not for decorum or comfort but out of custom; the skin of the body scurfy with brine*  
(LOF : 136).

This quote shows that the boys' appearance has become less civilized as the novel progresses. Their outside appearance is a mere reflection of their inside state.

“[...] the conch exploded into a thousand white fragments and ceased to exist.” (LOF: 222).

This very simple sentence shows us how the power on the island has switched into the savages hands.

### **C) *Figurative Language***

William Golding uses figurative language in his descriptions. For example in Chapter Eight: “[...] the pile of guts was a black blob of flies that buzzed like a saw” (LOF: 171). The use of metaphor and simile in this sentence helps readers to imagine the horror Simon feels when he looks at the pig’s head. The metaphor makes us imagine hundreds of flies feeding on the guts of the pig. The simile and onomatopoeia “buzzed like a saw” help us imagine the noise they make. The word “buzzed” is an example of onomatopoeia; it sounds like the noise made by flies. These figures of speech emphasize how evil and disgusting the pig looks.

### **D) *Dialogue***

Golding applies another kind of spoken language in *Lord of the Flies* which is dialogue to show something about characters’ background; for example, piggy’s incorrect grammar is described to reveal that piggy comes from the working-class family.

## **Conclusion**

Golding's masterpiece, *Lord of the Flies* (1954), is a post-war fiction in which the author provides a fundamental picture of mankind as he sees it. It is most clearly that is the result of desire to instruct something specific about man: man is inherently evil and self-and-other destructive. *Lord of the Flies* is a highly allegorical novel, where the author uses objects, characters and animals to convey his messages; they may suggest several interpretations by the reader. Golding's artistic vision and technical devices are explicit enough, and this help in developing the plot of the novel, and its main theme which is to reveal the destructive elements of man's nature and the horrible consequences of those elements in man's individual and collective existence.

# Chapter Three

Investigating the Use of Symbolism in *Lord of the  
Flies*

## **Chapter Three**

### **Investigating the Use of Symbolism in *Lord of the Flies***

#### **Introduction**

As we mentioned in the first chapter, there are many theorists who have dealt with symbolism, and each one of them has his own view of it. In this study, we intend to investigate the use of symbols in Golding's *Lord of the Flies* by applying De Saussure's theory. Saussure (1990) claims that 'the symbol' designates 'the signifier' which is the physical form of the 'sign'. *Lord of the Flies* is an allegorical novel, in which Golding tries to convey his themes indirectly, by using characters that symbolise real persons from the real world settings that symbolise other places, objects and colors that help him not only in telling the story or constructing its plot, but also to give a hint to some themes and issues from the real world. This chapter investigates the use of symbols in settings, characters, objects and colors in *Lord of the Flies*, by applying Saussure's theory of semiotics.

#### **3.1 Symbolism in Settings**

*Lord of the Flies* is full of different settings, which are considered as significant symbols. The story takes place in a beautiful desert island, but Golding does not tell us when the story takes place; however, from the characters' speech we can find out that it is during a war. After their plane landed on the beach, the boys find themselves alone on the island with no adults at all (Takalo and Vos, 2015).

##### **3.1.1 The Island**

Golding's choice of the island is to put the boys in a place, where there is no influence of adults. In other words, in the island the boys are totally free from the adult world. At the beginning, the boys feel that they are in heaven, they think that this island is like the islands they

read about in books and they also think that they will have fun and adventures, but later on they make this good island a bloody one. Instead of heaven they transform it into hell:

*"But this is a good island. We--Jack, Simon and me-- we climbed the mountain. It's wizard. There's food and drink, and--""Rocks--" "Blue flowers--"Piggy, partly recovered, pointed to the conch in Ralph's hands, and Jack and Simon fell silent. Ralph went on."While we're waiting we can have a good time on this island." He gesticulated widely. "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." (LOF: 45)*

The island also symbolises loneliness, or the Garden of Eden, the reader of the story can notice that the boys without any influence start showing their innate nature, by breaking rules, and the evil that exists within all men start to appear, when Jack starts to hunt the pigs, ignoring the rules that Ralph sets. What makes the reader think about Eve when she convinced Adam to eat from the forbidden fruit. Adam and Eve were in heaven and they did not obey God's rules, so they get expelled from heaven to Earth. In *Lord of the Flies*, the boys do not respect rules so they transform the heaven into a hell by killing pigs and also killing each other. When Roger kills Piggy, the island seems like an ugly crime scene:

*His head opened and stuff came out and turned red.  
Piggy's arms and legs twitched a bit, like a pig's after it  
has been killed. (LOF: 223)*

This short quote from the novel shows how the boys make the beautiful island as described in the other quote a scary one.

### 3.1.2 The Forest

The forest in the story can represent many things; it can symbolise the fear of the unknown, when they first arrive to the island, the boys had no idea about what is in the island, or in the forest, and being uncertain about it makes them afraid of it. The forest is dark and it is where boy said he saw the beast:

*"Tell us about the snake-thing."*

*"Now he says it was a beastie."*

*"Beastie?"*

*"A snake-thing. Ever so big. He saw it."*

*"Where?"*

*"In the woods." (LOF: 46)*

The forest can also represent civilization and savagery at the same time because it is from where the boys bring wood to build the shelters and also from where they eat fruits:

*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 (LOF: 71).*

Also, the forest is where the boys kill and hunt, *He stood up abruptly. "We'll go into the forest now and hunt."*(LOF: 165) This quote shows that the boys go to the forest to hunt pigs. They need the forest to stay alive what means that it may also represent rescue.

### 3.1.3 The Mountain

In the island, the highest point is the mountain. From the beginning, the boys climb the mountain to make sure that they are in an island:

*They had guessed before that this was an island: clambering among the pink rocks, with the sea on either side, or the crystal heights of air, they had known by some instinct that the sea lay on every side. But there seemed something more fitting in leaving the last word till they stood on the top, and could see a circular horizon of water. (LOF: 37)*

Even if the boys guess that they are in an island, but they leave the last word till they stand on the mountain peak and find the truth. Also, the boys have to climb the mountain to find out the truth about the beast: *"I'm going up the mountain to look for the beast--now."* (LOF: 148)

### 3.2 Symbolism in Characters

The characters in *Lord of the Flies*, like any other allegory, represent people from the real world. Andrews Henningfeld (1998) suggests that each character in *Lord of the Flies* represents some abstract ideas of the government. She claims that Ralph is the good leader of a democratic state, a leader who is not very effective and she considers Piggy as his advisor (Meuronen, 2013). She also states that Jack is the representative of a totalitarian dictator who attracted his followers by addressing their emotions, and she saw Roger as his adherent and henchman, the one who with pleasure does Jack's dirty, illegal and unpleasant work (ibid.).

#### 3.2.1 Ralph

Ralph is the protagonist in the story; he represents order civilization and democracy. He wants to build a civilized society in the island so he blows the conch to arrange the deserted boys together:

*"He blew from down here." Ralph grasped the idea and hit the shell with air from his diaphragm. Immediately the thing sounded. A deep, harsh note boomed under the palms, spread through the intricacies of the forest and echoed back from the pink granite of the mountain*  
(LOF:23)

When all the boys are gathered Ralph said: "*Seems to me we ought to have a chief to decide things*" (LOF: 29). By suggesting choosing a leader for the group, Ralph shows his thought of order, democracy and law.

The boys vote for Ralph to be their leader and Ralph starts thinking things out; he starts by setting rules of speaking during meetings to keep the boys civilized.

*"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 shell's called. I'll give the conch to the next person to speak. He can hold it when he's speaking." "But--" "Look--" "And he won't be interrupted: Except by me."*  
(LOF: 43)

In the above stated quote, Ralph, the leader, shows his thought of democracy he gives the chance to anyone of the boys to talk and at the same time he shows his thought of order and civilization he wants the boys to give their opinions but not all at once and he wants the one who speaks to have all the ears.



### 3.2.2 Jack

Jack, the antagonist of Ralph, represents savagery and dictatorship; he seems to be a symbol of the dark and evil side of human nature. From the very beginning of the story, he shows his desire of power, Jack claims: *"I ought to be a chief"*, but he fails in the vote; however, this does not stop him from running after the leadership.

Following his animalistic instincts, Jack starts breaking the rules that Ralph sets up: *"We'll get food," cried Jack. "Hunt. Catch things. until they fetch us."*(LOF: 39). At the start, Jack orders the boys to hunt for food, but in fact, he wants to hunt because he needs blood not food; he enjoys killing.

### 3.2.3 Piggy

Piggy is a smart boy who cares about getting the other boys in one group: *"We got to find the others. We got to do something."* (LOF: 20), and the first one who gives the conch its purpose. Despite his smartness, Piggy is inferior; he is a fat asthmatic boy with glasses:

*The fat boy glanced over his shoulder, then leaned toward Ralph.*

*He whispered.*

*"They used to call me 'Piggy.'" (LOF: 16).*

Piggy is different from the other boys, he is smarter than them he cares a lot about order, he wants to make a list of their names; however, the boy does not benefit from his smartness, but rather they ignore him and make fun of him. In the above stated quote, Golding narrates that piggy whispered his name, he knows that Ralph will make fun of him and that is what happens: *Ralph shrieked with laughter. He jumped up. "Piggy! Piggy!" (LOF: 16).* This quote shows that even Ralph makes fun of Piggy. Golding gives him the name 'Piggy' like a pig, in the assembly all the boys make a storm of laughter when they know Piggy's name:

*"He's not Fatty," cried Ralph, "his real name's Piggy!"*

*"Piggy!"*

*"Piggy!"*

*"Oh, Piggy!"*

*A storm of laughter arose and even the tiniest child joined in. For the moment the boys were a closed circuit of sympathy with Piggy outside: he went very pink, bowed his head and cleaned his glasses again. (LOF: 29)*

Piggy seems useless for the boys, when they want to climb the mountain to see if they are in an inland or not they prevent him from going with them: "You're no good on a job like this." (LOF: 32). Though he is the adviser of Ralph and he inspires him to take many decisions but Piggy still is ignored by the boys. Piggy represents civilization, intellect and rationalism and the boys ignore him because of their loss of civilization and by his death no any sign of civilization remains on the island.

### **3.2.4 Simon**

Simon who seems older than the other boys, represents the innate goodness and saintliness of human. When the boys are enjoying the freedom they find in the island, Simon explores the forest and discovers a secret place. Also, Simon talks to the lord of the flies and finds out that: *The beast was harmless and horrible; and the news must reach the others as soon as possible* (LOF: 181). Simon climbs back the mountain to tell the others the truth about the beast so they will leave their fear and rather have fun and enjoy being in this island, he wants to tell them that the beast is their fear and that this beast is inside them:

*"Him!Him!"*

*The circle became a horseshoe. A thing was crawling out of the forest. It came darkly, uncertainly. The shrill screaming that rose before the beast was like a pain. The beast stumbled into the horseshoe. "\_Kill the beast! Cut his throat! Spill his blood!\_" The blue-white scar was constant, the noise unendurable. Simon was crying out something about a dead man on a hill. "\_Kill the beast! Cut his throat! Spill his blood! Do him in! "* (LOF: 188)

The savagery of the boys prevent them from knowing the truth about the beast, because when Simon arrives to tell them what he knows, the boys think that he is the beast, and they attack and kill him savagely. His death represents the degradation of the civilization into savagery.

### **3.2.5 Roger**

Roger is Jack's henchman, he represents sadism and the worst of mankind, he enjoys causing pain to other people. Sam describing him to Ralph says: *"You don't know Roger. He's a terror."* (LOF: 233). Roger participates in killing Simon, and kills Piggy: *High overhead, Roger, with a sense of delirious abandonment, leaned all his weight on the lever.* (LOF: 222).

Roger rolls down a huge rock which kills Piggy. He seems to be more evil than anyone else on the island even Jack.

### **3.2.6The Beast**

The beast is something that frightens the boys. Simon is the only one who knows that the beast is just the boys' fear, may be their fear from the unknown. From the beginning, a small child tells the other about it:

*"Tell us about the snake-thing."*

*"Now he says it was a beastie." "Beastie?"*

*"A snake-thing. Ever so big. He saw it." "Where?"*

*"In the woods." (LOF: 46)*

The beast in the woods is the boy's fear from this dark forest. This fear leads to a struggle between civilization and savagery, between good and evil and between order and disorder.

If we look at the novel from a political angle, the island will represent the world, the struggle between them will represent War and the beast is the people's fear from another World War. In the novel Golding tells us about an atomic bomb that the pilot talks about so the beast can represent people's fear after the Second World War from a Nuclear War.

### **3.3 Symbolism in Objects**

An object in an allegorical novel may have another deep meaning in addition to its literal meaning. We mentioned earlier that *Lord of the Flies* is an allegory in which Golding uses some objects to refer to other things and themes in the real world. For example, the word 'fire' may not be just the signification of fire, but rather it may symbolise the hope because the signal fire was the boys' only hope to get rescued.

#### **3.3.1 The Conch**

When they first find the conch, the boys use it to give the floor to the speaker during the meetings. The one who holds the conch has the right to talk and the others have to listen:

*[...]Ralph smiled and held up the conch for silence."Listen, everybody. I've got to have time to think things out. I can't decide what to do straight off. (LOF: 31)*

In the above-stated quote, Ralph holds the conch to talk and have the attention of the other boys:

*[...] I'll give the conch to the next person to speak. He can hold it when he's speaking." "But--" "Look--" "And he won't be interrupted. (LOF: 43).*

Ralph in this quote decides that he will give the conch to the one who wants to speak.

Most of the boys respect this rule of speaking. Piggy is holding the conch and asking for attention as the rule of speaking that Ralph sets up says:

*[...] Jack held out his hands for the conch and stood up, holding the delicate thing carefully in his sooty hands."I agree with Ralph. 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. So we've got to do the right things. (LOF: 55)*

The conch represents one of the novel's main themes which is order and civilization (Takalo and Vos, 2015). The same as in the real world, during meetings the one who holds the microphone has the right to talk especially in parliament. However, when Roger rolls the rock down the mountain, it ends up killing Piggy and shattering the conch:

*[...] The rock struck Piggy a glancing blow from chin to knee; the conch exploded into a thousand white fragments and ceased to exist. (LOF: 222)*

By the death of piggy and the explosion of the conch, the civilization dies on the island. Jack with no emotions towards the crime that he witnesses screams that he is the leader for Ralph has no tribe after piggy's death and the explosion of the conch:

*[...] Suddenly Jack bounded out from the tribe and began screaming wildly. "See? See? That's what you'll get! I*

*meant that! There isn't a tribe for you anymore! The conch is gone--"He ran forward, stooping."I'm chief!" (LOF, 223)*

The conch symbolises democracy, authority, law and order.

### **3.3.2 Fire**

Fire in *Lord of the Flies* conveys many themes and symbolises many things. At the beginning of the story, Ralph suggests making fire in order to attract the attention of the passing ships; fire at the beginning represents hope and rescue:

*There's another thing. We can help them to 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 (LOF: 49)*

At the end of the story, the fire serves its purpose, the officer tells Ralph that he sees the smoke and then he tells him that he will take them off from the island. But in the rest of the story fire represents savagery and power:

### **3.3.3 Piggy's Glasses**

Piggy's glasses represent civilization, wisdom and rescue. Piggy seems useless without them. In order to get rescued, the boys use them to light the signal fire:

*We can help them to 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." (LOF: 49)*

They cannot make fire without the glasses, the glasses represent rescue and at the end the boys get rescued by the officer because of the signal fire. This shows how important are the

glasses; in other words, the importance intelligence and civilization in saving the boys and rescuing them.

### 3.4 Symbolism in Colours

Golding in *Lord of the Flies* uses many colours as symbols such as green, pink and red. These colors make the reader read the story as if he is witness to the characters' lives and this use of colours also helps Golding to convey his themes and thoughts indirectly.

#### 3.4.1 Green

The green color in *Lord of the Flies* is used to describe the change of the boys from the very first moment when they landed on the island till the end of the story. Golding uses the green colour to convey his point of view about humans' good and evil nature, the beautiful and peaceful side of the human nature and the ugly dark one. At the beginning the green color is used to describe the beauty of the island:

*The shore was fledged with palm trees. These stood or leaned or reclined against the light and their green feathers were a hundred feet up in the air. (LOF: 14)*

This quote from the novel shows how the green is used to describe the beauty of nature and the peaceful green trees and high palm trees. Green here represents the good, innocent and beautiful side of the human nature.

The green symbolizes hope, rescue and civilization, as Golding narrates: *Put on green branches," said Maurice. "That's the best way to make smoke."* (LOF: 54). Green branches are used to make smoke in order to attract the passing ships' attention. Green here represents civilization, hope and rescue. The boys build shelters using palm trunks, leaves and branches from the forest: *Ralph turned to the shelter and lifted a branch with a whole tiling of leaves*

(LOF: 64). This quote shows how the green represents civilization because the boys build shelters using the green forest:

*"If only I'd some green!" He turned a half-concealed face up to Roger and answered the incomprehension of his gaze. "For hunting. Like in the war. You know--dazzle paint. Like things trying to look like something else--*

(LOF: 79)

In the above-stated quote, the green colour is used to describe the hunters' faces, Jack and his tribe paint their faces using the green color to hide their real faces. The boys hide their innocence and good evil side. They hide their faces to kill and hunt like in the war. They steal Piggy's glasses. Also green is used to describe to the difficulties that the boys encounter in the island; it is used to describe the harshness of nature:

*The densest tangle on the island, a mass of twisted stems, black and green and impenetrable, lay on their left and tall grass swayed before them (LOF : 214).*

The above-stated quote shows how harsh and mean the forest for the boys is and how difficult passing through the impenetrable green stems is. Here green is used to describe the ugly side of nature. Golding uses green color to describe two different sides of nature in order to convey his idea that the boys are innocent by nature and at the same time evil exists in all of them, they are good, but they have the animalistic instincts that lead them to fight each other, and kill each other.

### **3.4.2 Pink**

Pink in *Lord of the Flies* represent civilization, order, law and innocence. In most of the times, Golding uses the pink colour to describe the beauty of the island, that is to say the beauty



of nature; the boys are innocent by nature: *deep pool in the beach with a high ledge of pink granite at the further end* (LOF: 18). The pink color is also used to describe the conch shell: *In color the shell was deep cream, touched here and there with fading pink* (LOF: 22).

Golding gives the pink colour to the conch which represents order, law and civilization because whenever Ralph blow the conch, the boys come to the assembly whoever holds it he has the right to talk with no interruption. When the boys disrespect the conch and its function and value, the conch's colour changes from pink to white and then no civilization or order remains on the island.

### 3.4.3 Red

The red color in *Lord of the Flies* is used to represent the savagery of human beings and the animal and evil which exist within all men. Jack's hair is red:

*Inside the floating cloak he was tall, thin, and bony; and his hair was red beneath the black cap. His face was crumpled and freckled, and ugly without silliness. Out of this face stared two light blue eyes, frustrated now, and turning, or ready to turn, to anger.* (LOF: 27)

Golding describes Jack's hair in saying that it is red, and his face is ugly and his eyes are turning to anger. The red color here represents anger and ugliness of human nature. Also, another example of the red colour representing anger is when the hunters let the fire burn out when a ship passes by the horizon; *Ralph clenched his fist and went very red* (LOF : 85). This quote shows that Ralph turns red when he gets angry.

Golding also uses the red colour to describe blood and fire: *His head opened and stuff came out and turned red* (LOF: 223). This short quote from the novel shows how William Golding uses the red color to describe this bloody scene of Piggy's death.

## Conclusion

Authors use symbolism to convey their messages, and points of views; it helps them to express their ideas. Golding's *Lord of the Flies* is rich in symbols that help him to convey his main themes of loss of innocence, order and disorder and also the struggle between good and evil. Golding overuses symbolism in this novel what makes it so interesting to look after them in the corpus and to find out what they stand for in the novel. This chapter investigated symbolism in terms of settings, characters, objects and colours in William Golding's *Lord of the Flies* by applying Saussure's theory of semiotics. The symbols used in the novel help Golding in transmitting his themes and thoughts of human nature and the evil inside man.

# **General Conclusion**

## General Conclusion

Generally, authors tend to use different literary devices in order to transmit their messages. The present study attempted to investigate the use of symbolism in *Lord of the Flies* to provide an insight to some symbolism theories and to show the way to analyse symbols for EFL students. It also aimed at helping to expand their knowledge in interpreting symbols in any literary work. There are many theorists who have dealt with the concept of symbolism such as Whitehead, Langer and Frye. Golding's *Lord of the Flies* contains different linguistic devices, mainly figures of speech.

The stylistic analysis of any literary work requires the examination of the work's content, organization, vocabulary, syntax, morphology, phonology and topography (Crystal and Davy, 1969). Golding in *Lord of the Flies* has used many literary devices such as imagery, metaphor and simile. But the most frequently stylistic device that is used in the novel is symbolism. The latter is a figure of speech which means anything that stands or represents something else beyond it, usually a concept conventionally associated with it (Baldick, 2001).

To investigate the use of symbolism in the chosen corpus, De Saussure's theory of semiotics is chosen as the basic method for the investigation. By this analytic examination, it appeared that *Lord of the Flies* is an allegorical novel, in which Golding uses many literary elements as symbols to express his ideas and point of view on the evil of human nature.

Throughout the novel, Golding uses different kinds of symbols in an intelligent way in order to express his beliefs and views on human nature. Our investigation of Golding's use of symbols in the novel is in terms of objects, characters, colour, and settings. It appears that Golding succeeded in delivering his main themes to the reader. The author has different objectives behind the use of symbolism. He uses this literary device to describe his characters, their actions, and their emotions and to describe places, and this help in developing the plot of the novel, and its main themes, the fundamental aspects of man's nature which are revealed in

the novel. Golding's use of symbolism in *Lord of the Flies* seems to be more functional than decorative.

# **Bibliography**

## Bibliography

- Babb, H.S. (1970). *The Novels of William Golding*. USA: Ohio State University Press.
- Baldick, C. (2001). *The Concise Oxford Dictionary of Literary Terms*. Oxford: Oxford University Press.
- Beebe, M. (2011). *Literary Symbolism: An Introduction to the Interpretation of Literature*. USA: Wardsworth Publishing Company, INC.
- Bradbury, M. (1987). *No, Not Bloomsbury*. London: Arena Books.
- Bradbury, M. (2001). *The Modern British Novel*. England: Penguin Books.
- Chapman, R. (1973). *Linguistics and Literature*. London: Edward Arnold.
- Childs, P and Fowler, R. (2006). *The Routledge Dictionary of Literary Terms*. London: Routledge Taylor and Francis Group.
- Comac, M and Earle, R. (1985). *A Cognitive Theory of Metaphor*. USA: Massachusetts Institute of Technology.
- Crystal, D and Davy, D.(1969). *Investigating English Style*. USA: Indiana University Press.
- Cuddon, J.A. (2013). *A Dictionary of Literary Terms and Literary Theory*. Oxford: Blackwell Publishers Ltd.
- Drabble, M. (2000). *The Oxford Companion to English Literature*. Oxford: Oxford University Press.
- Eschholz, P., Rosa, A. and Clark, V. (2000). "Langer, Susanne K. Language and Thought". In *Language Awareness: Reading for College Writers*. Boston: Bedford, (PP. 96-101).
- Fadaee, E. (2011). "Symbols, Metaphors and Similes in Literature: "A Case Study of Animal Farm". In *Journal of English and Literature*. 2 (2). (pp. 19-27).
- Faulkner, P. (1977). *Modernism*. London: Methuen and Co. Ltd.
- Frye, N. (2000). *Anatomy of Criticism: Four Essays*. New Jersey: Princeton University Press.
- Golding, W. (2012). *Lord of the Flies*. London: Faber and Faber Ltd (1954).
- Habib, M. A. R. (2005). *A History of Literary Criticism*. USA: Blackwell.

- Haldar, S. (2006). *William Golding's Lord of the Flies*. USA: Atlantic Publishers and Distributers (P) Ltd.
- Hatch, E and Brown, C. (1995). *Vocabulary, Semantics and Language Education*. Cambridge: Cambridge University Press.
- Hawkes, T. (1972). *Metaphor*. London: Methuen and CoLtd.
- Hussain, R. (2014). "Metaphors and Similes in Literature". In *International Journal of Humanities and Social Sciences Invention*. 3 (9). (pp. 01-02).
- Jakobson, R. (1985). *Closing Statements: Linguistics and Poetics, Semiotics: An Introductory Anthology*. Indiana: Indiana University Press.
- Lakoff, G and Johnson, M. (1980). *Metaphors We Live By*. Chicago: University of Chicago Press.
- Langer, S.K. (1977). *Feeling and Form*. New York: Macmillan.
- Langer, S. K. (1990). *Philosophy in New Key: A Study in the Symbolism of Reason, Rite, and Art*. Harvard: Harvard University Press.
- Leech, G.N. (1969). *A Linguistic Guide to English Poetry*. London: Longman.
- Mahcene, S. (2013). *The Use of Simile in William Golding's Novel Lord of the Flies*. (MA Dissertation). Ouargla: Kasdi Merbah University.
- Matz, J. (2008). *The Modern Novel: A Short Introduction*. Oxford: Oxford University Press.
- Meuronen, J. (2013). *Construction of Otherness in William Golding's Lord of the Flies*. Jyvaskyla: University of Jyvaskyla (Department of languages English).
- Newmark, P. (1988). *Approaches to Translation*. London: Prentice Hall International (UK) Ltd.
- Patil, L. (2011). "Analysis of Metaphor: An Interactionist view". *Indian Streams Research Journal*, Vol.1 (pp. 1-7).
- Petocz, A. (1999). *Freud, Psychoanalysis, and Symbolism*. UK: Cambridge University Press.
- Richards, L.A. (1965). *The philosophy of Rhetoric*. New York: OUP.
- Roberts, R. (2010). *Rhetoric by Aristotle*. PSE: Pennsylvania State University.



- Salah, B. C and Amraoui, M. (2009). *The Implication of Symbolism in the Narratology of Earnest Hemingway. The Case of The Old Man and the Sea.* (MA Dissertation). Ouargla: Kasdi Merbah University.
- Saussure, F. D. (1990). *Course in General Linguistics.* New York: McGraw Hill Book Company.
- Shaw, H. (1972). *Dictionary of Literary Terms.* USA: Mac Graw Hill Company.
- Stephen, M. (1999). *English Literature: A Student Guide.* England: Routledge.
- Takalo, R and Vos, C (2015). *Mind the Gap.* Pretoria: Department of Basic Education.
- Whitehead, A. N. (1985). *Symbolism: Its Meaning and Effect.* London: Fordham University Press.

## Résumé

Cette étude vise d'analyser l'utilisation de symbolisme dans le roman de William Golding *Sa Majesté des Mouches*. Son objectif est de montrer les causes dont lesquelles l'auteur utilise le symbolisme dans son roman. Ce travail est divisé en trois chapitres : le premier chapitre consiste à définir la notion d'esthétique et d'embellissement, il présente aussi une étude globale sur la langue figurée (symbolisme) et il dévoile les théories de quelques théoriciens et linguistes tels que : Whitehead, Langer, Freud, Frye et De Saussure. La théorie de ce dernier est l'appliquée dans cette étude. Le deuxième chapitre est une lecture critique du roman de Golding et de son style littéraire et il présente aussi les opinions de quelques critiques sur *Sa Majesté des Mouches*. Le troisième chapitre est la partie pratique dont laquelle, on a donné des exemples d'illustrations et l'analyse des symboles utilisés dans cet œuvre. En effet, Golding a exagéré dans l'utilisation des symboles dans son œuvre afin d'améliorer sa langue et pour la donner un art spécifique et unique. Ça a lui permis de donner ses opinions sur la nature d'être humain d'une manière abstraite. On conclure que, tout ces renseignements montrent que la technique de symbolisme a une fonction spéciale dans l'enrichissement de la langue et de la donner une belle forme dans n'importe quel travail littéraire.

Mots Clés : Symbolisme, La langue Figurée, Sémiotique, signifiant, signifie, signe.

هذه الدراسة هي محاولة لتحليل استعمال تقنية الرمزية في رواية وليام غولدينغ "سيد الذباب". تهدف هذه الدراسة إلى تسليط الضوء على دوافع الكاتب وراء استخدام هذه الظاهرة اللغوية في هذه الرواية. وينقسم هذا العمل إلى ثلاثة فصول. يعرض الفصل الأول مراجعة عامة للصور البلاغية ويقدم النظريات الرئيسية حول الرمزية تنسب إلى بعض اللسانيين مثل وايت هاد، سوسير، لانجر و فراي. ويبرز الفصل الثاني نظرة نقدية لأسلوب ومواضيع وليام غولدينغ مع الأخذ بعين الاعتبار بعض الآراء حول الرواية (سيد الذباب). أما الفصل الثالث و الأخير فهو عبارة عن دراسة مباشرة للرمزية في رواية "سيد الذباب". كرر جولدينغ استعمال الرمزية في روايته (سيد الذباب) لإثراء لغته و إعطائها جمالية، مما سمح له بالتعبير عن آرائه حول طبيعة الإنسان بطريقة غير مباشرة. على العموم هذه الدراسة تبرز بأن تقنية الرمزية له ا وظيفتها الخاصة في إثراء اللغة في أي عمل أدبي كان.

**الكلمات المفتاحية:** الرمزية، الصور البيانية، السيميائية، الدال، المدلول، اشارة.