

Role of Background Environment in Reversion to Barbarity in William Golding's *Lord of the Flies*: A Study of Sociocultural Determinants of Personality

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Abstract

The subsequent pages try to work on issues such as driving cultural and social forces behind the formation of self, its behavior as well as the themes of class conflict between upper-class and lower-class, and rationality opposed to irrationality that can be found in *Lord of the Flies* by William Golding. In this castaway fiction, Golding implicitly crafts many notions and issues together that can be discussed from different and even opposing views. The novel, for or about children, plausibly narrates regression of a group of civilized children to an organized savagery in an enthusiastic way. To put it simply, the work laments and disapproves decay of pure innocence, and ever-present evil side of humanity. Man's potentiality for doing evil and succumb to evil-doing as well as doer, the paper argues in a psychoanalytical discussion, lies in the background environmental determinants of his or her personality. This study discusses how the inherent and built-in socio-cultural weaknesses lead seemingly innocent and

civilized men into inhuman atrocity. Golding's novel, in this regard, can be interpreted in the light of Karen Horney's neurosis notions from her Neo-Freudian view.

Keywords: Society, culture, regression, neurosis, psychoanalysis, childhood

Introduction

The outbreak of world war two and its disastrous results in the life of individuals, during and afterwards, which is known as the period of smashing long-held beliefs, led the witnesses to such turmoil to lose their convictions regarding humanity's past, as well as the premise that man by his nature is good and innocent, but a wicked and evil creature. Hence many writers of the period tried to depict the changing of humanity's attitude regarding their very own nature; as a participant of war who witnesses sufferings of its victims, (i.e., the human beings in both sides of the warfront) William Golding like many other people comes to a new idea about humanity that deeply influenced his further writings. In this sense, the survival of *Lord of the Flies*, Golding's best-known work, not only is an example of post-war postmodernist novel, but also tries its best to offer its own contribution to the popular disillusionment literary writings. The following rhetorical question in the novel that "What are we? Humans? Or animals? Or savages?" (Golding 91), was a major inquiry which had

occupied individuals' attention in that period and also was the very question that Golding planned to ask from his readers. "Today, *Lord of the Flies* remains a popular novel, not only because of its exciting plot but also because of its intellectual and philosophical insights into the nature of human beings" (Reiff 7); additionally, many scholars maintain that this work cannot be "adequately" grasped and that "A reader could spend an entire year tracking down allusions, interpretations, and sources" (Olsen xi-xii). However, the work in itself has considerable references to Robert Michael Ballantyne's 1857 novel, *The Coral Island*; the latter deals with the conversion of potentially evil savages to Christianity by the hands of perfect idealized British boys in an isolated tropical island; therefore, obviously and unquestionably these novels are produced from completely opposing perspectives and points of focus. About the Characters, in *lord of the flies*, it would not be misleading to mention that "In fact, two, Ralph and Jack, have the same names as Ballantyne's [idealized characters], although Golding splits Ballantyne's third leader, Peterkin, into two boys, Piggy and Simon" (Reiff 92-93). Moreover, in the interpretations and analytical clarifications of the novel, Ralph, Piggy, and Jack, Golding's three main personae, are recognized as "caricatures of Ballantyne's three boy heroes—Ralph, Peterkin, and Jack" (Singh 207). The significance of Ballantyne's work for the author of *Lord of the Flies* and its impact on him, and also on his peers, would be more tangible and understandable when we confront with the fact that Golding himself read it, as appeared in *Macmillan Master Guides*, "with delight and admiration" (Wilson 1). Golding, himself in an interview to Kermode puts that (also was quoted and referred to by Frank Kermode elsewhere) "It is really a pretty big connection [with Ballantyne]. ... I think it is in fact a *realistic* view of the Ballantyne situation" (The Meaning 9-10). Every student of literature knows that literature means past,

past of a nation, specifically where it is associated with its culture; hence, *Lord of the Flies* was composed as an attempt to criticize and to scrutinize the false convictions that can be found in author's society. In short, the novel is an expression of "disillusioned pessimism of the 1950s" which makes it in sharp contrast to "optimistic Victorian hopes" (Wilson 46). "Without some grasp of Ballantyne's story, we cannot really appreciate how extensively Golding parodies and satirizes and mocks his model" (ibid 6). In James Gindin's vision of the novel, the invasion of author is to a culture which has got excellent civilized illusion as he puts it simply, overtly, and concisely:

This confidence in civilised Enlightenment, developed from a faith in human possibility in the eighteenth century to a particularly English social achievement in the nineteenth, is precisely what Golding, in *Lord of the Flies*, is determined to reverse. The locus of Golding's attention is the society of boys; the implication is an attack on the naiveté of Victorian confidence in English boys and in public schools. (21)

Moreover, being a teacher for not a short period makes him qualified that he knows children closely regarding their behavior toward themselves as well as toward grown-ups, their fears and failures, their acceptance of dominance of powerful ones, and vice versa. Associating his war experiences, being most immediately involved in the disaster of D-Day, Normandy Landing, and dangerous invasion of Walcheren, and battling and sinking of Bismarck, with his experiences as teacher in school, before and after war, leads him to arrive at an intellectual recognition of real conditions of his students as a possible representation of his own society. In an unpublished letter Golding reveals that "I said to Ann [Golding's wife] in about 1953, 'Wouldn't it be a good idea to write a book about *real boys* [emphasis added] on an island, showing what a mess they'd make?"

She said, 'That is a good idea!' So I sat down and wrote it'" (qtd. in Wilson 3). Born in Cornwall, England, in 1911, and the author of works such as *The Inheritors*, *Pincher Martin*, *Free Fall*, *The Spire*, *The Pyramid*, *Darkness Visible*, *The Paper Men*, Golding received 1983 Nobel Prize in Literature. Harold Bloom clearly and truly puts: "Considered by some to be his greatest work, it [*Lord of the Flies*] unquestionably is the novel that brought him the most attention. Read in many classrooms, the novel also has twice been made into a movie". (11)

The survival of *Lord of the Flies*, by Nobel Prize Winner, British author, and novelist William Golding, amusing or describing children, relates the moral, social, and cultural failure of a bunch of boys so disgraceful that they degenerate into a savage tribe, shortly after they found themselves there. It involves their disastrous demands, in an uninhabited island, to rule over themselves without the presence and supervising of grown-ups result in their departure from humanity. Some of these children are so wicked in mind and body, who lead others to the same corruption, that reader cannot find any guiltlessness which is common to kids, which is one of the points that the author wants to reveal to his readers. Olsen about the achievement of Golding's novel mentions the "wartime atrocity" as only one of the influences and claims that "For such an apparently timeless novel, *Lord of the Flies* has its roots in thousands of years of thought and writing" including politics and its related pessimism, biological perspective, religion, its treatment of adventure novel, Enlightenment notions, Reformation theology, and savagery's confrontation with civilization associated with British imperialism (xii-xiv). Though the novel encompasses many notions, as it is uttered by the author himself: "'The theme is an attempt to trace the defects of society back to the defects of human nature'" (qtd. in Epstein 204). With deeply consideration, the primary notion of the novel might be nothing but battling urges within man toward will to

power and inclination to civilization, which lead to such atrocity.

Theoretical Framework: Psychological view of Horney

Early psychiatrists, psychologists, and followers of Sigmund Freud, who were deeply influenced by him and also appreciated the value and significance of his contribution to the realm of psychoanalysis such as the recognition of childhood experience in shaping the psyche, including Alfred Adler, Eric Erikson, Carl Gustav Jung, Karen Horney as major and notable component figures of Neo-Freudianism, reorganize and extend thoughtful and intellectual notions of Freud in mid-twenties century, giving more importance to social and cultural factors in the development and formation of an individual's personality apart from his rigid orthodoxy in biological feature. Adding their great contribution to this realm is not at all easy for them. The following lines from *Revolution in Mind* indicates the paradoxical problem that Neo-Freudians as the followers and at the same time as great critics and re-formulators of Freud's notions face with:

After 1945, the stage was set. The Viennese emigres became "orthodox Freudians" opposed to the former Berliners and Americans, who came to be known as "neo-Freudians." That the latter were called neo-Freudian was in itself a defeat. Horney, Rado, and Kardiner wanted to be part of a psychoanalytic science and did not want to be forever shadowed by the ghost of the man they sought to move beyond. [...] Some, like Franz Alexander and Sandor Rado, remained inside the International Psychoanalytical Associations, while others, like Karen Horney, would not. (Makari 481-484)

The one who was trained as a Freudian therapist, Karen Horney, yet like other Neo-

Freudians who emphasized social milieu forces in shaping the self, has provided her own influence over psychoanalysis with her concerns. “Karen Horney was a rebel and arguably the first great female psychoanalytic theoretician” (Makari 380). In *The Neurotic Personality of Our Time*, Horney argues about her perspective on the nature and the essentials of psychoanalysis and points out the significance of sociocultural element involve in it:

I want to show that the relation between childhood experiences and later conflicts is much more intricate than is assumed by those psychoanalysts who proclaim a simple cause and effect relationship. ... neuroses are generated not only by incidental individual experiences, but also by the specific cultural conditions under which we live. In fact, the cultural conditions not only lend weight and color to the individual experiences but in the last analysis determine their particular form. ... When we realize the great import of cultural conditions on neuroses the biological and physiological conditions, which are considered by Freud to be their root, recede into the background (vii-viii).

In her view, where she calls cultural factors, she suggests not only the vitality of interpersonal relations but also the role of intrapersonal relations as culture itself influences and changes the mentality, desires, anxieties, even it affects our id, ego and superego. Erikson, a great Neo-Freudian says: “Psychoanalysis today is implementing the study of the ego, a concept denoting man’s capacity to unify his experience and his action in an adaptive manner. It is shifting its emphasis from the concentrated study of the conditions which blunt and distort the individual ego to the study of the ego’s roots in *social organization* [emphasis added]” (13). Though accepting and giving credit to the significance of early childhood experiences, she nevertheless, puts her

weight behind current conflicts, difficulties, and reactions at maturity and their connections to their roots in immaturity. She recognizes the state of neurosis as the result of both primary experiences and sociocultural atmosphere one faces. Cultural determinants, in her view, can and do manipulate the experiences, and in much broader scale, they have a huge impact on the shaping of the experiences themselves. Another possible implication of her claim is that different cultures creates different psychic factors, since different cultures manipulate our psyche in different ways. In the following excerpt, appeared in *Neurosis and Human Growth*, she herself briefly explains his ‘Theory of Neurosis’:

Together with many ... who had discarded Freud’s theory of instincts, I first saw the core of neurosis in human relations. Generally, I pointed out, these were brought about by cultural conditions; specifically, through environmental factors which obstructed the child’s unhampered psychic growth. Instead of developing a basic confidence in self and others the child developed basic anxiety, which I defined as a feeling of being isolated and helpless toward a world potentially hostile. In order to keep this basic anxiety at a minimum the spontaneous moves toward, against, and away from others became compulsive. While the spontaneous moves were compatible, each with the others, the compulsive ones collided. The conflicts generated in this way, which I called basic conflicts, were therefore the result of conflicting needs and conflicting attitudes with regard to other people. And the first attempts at solution were largely attempts at integration, through giving full rein to some of these needs and attitudes and suppressing others (Horney, *Neurosis* 366-367).

The difficulties and problems that she herself experienced with depression and its upheavals as well as the emotional turmoil that she went through, forced her to realize the dynamics of Neurosis, finding it as a continuous process. In her psychodynamic social theory, 'Neurosis' is the outcome of culture, environment, and relationships and is a defense mechanism to make life bearable, a means of interpersonal control and coping. Neurotic condition, in her opinion, appears in an individual due to the social interactions of that individual. (Horney, *Neurosis* 366). Her 'Theory of Neurosis' emphasizes the unconscious anxiety and states that basic anxiety which is developed from unfulfilled needs in child by parental indifference disturbs the normal growth, and that irrational compulsive defenses or neurotic attempts to limit and control this basic anxiety result in basic conflict which is created by opposing attitudes in relation to others in contrast to the needs. Neurotic individual experiences much more intense, unrealistic, unreasonable, indiscriminate neurotic needs when they are not satisfied. Horney defines neurotic trends as "...unconscious strivings developed in order to cope with life despite fears, helplessness, and isolation" in the middle of psychological tension (*Self-Analysis* 40). In other words, first of all, neuroses continually happen often during lifetime, and secondly, as a result of parents' indifference to child and therefore child's comprehension of the situation, basic anxiety is formed which is the main key to understand neurosis. For better understanding of the basic conflict Horney classifies coping strategies for anxiety, or the neurotic trends which indeed include: compliance, aggression, Detachment (Horney, *Inner* 48). Ten neurotic needs that are required for healthy growth of each human being and are somewhat parallel with neurosis condition are set out by her as: "Moving Toward People" (Compliance) trend including affection and approval, partner (Horney, *Self-Analysis* 54-55) ; "Moving Against People" (Aggression) trend

including power, to exploit others, social recognition or prestige, personal admiration, personal achievement (Horney, *Self-Analysis* 56-58) ; "Moving Away from People" (Withdrawal) trend including self-sufficiency and independence, perfection and unassailability, to restrict life practices to within narrow borders (Horney, *Self-Analysis* 55-59). In very simple words, the stresses and anxieties of life are treated in three neurotic answers, moving toward, against, and away from others, and the problem is that individual gives priority to one or some of them and smashes the balance of need, which brings such individual much troubles. Based on this approach, the paper examines the personality of two chief characters in the novel, Jack and Piggy.

Merridew's Neurotic trend of Aggression

Redhead Jack, one who always appears with a knife, longs to have dominance over the choir group as his own solely, intrinsic inherited heritage of his homeland and school, with conviction that he has right to do so; therefore, he becomes obsessed about the idea of ruling over an army of hunters as well as imposition of punishment, mostly for its pleasure, to rule breakers, yet Jack himself is not only the rule breaker by his breakaway from the gang, to form his own autocracy, as the first leading person to do so, but also manipulates others to follow his action. Simply, island's first elected president is deposed (by misusing instinctual stimuli of boys, which is a familiar occurrence in many communities) in a coup by the very hands of Jack, he is a man of coup d'état. Fanatic, extremist Jack longs hunting and having control over living things as well as desires the fresh bloody gift of hunting.

The personality traits of Jack indicate that he attempts to achieve complete control over the other boys like a dictator ruler, who carries a knife, the very medium of imposing power, and demands absolute power in leadership. He directly asserts his enjoyment of the ideas of punishment, hunting, killing as

it can be grasped from Ralph's utterance: "But you like it!" shouted Ralph. "You want to hunt! While I—" (Golding 54); later, he replaces the elected leader by force and sits in the throne himself. Thus, based on Horney's theory of Neurosis, he moves against other people and demonstrates himself as a hostile type. As a Neurotic one, Jack unknowingly, employs neurotic trend of aggression to cope with his basic anxiety. About Jack, in this respect, Golding comments: "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" (20).

First, in his personality, the traces of the neurotic need for power are apparent that cause him to crave domination over boys for having power itself, in the first appearance of Jack and his group that is described with expressions like "uniformed superiority and offhand authority in Merridew's voice" (Golding 21), he is so strict and determined that is intolerable for some boys like Piggy. In his Fascist perspective, "Jack is the Freudian id, the wild man, Hitler, the school bully, a smug and devious co-worker, a savage, a killer" (Olsen 12). In showing his aggressiveness and implicit assault on Ralph as well as disdain and contempt for feebleness of Piggy, Jack never loses any chance to tease Ralph; this extract clearly shows his resentment and bitterness toward Piggy and Ralph:

"We can't leave the littluns alone with Piggy. Not all night."

The other boys said nothing but stood round, watching him.

"If we went back we should take hours." Jack cleared his throat and spoke in a queer, tight voice.

"We mustn't let anything happen to Piggy, must we?"

Ralph tapped his teeth with the dirty point of Eric's spear. (Golding 117)

Jack as a neurotic individual who seeks power, to extreme degree, like a fanatic disgusts and disrespects anything that revolves around weakness; here, more specifically, the feeble friend of Ralph, that is Piggy, and even his supporter, Ralph. According to Horney, these neurotic figures who seek power feel "Indiscriminate adoration of strength and contempt for weakness" (*Self-Analysis* 56). Moreover, when Simon faints, he completely ignores it and comments: "He's always throwing a faint" (Golding 20), and needs of littluns, in contrast to Piggy, are not at all important for him.

Jack, in himself, carries a striving for mastery, obsessed with absolute power and control over others, claims total obedience, and who, for not losing his face, always wears a mask of almightiness, undisputed power, knows not any limitation for costing expenses in attaining it, that reaches—to its climax in the novel, yet there is no end for such a desire—the very decision about ending the lives of his competitors. He beats one of the boys not only to serve his desire to impose power on one living thing, but also to receive complete conformism and observance of his authority from the rest of his gang, as it is depicted in the below lines:

"He's a proper chief, isn't he?"

Robert nodded.

"He's going to take us hunting." [...]

"He's going to beat Wilfred."

"What for?"

Robert shook his head doubtfully.

"I don't know. He didn't say. He got angry and made us tie Wilfred up. He's been"—he giggled excitedly—"he's been tied for hours, waiting—"

"But didn't the chief say why?" [...]

The chief was sitting there, naked to the waist, his face blocked out in white and red. The tribe lay in a semicircle before him. The newly beaten and untied Wilfred was sniffing noisily in the background. Roger squatted with the rest.

“Tomorrow,” went on the chief, “we shall hunt again.”

He pointed at this savage and that with his spear.

“Some of you will stay here to improve the cave and defend the gate. I shall take a few hunters with me and bring back meat. The defenders of the gate will see that the others don’t sneak in” (Golding 159-160).

Jack tries to strength his leadership and government’s hand in the island, at any costs, by sacrificing one of the innocent boys, beating him in order to threaten other possible rule breakers of his laws; on the other hand, he broadens the scope of his dominance in the heart of the boys and gives them more motivations and stimuli, as well as eradicates any possible opponent to his rules and his dictatorship by this very simple punishment. In this respect, the neurotic who seeks absolute power carries “essential disrespect for others, their individuality, their dignity, their feelings, the only concern being their subordination” (Horney, *Self-Analysis* 56). Jack’s recollections of what had happened to a living thing is insightful for understanding his strong feelings about attaining some sort of power as Golding puts: “His mind was crowded with memories; memories of the knowledge that had come to them when they closed in on the struggling pig, knowledge that they had outwitted a living thing, imposed their will upon it, taken away its life like a long satisfying drink” (70). It is but satisfaction, delight, enjoyment, and fulfilment for Jack and he gains pleasure by imposing his will upon it, killing it, and finally eating it; it is nothing but sadism, which can be produced by a neurotic whose only aim is gaining more and more power, in a way that his thirst for power nerve ends. The following description depicts Jack after reaching his aim which is gaining absolute power: “Before the party had started a great log had been dragged into the center of the lawn and Jack, painted and garlanded, sat there like an *idol* [emphasis added]. There

were piles of meat on green leaves near him, and fruit, and coconut shells full of drink” (Golding 148-149). The writer demonstrates Jack in a way that the reader suddenly ponders over the description that Jack sits in his throne in his very court and all the facilities for pleasure as well as power itself is available for him just like a powerful monarch; “Power lay in the brown swell of his forearms: authority sat on his shoulder and chattered in his ear like an ape” (Golding 150). Ruling cruelly over his servants, Jack, the center of his own feasts, loses himself in his new position as a chief.

Second, he shows, in his aggressive manner, the neurotic need to exploit others and get better of them; Jack, exactly like a demagogue, gradually gains recognizable and noticeable leverage over the boys by his skills in hunting and providing them with fresh meat and excitement, exhilaration of having control over a living thing, group work, some involved skill and knowledge, while domestic and boring duties in Ralph’s state like taking care of fire are not motivating or convincing enough. He knows how to manipulate boys and possesses the medium meat and hunting, to do it; therefore, he is the master of manipulation in the island. Jack controls the distribution of meat, and supervises permission to hunt as well as joining his gang so that he gradually increases his power as Jack puts: “we hunt and feast and have fun. If you want to join my tribe come and see us. Perhaps I’ll let you join. Perhaps not” (Golding 140); after first hunt and having meat for food, Jack does not allow Piggy to eat meat when Piggy demands: “aren’t I having none?” Jack had meant to leave him in doubt, as an assertion of power; but Piggy by advertising his omission made more cruelty necessary. “You didn’t hunt” (Golding 73-74); in Jack’s view Piggy doesn’t have any value and not at all is a respectable boy, due in part to the fact that he doesn’t contribute anything to his system, thus in his attitude “others evaluated primarily according to whether or not they can be exploited or made use of” (Horney,

Self-Analysis 57). Neurotic impulse in fellows like Jack urges them to become manipulative, to exploit others for their own benefit, and in doing so they destruct anything and anybody in their way without having any limitation for their deeds. Moreover, another medium he deploys to manipulate and exploit other boys for his benefit is the rumor about Beastie that he uses it perfectly to reach his aim; “The fear of an unknown beast, then, causes the boys to willingly give up their freedom and idyllic life to be dominated and threatened by a dictator who promises protection from the unknown” (Reiff 75). Inventing this fear, fear of something not known for us, is precisely what a demagogue needs to attain his aims, in a way that, this very fear gathers the masses around itself, which functions as a powerful weapon in the hands of the person who engendered it. In fact, every single society, it needs an enmity feeling toward its enemy in order to be manageable for its leaders, regardless of the kind of society. The facts that boys willingly succumb to his dictates, and that he does it perfectly suggests the possibility of practicing this deed before in school in homeland and therefore he was trained for it.

In the third phase, character of Jack embodies neurotic desire for personal achievement which makes him to try hard to be regarded as the best one. It should be mentioned which Horney asserts that this trend may overlap, but live separately, with neurotic trends of personal admiration and prestige (*Self-Analysis* 59). Right from the beginning, he firmly states that he wants the leadership and restlessly fights to gain it. Jack credits his leadership by his very achievements as he himself puts: “‘I ought to be chief,’ said Jack with simple arrogance, ‘because I’m chapter chorister and head boy. I can sing C sharp’” (Golding 22). He solely undergoes tiring and difficult process to pick up hunting by repeating it after any failure with much energy and determination, which is not at all easy and even impossible for other boys to pick it up by themselves; the

following lines shows his great effort in hunting a pig:

Jack was bent double. He was down like a sprinter, his nose only a few inches from the humid earth. The tree trunks and the creepers that festooned them lost themselves in a green dusk thirty feet above him, and all about was the undergrowth. ... Then dog-like, uncomfortably on all fours yet unheeding his discomfort, he stole forward five yards and stopped. [...] Then he raised his spear and sneaked forward. ... He swung back his right arm and hurled the spear with all his strength. He rushed out of the undergrowth and snatched up his spear. The pattering of pig’s trotters died away in the distance (Golding 48-49).

Learning how to hunt pig costs much time as well as physical and mental strives for Jack, which is not at all easy and even impossible for other boys to pick up on the island by themselves without any help and guidance, yet Jack’s ambition helps him to achieve this triumph. In this regard, Jack is regarded as a unique hunter that surpasses others in this action; he is in possession of a kind of gift that nobody acquires until he becomes part of his gang.

In addition to what just said, a dangerous hunting is something that would bring him personal admiration that he, later in the novel, not at all, wants to lose its achievement, therefore, he joins Ralph to have his share of the pie and puts: “A sound behind him [Ralph] made him turn. Jack was edging along the ledge. ‘Couldn’t let you do it on your own.’ Ralph said nothing” (Golding 106); as it is traceable, personal achievement for Jack is important and “... recognition by others being vital too, however, and its absence resented; Admixture of destructive tendencies (toward the defeat of others) never lacking but varying in intensity; Relentless driving of self to greater achievements, though with pervasive anxiety” (Horney,

Self-Analysis 59). After an unsuccessful hunting along with Ralph, Jack tries to show his wound in order to receive attention; Considering this short excerpt from the novel in which Jack tries to capture other boys' attention and to arouse their sympathy and probably to brag about his bravery, would be helpful:

He held out his arm.

"Look."

He turned his left forearm for them all to see. On the outside was a rip; not much, but bloody.

"He did mat with his tusks. I couldn't get my spear down in time."

Attention focused on Jack.

"That's a wound," said Simon, "and you ought to suck it Like Berengaria."

Jack sucked.

"I hit him," said Ralph indignantly. "I bit him with my spear, I wounded him."

He tried for their attention. (Golding 114)

At this moment, although Ralph hits the animal and Jack is hurt, nevertheless, Jack turns the atmosphere to his own benefit by showing off his wound to other boys for gaining respect and admiration from them; elsewhere, he uses his triumph to gain recognition. Jack's sole desire, in this case, is just recognition, so he tries hard to be the best one in his hunting carrier; he tried hard, and suffered many times to be the best one in his hunting carrier, therefore, Jack wants the boys see it, realize it and admire it, and his only expectation is just recognition, considerate comprehension, as it is clear in the following lines: "'I got you meat!' ... 'I painted my face—I stole up. Now you eat—all of you—and I—' ... Jack looked round for *understanding* [emphasis added] but found only respect" (Golding 74). Instead of respect, he desires understanding on the part of the boys to recognize what he had gone through to reach this success; in other words, he wants to show off his triumph to gain recognition.

Giving credit to Ralph's opinion over having rules and punishments, Jack says that "'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* [emphasis added] at everything. So we've got to do the right things'" (Golding 42). Jack's mood of jingoism again shows his ambition to be and be regarded as the best; he tries to attain personal achievement even if it can be grasped by sticking to the norms of adult world that he himself resents; sometimes power says something that the very individuals praise the power for its saying, and by doing so power gains the approval of the individuals. This same jingoism, this very deluding sheer lie, this very medium in the hands of all demagogues to impose power upon their subjects that we are the best, is commonplace in many societies and can be regarded as epidemic phenomenon in such communities.

The taken path, the present situation, and finally the destination is the result and the ultimate outcome of our decisions in the past; in other words, our very choices in the past builds our present condition. According to Lipschutz, what these schoolboys have picked up in Britain, the notions their seniors trained them to believe and to act, their socialization in which they learned how to behave toward inferiors and other people, the upper-class felt fear of lower-class since 'Civil War' period which even at the time of 'Restoration' the ruling class had feared more than anything and therefore had tried to suppress them, and finally reconstruction, restoration and reestablishment of homeland society are the coherent reasons of social violence in the island society of these English schoolboys (2-26). Their regression to barbarity, their atrocity, their incivility, their misogyny toward the mother pig, their attempt to do regicide the deposed leader, in the reign of Jack, all of which are the result of what they read, learned in their literature, culture, and history of their own country as well as what they were socialized with, in school or society. "Memories of pre-

castaway subjectivity are articulated rather than negated, although the issue of differentiating between ‘memories’ and the physical presence of ‘grown-ups’ remains” (Kofteros 207).

These boys, the representatives of Britons, imitate, mostly for their naïveté and the fact that they have no any other alternative idea and model, the homeland’s society system, by the things they have learned there including its culture and literature, in shaping the society in the island, as we have in the novel: “‘It’s like in a book.’ At once there was a clamor. ‘Treasure Island—’ ‘Swallows and Amazons—’ ‘Coral Island—’” (Golding 34-35); these named books are kinds of Literature which not only carry historical evidences but also are regarded as influential ones. Ronnie D. Lipschutz clearly puts that “... the boys’ new society is closely patterned on English class society, with all of its real and implied brutality, fixed social roles ...” (14). Schools play an important part in the socialization of the children and can manipulate them to think and behave in accordance with the aims of the state. In a well-defined, stratified society like Britain which have had long influential, tradition of various successive monarchies and therefore implementation of different social classes, the significance of school in socialization of children in a way to acquire British patriotism and loyalty to King and the most important one that is social order is noticeable. The following thoughtful and insightful excerpt clearly smashes any doubt about the fact that British society is a stratified one even in post-war period:

The political compromises necessary to get the working class to fight in the Second World War, and to support the social order without seeking to overturn it, seemed destined to put an end to class society. Still, even nationalisation, socialisation and taxation under Labour did not eliminate the class hierarchy, which had acquired all the trappings of a ‘natural’ order (Lipschutz 12).

In such a class-bound society, certain subjects and fields are dedicated to more elevated social class students; in very simple words, there is a clear distinction between education and targeted career and social position available for upper-class students and lower-class ones. From early childhood, Jack was completely trained to behave in a way that is proper to his social status as the British warrior class which is typical of British education system in which students due to their own class usually gain related education to them for their future position in the society. “In *Lord of the Flies*, for example, dress, accent and school uniforms all serve to produce and reproduce such class relations and, in the end, generate the violence committed by the boys” (Lipschutz 3); he has brought with himself the history and culture of his class to the island as it is apparent in the novel. Based on his class’s cultural and historical background his function in the new island is nothing but what his school teachers and his environment in Britain had trained him to do; this excerpt from the novel in which Jack and his school choirboy gang appear may provide considerable insight to the issue:

The creature was a party of boys, marching approximately in step in two parallel lines and dressed in strangely eccentric clothing. Shorts, shirts, and different garments they carried in their hands; but each boy wore a square black cap with a silver badge on it. Their bodies, from throat to ankle, were hidden by black cloaks which bore a long silver cross on the left breast and each neck was finished off with a hambone frill. ... The boy who controlled them was dressed in the same way though his cap badge was golden. When his party was about ten yards from the platform he shouted an order and they halted, gasping, sweating, swaying in the fierce light. The boy himself came forward, vaulted on to the platform with his cloak flying, and

peered into what to him was almost complete darkness (Golding 19-20).

The near upper-class Jack, choirboys' leader, had been being trained to rule and had got related military trainings as his main courses in military academy or in school. "A cultural factor is also involved. ... That neurotics in our culture choose this way results from the fact that in our social structure power, prestige and possession can give a feeling of greater security" (Horney, *Neurotic* 163). It is possible that he learned in school, during war and because of it or because of the atmosphere of the boarding school, nothing but to seek and provide protection against hostile world, and also how to deal with insecurity and anxiety, not to mention the fear of lower-class that in the passage of time turns into a hatred towards them. "Prior to the First World War, and to a significant degree between the wars, many upper-class boys were prepared only for military service—at least until they could be eased into a proper adult role in society" (Lipschutz 12).

Moreover, Jack based on what he was taught and brought up by in school and may probably upper-class community, he constantly mistreats his inferiors, verbally, physically according to his law, to maintain his dominance over them. Jack knows the homeland's codes of behavior, the way and how to treat his inferiors and superiors as well as his peers, he knows the way he should speak toward Piggy as it is apparent right from the begging of the work. In this regard, Reiff puts: "[...] Jack feels that his position as an upper-middle-class choir leader from a Cathedral school entitles him to lead the island group and to scorn those he feels are not his equals, especially Piggy, whom he constantly threatens and intimidates. He feels a sense of superiority" (79). Jack, the one who possesses wealth, land, and better education, doesn't recognize and respect lower-class Piggy and all he can create is disseminating class conflict and hatred toward lower-class society. "The neurotic

striving for power, however, is born out of anxiety, hatred and feelings of inferiority" (Horney, *Neurotic* 163); Jack's feelings of hatred toward lower-class Piggy may be interpreted that he knows that Piggy is more intelligent than him and therefore he may feel inferior to him; his deep hatred toward Ralph may be the result of the fact that Ralph is handsome. Nevertheless, the sole provider of the meat—which itself is regarded as a considerable and influential gift in the island—is capable to get whatever he wills in the island. "Man widens his control over nature, but the very instruments that promise security from cold and hunger, a lessening of labor and an increase of leisure, enable some men to enslave or destroy others" (Waltz 21). Jack has the knowledge of ruling over his servants like a sovereign in his autocratic state just as his elders taught him the fear and hatred of lower-class as they themselves practiced before. Jack has the knowledge of ruling over his servants like a sovereign in his autocratic state just as his elders taught him the fear and hatred of lower-class as they themselves practiced before.

Fatty's Neurotic Condition

Jack could be classified as a hostile type, as it was argued, due to his personality, based on Horney's ideas; the rest interprets compliance trend in the character of Piggy. Well-known and even been, sometimes by some people, experienced the persona of Piggy, a child who carries physical or speech defects as well as recognizable, unlike, faulty personality traits and therefore become not only isolated by others but also the very others poke fun at and impose gratuitous verbal and physical violence upon him. Unable to swim and overweight, lazy Piggy suffers not only from asthma but also from lack of stamina as well as short-sightedness in a way that he cannot move without his pair of glasses, however, paradoxically, he is not at all short-sighted and appears as an intellectual persona in the novel, nonetheless, he is completely unable to see evil

potentiality of others. An outsider, Piggy remains loyal not only to the democratic leader of children in the island but also to the homeland society and its norms in which these children are brought up.

The characteristic traits of the persona of Piggy indicates that this fatty boy searches for security through interaction with the character of Ralph; although others mock him, he does not separate himself from other boys who annoy him and remains in contact with them. In other words, Piggy finds shelter by being near a strong buddy to release himself from others' verbal and physical harms. Piggy shows his tendency to be around others, to belong to someone and the gang, therefore, according to Horney, he moves toward other people and shows himself as a compliant type; he unconsciously employs neurotic trend of compliance, as a coping strategy, to deal with his basic anxiety.

In his traits, first of all, he shows neurotic need for affection and approval that leads him to try hard every possible way to ingratiate himself with athletic Ralph in spite of the fact that he constantly abuses him; immediately after hearing what they used to call Piggy, Ralph began to tease him about it, yet Piggy, quite unexpectedly, shows his satisfaction with the issue and seems he is content by that, as Golding comments: "Piggy grinned reluctantly, pleased despite himself at even this much recognition" (11). It shows how Piggy's self-esteem and self-confidence is low as well as how damaged his personality is, which cause him to be, surprisingly, happy that his humiliating name is interesting for Ralph. In other words, his dependency and over-reliance upon others as well as his helplessness in which he cannot reduce life's burdens alone, by himself, and also fear of creating any possible enormity on the part of Ralph, all of them cause him to show satisfaction to every unfair treatment and hostility; "Since getting affection is of vital importance it follows that the neurotic will pay any price for it, mostly without realizing that he is doing so. The most common ways

in which the price is paid are an attitude of compliance and an emotional dependence" (Horney, *Neurotic* 119); this fat boy was raised by his aunt and his being over-dependent and reliant upon her is so apparent in his reproduction and obedience of her instructions even without her presence; according to what mentioned, his inclination to dependency in island is the continuation of a need formed and appeared in homeland which needs to be satisfied; he deeply feels the need to be liked by others, specifically Ralph, thus he attempts to please others, approved by them, and keeps self-effacing attitude in order to reach his aim, which is reducing his basic anxiety. According to Horney these neurotic individuals feel "dread of hostility on the part of others or of hostile feelings within self" (*Self-Analysis* 55). Moreover, Ralph constantly swears at him and use rude language toward him, yet he pleasantly accepts them and shows not any reaction to it, as it is stated in the novel: "'I can't swim. I wasn't allowed. My asthma—' 'Sucks to your ass-mar!' Piggy bore this with a sort of humble patience" (Golding 13). He, not at all, wants to create any sort of enmity towards himself on the part of Ralph or anybody, and remains submissive to him in order to receive his affection, and by doing so, he indirectly makes an appeal to Ralph to love him, because he carries "indiscriminate need to please others and to be liked and approved of by others" (Horney, *Self-Analysis* 55).

In addition, Piggy, as is appointed to supervising the small children, like an adoptive parent takes care of littluns in order to satisfy his need to please others, and on the other hand some of these little kids mostly because of their weaknesses are pleased to be helped by someone affectionate like a mom; he is the one who demands rights of littluns and the first one who realizes the boy with mark's missing: "Piggy stood up and pointed to the smoke and flames. ... Something strange was happening to Piggy, for he was gasping for breath. That little 'un—' gasped Piggy— 'him with the mark on his face, I

don't see him. Where is he now?' The crowd was as silent as death" (Golding 46). It shows his histrionic nature that he tries to get affection from others, to be liked and loved; more than himself he cares about others, littluns, he put himself not in first, but in second priority, and to him his own self is not worth as equal as others.

In the beginning of the novel, after swimming, Ralph orders Piggy that "'Get my clothes,' muttered Ralph. 'Along there'" (Golding 14); this is the first dictate of Ralph upon him, and Piggy willingly and eagerly undergoes his dominancy at the behest of Ralph, and becomes an obedient page. He immediately accepts Ralph's demand without any thinking over it which might be on the part of normal man questionable, therefore, this issue indicates his need for dependency, for gaining affection of Ralph; in Piggy's reactionary behavior one may trace "automatic living up to the expectations of others; Center of gravity in others and not in self, with their wishes and opinions the only thing that counts" (Horney, *Self-Analysis* 55).

Second, he shows neurotic need for a "partner" who will take over one's life; in the opening of the novel, Piggy wants to share his problem in school and his wish of not to be called as "Piggy" to a partner, in order to ease the burden of his life; he immediately and confidently tells Ralph—as a mate—about it, yet Ralph, he himself, not only makes fun of it but also reveals Piggy's secret to others so that he is the first one who triggers off Piggy's becoming the butt of the other boys' humor: "'Shut up, Fatty.' Laughter arose. '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" (Golding 21). "The dependent person resents being enslaved; he resents having to comply, but continues to do so out of fear of losing the other" (Horney, *Neurotic* 121). Dependent and histrionic Piggy sees Ralph as a partner to whom he can trust as well as one who can help him to cure his past traumas, nevertheless, Ralph betrays

him and treats Piggy with condescension. Moreover, as a boy with some physical weaknesses, Piggy knows himself deeply better than anybody else, Piggy comes to realize how Jack could and might behave to him; observing how Jack is ruling over the choirboys like a militant, Piggy imagines his being put pressure on by the very hands of Jack, because he knows himself, as a dependent and compliant boy who needs a partner and affection, and Jack's abilities; aware of Jack's nature and sure of his power, Piggy falls into indiscriminate helplessness and slides into submissive obedience to Ralph in order to be safe. "Center of gravity entirely in the "partner," who is to fulfill all expectations of life and take responsibility for good and evil, his successful manipulation becoming the predominant task" (Horney, *Self-Analysis* 55). Considering Piggy's utterance in which he shows his dependency to Ralph would be more insightful: "'I been in bed so much I done some thinking. I know about people. I know about me. And him. He can't hurt you: but if you stand out of the way he'd hurt the next thing. And that's me'" (Golding 93). Piggy is severely frightened by the idea of Jack in the position of chief boy and he worries about his condition in the post-replacement of the leader; he knows that without Ralph—his powerful partner, his mate, the one who piggy is dependent upon for soften life difficulties—in leadership, he would be under severe harassment in Jack's government; hence Piggy adheres to the present leader and remains loyal to Ralph, because in his heart something echoes Jack's treatment of choirboys. He constantly thinks about and obsesses by the thought that if Ralph "stand out of the way" the cruel and aggressive Jack might "hurt the next thing" and turns him into a favorite victim. He knows that he is feeble and weak and is aware of Jack's potential for cruelty, therefore, before any serious damage, he seeks refuge from someone to support him. "It makes sense that he tries to re-create civilization in the wilderness, because he must know, at

some level, that in civilization lies his best protection. Civilization protects the weak and different; the wilderness does not” (Olsen 6).

Lower-class Piggy, who is brought up by his auntie that ran candy store in homeland, is perfectly socialized into British history and culture, as he provides boys with knowledge from his memory of civilization in home, a memory full of ideas from his country’s past and culture and civilization in general; it is Piggy who condemns boys for their violation and shouts: “Which is better—to have rules and agree, or to hunt and kill?” (Golding 180), and then after his utterance Ralph echoes Piggy’s words; this knowledge is apparent when he says that “I’ve been thinking,’ he said, ‘about a clock. We could make a sundial We could put a stick in the sand, and then—” (Golding 28); even more openly right in the beginning of the novel this knowledge shows itself when he suggests: “We can use this to call the others. Have a meeting. They’ll come when they hear us—” (Golding 16); and in this respect, “... perhaps, it is left to Piggy, working-class bursary boy from some nameless and, no doubt, little-respected public school, to devise how society is to be created and what form it will take” (Lipschutz 11-12). His physical defects, his unlike speech, his lack of parents, his exceptional knowledge, and more importantly his class status makes him an outsider, not to mention his attended school, which is different from others as it can be grasped from school uniforms, that makes him a complete foreigner. These are the lower classes that run the society either by their own knowledge or their labor, which both of them are different kinds of the unified upper-class exploitation of them; in very simple words, as the words suggest, working class everywhere specifically in England before and after war usually sweat blood; while working class usually do work, or more openly strive to get feed, upper-class just simply tend his flock. Piggy knows or more accurately remembers, from his memories, his status and duty in English society as it is a significant part of his socialization. More

than anything else he knows that he isn’t and cannot be a ruler, but he is a good nanny, as if he, consciously and unconsciously, believes in observation of class order in society as a premise, which is deeply rooted in English Culture. The ruling class always physically and ideologically abuses lower-class, in such societies, and that there is no doubt in this bitter reality.

As discussed earlier, the root of this class-based violence toward the inferiors from the upper-class is nothing but the upper-class felt fear of the lower-class which is rooted in English history, and in the passage of time turns into a kind of deep hatred towards lower-class on the part of upper-class community. “The boyish boasting between Ralph and Piggy in their first encounter reveals much more than the difference in their social backgrounds. Ralph is obviously conscious of being in every way Piggy’s superior and soon drops a cool politeness for casual abuse of this fat boy whose only claim to fame is that he gets ‘ever so many sweets’” (Wilson 60). This sense of inferiority on the part of lower-class is a prevailing mood not only in the character of Piggy but also, so current in British community that, even felt by the Golding himself; “As a youth, Golding was well aware that people’s positions in life depended on their class, for he had felt the pangs of his inferior position as the son of a middle-class man” (Reiff 62). As a lower-class who is regarded and seen as socially inferior to others, this imposed feeling of inferiority on the part of Piggy creates repressed hostility towards the ruling class in the passage of time. “In fact if one feels fundamentally helpless toward a world which is invariably menacing and hostile, then the search for affection would appear to be the most logical and direct way of reaching out for any kind of benevolence, help or appreciation” (Horney, *Neurotic* 105-106). The neurotic Piggy attempts to deal with his anxiety, which is formed in relation to a hostile world that treats him unkindly and without respect, in a way somewhat unfair and discriminatory, by showing inclination to

dependency and compliance to make life bearable. The following excerpt openly and directly explains this process:

In neuroses, however, the world is considered as more or less unreliable, cold, begrudging, vindictive; and to feel helpless and dependent on such a potentially hostile world is equal to feeling defenseless in the midst of danger. The masochistic way of coping with this situation is to thrust oneself on the mercy of someone. By submerging his own individuality entirely and by merging with the partner the masochistic person gains a certain reassurance. His reassurance is to be compared with that achieved by a small endangered nation which surrenders its rights and its independence to a powerful and aggressive nation and thereby wins protection (Horney, *Ways* 253).

This procedure happens to novel's masochist character, Piggy, that is clearly perceivable in his sayings and way of conduct. He loses his own independence, his self, and individuality in order to gain protection and reassurance. This issue is enlightened by Horney's example which she uses for an entire weak nation that gave up all it has, which is independence, to gain support from strong one. This threatened one, as an abnormal and neurotic, he does accept dependence and loss of his rights to an unachievable safety and protection promise; the powerful one never leaves the other in peace and ease, but he always will impose his power and get better of the other. This conflict is the result of the fact that the neurotic finds himself defenseless and lonely in the middle of a hostile world, and that he, in his way of cure for this tense setting, embrace affection in whatever it costs. Ralph, as a superior one, immediately changes his treatment towards Piggy as soon as he realizes his own superiority in facing Piggy's inferiority, in every issues. This very experienced feeling of inferiority in his past causes Piggy to believe

and accept it eagerly in his present and even embrace it, in order to find mental peace through throwing himself on Ralph's mercy.

Conclusion

Noble Prize Winner, William Golding's *Lord of the Flies*, has had a lasting impression on its audience since it was published. Although many critics claim that this work wouldn't be completely understood and it takes a long time for the reader to grasp all of its dimensions, this paper attempts to put a light on the social elements influencing individuals and specifically these children, which help to form and even distort their character traits. Background society in which these boys have brought up in and the civilization that they have cultivated there in home can and do manipulate, variably regarding their immediate position, their perspective and conduct even in the new community. Jack appears in the island as choir leader as his intrinsic inherited heritage of his homeland and school and in the course of the novel proves himself, based on Horney's 'Theory of Neurosis,' as an aggressive type who moves against people, and Piggy, the Fatty pathetic boy, over-dependent and reliant upon his aunt, who helps other boys despite the fact that others poke fun at and impose gratuitous verbal and physical violence upon him shows himself as a compliance type who moves towards people. Background setting considered in respect to the kind of consequences which they might have on the mental health of an entire community and probably its future, discloses its significant impact upon the individual.

Among scholarly critics, the strength of social forces on people is best developed by Karen Horney as she believes that the neurotic condition is the outcome of communal associations (*Neurosis* 366). As Alao and others have mentioned, this very complex condition, in her eyes, is regarded "as an attempt to make life bearable, as an

interpersonal controlling and coping technique” (93). The inherent feasibility of acting ignobility, and vileness by the mankind and these boys also acceptance of such wrong deeds, this paper argues, by the measuring tape of Neurosis Theory of Karen Horney, rests in the cultural defects and shortcomings which surround the humanity. This explains the inhumanity and enormities that are formed by the hands of ordinary people, and even children in society due to the defects of surrounding itself; it discusses how inherent and built-in socio-cultural weaknesses lead seemingly innocent and civilized men into inhuman atrocity.

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