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**CROSSING BOUNDARIES: A JOURNEY OF SELF DISCOVERY  
IN *LORD OF THE FLIES***



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## Abstract

*The current study explores two protagonists in Lord of the Flies Ralph and Jack, and their rivalry from Jungian perspective of archetypes. Furthermore, the study reveals that the progress and growth of these two characters in the novel corresponds to a particular process of human psyche known as 'individuation'. Both the characters struggle for power and leadership, which becomes synonymous with the degeneration of human race from civilized men to wild savages. Thus, the dispute between refinement and barbarity constitute the main conflict in the novel. Golding narrates a timeless struggle of ambivalent forces gone astray in unimaginable imbalances. It shows that when the children are left isolated on an island, far away from civilized society, they begin to hunt each other, thus glorifying murder. They begin to create rituals of sacrifice and slaughter. The absence of law and social codes render violence dissolute and human beings become embodiment of evil. Hence this study considers Lord of the Flies a parable in which evil is not a mere animal instinct but an instinct that emerges with the dawn of civilization and social ethics.*

**Keywords:** Archetypes, Evil, Leadership, Power, Rivalry

## Introduction

William Golding's *Lord of the Flies*, narrates the tale of a pack of young English boys gone astray on an island in the aftermath of a plane crash. The novel's human concern is undeniably eternal. The story, however, metaphorically represents every human's search for the meaning of the self.

It is a tale of the young boys left on an isolated island and the way these boys struggle to survive and to find their way back. The story begins with the boys scattered and attempting to explore the place while familiarizing themselves with the island. Least do they know that their survival will introduce them to a heavy toll. They get to know that there is no civilization on this island, thus no rules and regulations or any law governing body. With the passage of time they try to adapt to this new world and in doing so become comparable to primitive barbaric tribes. They search and improvise ways to meet their basic needs of food and shelter. Soon they are overwhelmed by the instinct to dominate and rule each other. This instinct exposes them to the conflict between evil and goodness, right and wrong. Hence the two protagonists, Ralph and Jack, represent the two opposing forces of goodness and evil. Ralph longs for tries to go back to normal life by building shelter and putting on fire, whereas, Jack has more animal like instincts to follow, such as hunting. In their struggle for dominancy the island is transformed into hell fires.

Then slowly and with gradual unfolding of the plot and the horror of the events the reader starts wondering if the children are naïve creatures. As the episodes of violent behavior and of the beastie begin to be evident and persistent in the boys' life, they move from being innocent to being totally unprincipled and uncontrollable (as they are unable to differentiate between right and wrong) and

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malevolent.

The present study focuses on the psychological dichotomies of Jungian Conscious/Unconscious and Shadow/ Persona. The story is not as simple as it seems to be, on a metaphorical level, it is the story of the timeless struggle between the two opposing forces of goodness and evil. Hence as time passes the reader is introduced to the real allegoric predicament of the novel: the dispute between Civilization and Savagery. The study focuses on the interplay of those psychic processes that could be instrumental in understanding motives and actions in their phenomenal manifestations. *Lord of the Flies* demonstrates the means in which man's conscious behavior alters when it is overwhelmed by the archetypal contents of the unconscious. My concern in this study is to surface forth all those psychic factors that could be the reason for normality/abnormality dynamics of behaviourism. By applying Jungian archetypal theory to the novel, this research reveals human nature in the perennial struggle between good and evil. The struggle for leadership and lust for power plays important role in the novel.

## Research Objectives:

1. To explore the metaphorical significance of the novel
2. To represent evil as inherent in human nature and to reveal how humans deal with this knowledge
3. To explore the process of Individuation in the novel with reference to the characters of Ralph and Jack

## Research Questions:

1. What is the metaphorical significance of the novel?
2. Is evil inherent in human nature? If yes, are human beings capable of knowing their intrinsic evil? If they do, how do they deal with this knowledge?
3. How is 'individuation' achieved by the characters of Ralph and Jack in the novel?

## Literature Review:

There have been several ways to interpret *Lord of the Flies*. It has been considered as allegory of different types like social, political, ethical and spiritual, yet none of these elucidations appears to spotlight the bigger implication of the novel (its psychological study). Jungian archetypal criticism, however, helps to understand the novel from its psychological perspective. None of the branches of knowledge can serve as a substitute for the understanding of innate world of man; a world that comprises of the eternal symbols of the Archetypes; a world which is universal in its traits and this makes Ralph and Jack as universal human figures in whom the readers can find their own realities.

In the garb of civility is malice, savagery, and the lust for power. Far away from codal ethics of civilized society, placed on an island, the innocent children begin to hunt one another, glorifying murder. Hence an evil aspect of human nature (inherent brutality) is revealed through an unconceivable inundation of barbarity and ruthless violence towards other human beings. The lust for power leads to the conflict between Ralph's and Jack's groups which results in the anarchy. In this chaos, two vital symbols of the novel—the conch and the Lord of the Flies—are shattered. Roger (not capable to value the civilization) smashes the conch as he throws the stone and murders Piggy; who values the civilization (Golding 156). As is seen in the very next chapter of the novel, Ralph smashes the pig's head, Lord of the Flies, which is the prevailing insignia of the sinister

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instincts in the boys. Piggy dies and Sam and Eric are forcefully converted to Jack's group, hence Ralph is left alone on the island to be defeated by the forces of bloodlust and primitive anarchy (Golding 197). Thus, the boys become the incarnation of evil concealed and justified by the petty pretensions of civilized ethics and moralities.

In one of his essays, Golding argues about his preference for the fable as the form for his story. This according to Golding was written when the Victorian arrogance, ignorance and affluence was at its height. Therefore, Golding makes the boys construct a society which eventually ends in blood and fright as the boys are "suffering from the terrible disease of being human" (6).

Anthony Burgess states that if the enforced control is taken off, the young ones are very much capable of behaving like adults (with no external authority or social restraint) and choose lawlessness than order (15). This sufficiently supports [Golding's](#) intentions to expose the innate evil in human beings. Burgess continues to say that, "The good intentions of the few are overborne by the innate evil of the many" (26), as when the boys first land on the island they have good intentions. Ralph's summoning the boys to meeting through the sounds of the conch shell and his decision to organize a few things to look after them as there are no adults on the island, and his consent to use hunters to kill animals for meat (Golding 40-54) are few instances of such good intentions at the very beginning of the novel. But soon these innate good intentions are replaced by the innate overwhelming evils that result into an inner and outer chaos. This further significantly supports the idea that humans lose their innocence and are overwhelmed by their evil side unless that evil is looked into, consciously understood and replaced with goodness.

In the novel's numerous elucidations, the ambivalence of its symbolic structure has been highlighted focusing upon the question of human's darker side (evil). Frederick R. Karl, for instance, considers the novel full of didacticism (Karl 260), and strongly disagrees with its gimmick ending, regarding it as false and inordinate (257). He very rightly asserts that in *Lord of the Flies*; after establishing his view point on the nature of humans, Golding virtually cuts the story and stops the occurrence of gratuitous violence by timely introducing an officer of navy on this island. From this aspect the last part of the novel appears to be unexpected and disconnected to this otherwise realistic story that intends to alter the universal belief in the innocence of children.

Man's "long-buried responses" (Karl 255) to situations may be taken as one of the several definitions of archetypes. The actions and decisions of the boys can be taken as a reversion into ferocity/ barbarity but how have these events and actions helped in creating the logical, melancholic, skeptical and simultaneously acquiescent view on human beings? What do we really understand from *Lord of the Flies* regarding the inner world? As a matter of fact, the whole novel seems to be an instructive inference in the mind of readers and the penultimate scene is entirely consistent with the whole story.

The readers are surprised to see the discrepancy of viewpoint between Ralph and the boys, as well as the officer; ironically the captain counts Ralph with the others as ill-mannered and unruly which in reality he is not. This misperception of the captain of counting Ralph among the others as evil is though a generalized one but supportive to the fact that it is the evil that ultimately overpowers goodness. Karl's contention that the ending of the novel is abrupt and contentious in other words points to the possibility that the pursuing boys would have waylaid Ralph and slaughtered him to death. It also strengthens the idea that Golding himself is convinced with the inner evil of humans and has planned to convince his readers too.

Virginia Tiger expounds on the "ideographic structure" of the story which "sustains the thematic

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structure” (64) represented in Simon’s personality, while hiding in front of the pig’s bleeding head. He witnesses the cutting of the head and mounting it on a stake. This “confrontation scene” according to Tiger, conveys the conflict between evil and innocence similar to the pivotal theme of the novel which is focused around the notion of evil-and-innocence. It can be related to Golding’s remark about Simon that he always saw a distorted image of a human when he thought of the Beast. Simon’s watching from a hiding place the bloody drama of the pig’s killing and staking can be seen as evil emerging from within rather than an external reality (Tiger 128). It is from this scene that the readers can comprehend the intrusion of the unconscious into consciousness. Simon comes to know the reality of evil but is unable to make the boys realize this reality and save them from destruction.

Similarly, in the words of Michel Michot, Golding’s themes are subject to his symbolic interpretations thereby communicating his purpose and message stiltedly, embedded in the symbols’ difficult constellations (176). The island, conch, Piggy’s glasses, and signal fire act as symbols of civilization in the novel. The ocean, which surrounds the island, serves as a boundary between civilization and primitivism. Ironically the island where the boys are trapped is shaped exactly like a boat; a something that could rescue them to safety. Similarly the fire which is lit to signal for their rescue at the end turns into the fire of uncontrollable savagery, a little before the novel’s ending, Jack has set almost the whole forest on fire while pursuing Ralph. As the story progresses and all the symbols of civilization start disappearing on the island, the boys regress from the civilized bunch to mere savages and chaos replaces civilization (176, 189-202).

Furthermore, Mark Kinkead-Weekes and Ian Gregor remark in *William Golding: A Critical Study* on the parallel drawn between the adults’ world and the world of the children. In their contention the children on the island are somewhat restaging the drama of the adult world and with a certain degree of freedom engage in lawlessness that they had witnessed in the civilized world prior to their fall (38). In other words, it is the presence of an external authority (social, cultural, religious, national or whatever) that restrains individuals from transgression though the inherent depravity is potentially always there. The grown-ups’ world is still at war as the corpse of the parachutist indicates. Though it might seem that the children are finally saved from the horrors on the island, it is not a rescue, as a matter of fact. The naval officer takes the boys into the world that is full of evil, murder and aggression; the world at war (42).

For S. J. Boyd the novel’s theme could be taken as the “end of innocence” (27). Ralph cries for the end of innocence in the last scene of the novel which is a sign of his growth as well as change from childish honesty to adolescent depravity. This growth does not make him wicked, rather makes him aware of the sinister darkness, of the evil in man’s heart that was present in the children all along. To acknowledge the presence of this darkness in one’s own heart is a necessary but distressing condition of growing up, of becoming fully and yet” flawedly” human (28).

Alexander Hollinger brings forth the importance of the theme of evil and innocence in its manifold aspects and comments on the dualism of human beings; man, as capable of both goodness and evil. According to him *Lord of the Flies* has always been elucidated both in its surface meaning and symbolic content. However, in its symbolic meaning it has been termed as a fable in terms of morality, society and a religion as “Golding himself calls his novel a fable” (42). One is apt, then, to consider the moral didactic intention of the author as primary feature of the novel. If the story is believed to be a myth, it is interpreted as revealing an archetypal truth. Gregor and Kinkead-Weekes point out, “The essence of literary myth is process, reversal and discovery” (qtd. in

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Hollinger 6). If it is taken as an allegory, the double significance of the work becomes prominent and apparent as the foremost aspect which is consistent both in its real and in its metaphorical interpretation (Hollinger 6).

All these points of view have their own validity and justifications and could be agreed or disagreed with on different levels, but my analysis of the novel in the subsequent argument is based on the Jungian theory of archetypes. Predominantly I intend to focus on the Jungian Shadow and Persona (Ralph's and Jack's persona of leader and the conflict of leadership between the two) that recurrently flow into the novel's storyline and on occasions are bodied forth in the very characters. Equally significant are the themes of leadership and self realization that are to be taken for discussion accordingly. These ordinarily understood concepts (from readers' point of view) will be dealt with Jungian archetypal patterns to substantiate their psychological origins in human behaviourism. The archetype of the Self could be seen as manifested in the concept of leadership. Any authoritative persona such as, crown or prince act as a symbol of the Self (Wehr 71). Self knowledge, leads to the process of individuation. These boys require individuation for their existence being victims of the delusion and uncertainty caused by the idea of the beast. They need knowledge of the self to redeem themselves from the evil and its terror. An integration of the two opposite dichotomies (Conscious and Unconscious) is needed in order to achieve a composite totality (Self). Jung believes that an all-inclusive image of human psyche consists of both forces (of goodness and wickedness) which are dependent upon each other (Wehr 346-7). Thus, the image of the Leader/Hero has to include both good and evil because to cure the others' wounds whom he wants to protect, he himself needs to be wounded (Wehr 350).

### **Text Analysis:**

This study represents the synthesis of the two opposite psychic dichotomies (coming to terms with the Self) which is subject to the process of Individuation. Realization of the Self comes with extreme pain. The near vision of the self is always momentary or illusive and it is impossible for the individual to make a sense of it instantly. It is a strenuous path to arrive at a nearly legible meaning of this totality of the self. The means and the ends are beset with unimaginable and unexpected pitfalls that at times may end up in a tragic loss with irretrievable consequences. In this individuation process we take Ralph and Jack as conscious and unconscious whose unification would lead towards the meaning of the self but the hard struggle involved between Ralph and Jack at every stage in the course of the narrative initially seems annihilating. The one impression that can be gathered from the narrative progression is that of the death of one at the hands of the other because both have wrong perceptions of leadership and it seems as if no one would end up as a leader. A peaceful coexistence (not compromises) and mutual understanding is the only solution to the problem. In the emerging scenario the concept of leadership would be of extra dimensions; reflecting the inner and outer harmony within an individual as well as between the two individuals. Everyone tends to be a loser if there is no mutual understanding. Not accepting the other as the other creates obstacles in achieving the near unification of the opposites.

The primitives are completely in their unconscious state and they project it onto the outer world. They do not have a powerful and overwhelming shadow because they do not have a powerful and overwhelming persona which is similar to the children who are in their elemental stage. These boys, on the other hand, have the possibility of shadow because they have seen the civilized society and way of life and retain those memories with them. Now on the island they have fallen to the

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other extreme. Their psychic forces are unleashed with no obstruction from anywhere. Majority of them identify themselves with innate evil with the exception of a few, i-e, Ralph, Piggy and Simon. These three boys do not degenerate into complete abyss and gather immense knowledge from this conscious understanding of the chaotic unconscious world. The rest of them show that something has been denied to them in their civilized life before their fall on this island which might provide a possibility for the reader to see why they are now so violent. The Jackians must have been living in an extra parental and institutional care up till now which is a denial of something that is very natural to them (evil). Such a denial can result in unspeakable social, communal, national and international tragedies.

There is a violent contention between Ralph and Jack to prove their superiority as leader and their concept of leadership. The perceptions of both are individual and the one can never be the substitute for the other. A reasonable, logical concept of the leader is more enlightening than that constructed solely as Jackian concept which is more superstitious, ambiguous and confusing referring to an entirely primitive ideal. If we take "Chief" as representing the "Self" it would mean bringing all the dichotomies involved in the conscious and the unconscious understanding of Ralph and Jack closer to a synthesis. This near wholeness and totality would provide a vision partaking both the negative as well as the positive. This is because of the fact that the self as resulting from the process of individuation is an all inclusive concept and has nothing to do with either total goodness or total evil.

Ralph's initial experiences on the island are vis-a-vis Jack. Not only Jack but all Jack-like forces in the outer or inner sphere of Ralph's experiences seem psychologically collapsing. Ralph, representing consciousness, is essentially needed to shed light on all those unpredictable forces represented by Jack. The initial conflictual struggle of the protagonists (Ralph and Jack) is a means towards the realization of the true self. We see how Ralph and Jack are involved in a long drawn struggle for supremacy when the two represent two distinct groups. The one is out and out opposed to the other and there seems no meeting point. From a Psychological point of view, this is how when the two polarities (the conscious and the unconscious) seemingly never settle into any sort of psychic unification. The dark forces of the unconscious are not always dangerously intimidating but need a reasonable logical understanding to be productively incorporated into the working consciousness. This whole process seems to be leading towards some concluding point that can be both destructive as well as productive. Since we are taking this whole struggle of the two in terms of individuation, not all process might result into wholeness, a totality. Only in rare cases the case is so. According to Jung Individuation is a process of integrating the conscious and unconscious parts of the psyche and a movement towards achieving a single vision (*CW 7*).

Perception about the beast is different for both the protagonists and both are trying to make some meaning of it. Jack, representing the unconscious, has a primitivistic approach to the "bestial other" and tries to ritualistically tame it down. He somewhat represents the leader of the clan in the primitive sense and induces a superstitious concept of the evil in the boys. This is the reason that he creates the cult of the fetish like those of the primitives for which he invents the ceremonies of rites. Those who side with him represent those forces that are literally devastating if not properly channelized with conscious control and understanding. If the likes of him and his followers are let loose, human civilization will barely survive. On the other hand Ralph has a different understanding of the beast (evil) which is more rationalistic and understandable. For him it is a

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fabrication of the wild imaginings of Jack who takes advantage of the boys' ignorance about the beastie.

It is through the other (the beastie) that Jack manages to survive and exert power over the children. Hence as such the beastie is not static. As the existence and location of the beast (evil) is the major problem the boys face on the island, so they keep on endeavoring for a means to escape, be it real or imaginary. They want to escape because they are horror stricken by the beast which cannot be literally tracked down. The boys start with their resistance plan by tracking down the beast and while they explore the island for this purpose, they deal with the notions replicating "the depths of their tormented private lives" (Golding 150). Piggy (a "Ralphian") has a more scientific and factual view of life. He dismisses the fear of the beast as unfounded, thus not taking into consideration the reality of the evil or the beast. He believes there is neither any beast nor fear. Initially Ralph too imagines the beast swinging through the trees. The boys imagine the wild beast as 'mysterious, half-fantastic' creature that comes out in the dark and leaves no tracks (Golding 111, 138). This is the projection of the boys' own evil, sinister and yet unconscious side. Hence they struggle to unravel a forged issue; the boys fight against what is no more than a mere projection. This turns out to be perilous and deceptive as a mere projection cannot be fought against especially when both the source and essence of the projection is unidentified as Ralph says: "'I don't think we'd ever fight a *thing* that size. We'd hide'" (Golding 140).

However, fake the idea of a beast may be the trust in its being involves the boys in an unmediated mythical or mystical experience. Jack wants all the boys to enter into the cult of the beast and accept the beast as a superior being. This is similar to the primitive way of creating the fetish and accepting the power of the unknown. In other words, it is surrender to the dark unintelligible forces of the unconscious. Had there been a conscious, reasonable understanding of the beast and the fear associated with it, there would have been no beast, no fear, no cult and no surrender. Hence slowly and gradually it becomes a ritual of the Jackian tribe which consists of making a circle and chanting. In this way, the Jackian tribe attempts to get rid of the fright and panic that overpowers them. This is their attempt to form a "demented, but partly secure society" (Golding 171).

The ring thus becomes symbolic of both attack and of defense. It is very evident that the boys are afraid of the beast and out of fear, they unite in a circular form for defense as well as attack. The movement from "facing in" to "facing out" of the circle has deeper meaning. While listening to the imaginary chant, the boys stand facing each other inside the circle. The twins are in the centre of the circle. After listening to the twins, the boys face outside the circle on the guard for the beastie. Thus, Fear is the centre of their circle (Golding 110). Psychologically speaking in Jung's formulation, the twins represent the Yin and the Yang (being the two different attitudes and ways of life or the latent inner energies awaiting wholeness). The boys are protecting something but they do not know what they are protecting. The guidance of how to encounter the beast comes from the Twins who are in the centre.

Circle is often seen as symbol of protection. It represents wholeness. It is a progressive linear movement towards self consciousness which never meets at any point. It is very complicated because it is spiral and ends nowhere but introduces the experiencing subject with a glimpse of transcendental understanding. It is the fear of the unconscious that generates the unknown fright supposedly caused by the beast in this story.

Jackian ritual of hunt and their chanting circle can befittingly relate to the mob psychology. The boys are not aware of their conscious movement. Centre is the truth but has become mysterious

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because they do not know and they kill it, be it beast, twins or Simon. Mob never thinks consciously. It always acts on impulses which are the source of all psychic energy. When this energy is lost without the conscious guidance, it destroys each and every thing that comes in its way. This is what Jack's tribe stands for. They are typically behaving like a mob and the one who is leading the mob is himself chaotic. This is the reason why we see around us a chaos in matters of collective responses to the most important issues in our society. That is why Jack kind of phenomena is apparently very charismatic but ends up very tragically.

Children are very close to primitives as their consciousness is not yet fully separated from the collective unconscious. This is why emotional reactions encompass the indiscriminate and are spontaneous for both the children and the primitives. Their response to natural phenomena remains at elemental stage where everything is understood in larger and vaster background of mysterious forces and according to their understanding rules every aspect of this whole creation. For this reason, both children and primitives tend to favor mythological explanations over concrete, rational ones (*CW* 43, 49). In typical Jungian manner this would mean a life of unprecedented involvement in the mythological and archetypal exposition of nature. This can be clearly seen in the chanting group of boys who are behaving like a single body permeated with the same instinctual energy that drives them along. More or less, it is as if an archetypal manifestation is taking place in the whole body of the boys as one entity. The reason for this unbridled ferocity could be an unleashing of the libido that is associated with every archetypal manifestation and if not properly and tactfully channelized, this psychic energy might prove dangerously annihilating. On the other hand, as independent individuals, the boys feel perplexed. When Ralph asks them about their shelters predicting a storm, the little ones start screaming while the elder ones look at the sky uneasily and move restlessly. Jack's leaping on to the sand is something that explains the relationship of the instincts, archetype, and the resulting terror:

'Do our dance! Come on! Dance!' the boys followed him, clamorously. Roger became the pig, grunting and charging at Jack, who side-stepped. 'Kill the beast! Cut his throat! Spill his blood!' The movement became regular while the chant lost its first superficial excitement and began to beat like a steady pulse (*Golding* 171).

Locating the beast ironically shows signs of the path towards individuation in a spiral movement for the centre, in other words, the Self. The boys first dream of the beast (nightmares). Afterwards, they state it comes out of the woods; then out of the water clearly depicting that the beast lies in the unconscious. Then the narrator starts locating this beast into the air implicitly pointing towards the grown-up people's mystification of it into an unknown and undesirable mystery. For the first time, the beast takes its form (body) from a dead parachutist. The boys start projecting ideas of terror once they conclude that the beast is real. They portray their shadow by categorizing Simon as the beast and murdering him. The circular movement is now backwards as the children revert further and further from their preliminary state of civilization and of intellectual and moral locale. In Jungian terms, the spiral rotates towards the left which is the equivalent of a journey towards the unconscious (*Samuels* 66).

Jack's and his pack's strategy for hunt is to enclose the object of hunt within a circle in order to finish it. Any object in the centre of the circle is wrecked. They create it a defense as well as attack's strategy. The boys want to create a kind of chaos. They symbolically represent the primitive psyche. Though they are doing all these activities under the impression that the primitives are innocent and so are they but they are unable to discriminate the good from the bad. They do not

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have the ability to understand the centrality of the mandala, the self. That is why they are destroying something that would provide them with the meaning of totality/ self. They are on the circumference of the circle and are breaking the very process of arriving at the totality of the self. When they start the process of circling, the circle is initially empty from the centre. They then bring in the twins and kill them thereby pointing towards the fact that they unconsciously destroy things without any reason. Killing the Twins and Simon is like unconsciously killing something of their own selves. In doing so, they negate the most important part of their psyche (consciousness) which is necessary in the path of individuation. Jack is the one who always asks them to make a circle but with Ralph it is always the triangle: "The place of assembly in which he [Ralph] stood was roughly a triangle. First there was the log on which he himself sat. The two sides of the triangle of which the log was base were less evenly defined" (Golding 83).

The circle, on the other hand, is formed spontaneously as Jack orders them to (he is also inclined by a spontaneous instinct) and demonstrates the inclination of their unconscious to deal with his shadow in one way or the other. This is an unconscious endeavour of integrating the Self – of having knowledge of it as self-contradictory, as a combination of good and evil. The tattered arrangement of the logs at the place of boys' assembly reflects that the boys have not been successful in integrating their self:

The two sides of the triangle of which the log was base were less evenly defined. On the right was a log polished by restless seats along the top, but not so large as the chief's and not so comfortable. On the left were four small logs, one of them – the furthest – lamentably springy. Assembly after assembly had broken up in laughter when someone had leaned too far back and the log had whipped and thrown half a dozen boys backwards into the grass (Golding 83).

Simon directly experiences evil in his encounter with Lord of the flies. Unlike all the other boys on the island Simon acts morally not out of guilt or shame but because he believes in the inner sense of right and wrong. He has a sense of clarity and in Jungian terms seems to be conscious of the unconscious, there is no dissociation between his conscious and unconscious. He behaves kindly towards the younger children and he is the first to realize the problem posed by the beast and the Lord of the Flies—that is that the monster on the island is not a real physical beast but rather a savagery that lurks within each human being. The sow's head on the stake symbolizes this idea as we see in Simon's vision of the head speaking to him. Because evil is omitted as immoral, its presence is generally denied but not out rightly rejected. This situation prevents evil from reaching complete consciousness and from being integrated into a unified and balanced whole. Even if a person remains unconscious of his/ her inner polarities or opposites it still influences his/ her life but is out of or distant from the external circumstances (*Aion* 89). It is from the external facts that the beast effects the boys as they think it is some kind of being, living in the forest.

Simon is more introvert than extrovert. As such he is mostly concerned with the inner movements of the psyche. This could be the reason that he has a higher level of understanding of the beast than the other boys. The rest of the boys' lack of Simon-like understanding pushes them to the mystery of the beast which they locate in the forest or on the island. Simon is the only one who connects the fear, the beast and humans. Even Piggy dismisses this fear as baseless thus not taking into contemplation the nonconcrete concept of absolute evil. Simon tries to explain, "'Maybe', he said hesitantly, 'maybe there is a beast. What I mean is maybe it's only us.' Simon became inarticulate in his effort to express mankind's essential illness (Golding 97)." However, Piggy understands life to be factual and scientific and says there is neither beast nor any fear. Simon sees what lies beyond

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this fear. Subsequently, he has direct and a conscious evaluation of the situation. Simon comparatively (along with Piggy and Ralph) sounds more logical, reasonable and convincing. He is somewhat in the process of becoming.

As is communicated to Simon by “Lord of the Flies” in a vision, he has consciousness of being aware of the evil human nature that the things on the island are breaking up and leading towards a tragedy. He represents the Wise Old Man that according to Jung is the vision of wisdom which resolves the labyrinth of the mystery. He understands the concept of beast in a different light. For him it is a source of untying of the mystery. His comes to realize a rare truth about their circumstances which makes some logic based upon his evaluation of their situation. Though he has the vision which means that he can anticipate the future events based on an understanding of the boys’ attitudes and actions still he becomes helpless and hence incapable of saving the boys. He looks upwards while tilting his head in a meditative posture which shows communication with a higher reason that is flowing from the mysterious unconscious. He is imaging “Lord of the Flies” up in the space as if communicating with the mysterious incomprehensibility that was about to overwhelm the whole island, and anticipating the impending danger” (Golding 161- 2). If properly understood and analyzed there would remain no mystery. Things become threatening when we intentionally or unintentionally overlook this conscious, reasonable factor and understanding the Self and the Other (the mysterious other) in all its possible contexts.

A reasonable light is needed to shed upon those unintelligible contents that are otherwise seemingly illogical or mistakenly considered transcendental. “Ralphian” and “Jackian” groups’ integration must be undertaken to achieve a sense of wholeness that would render the “mysterious other” somewhat intelligible. The transformation of all psychic content into its corresponding opposite is a prerequisite for individuation (Samuels 86). As with Simon (Ralph and Piggy) this process of integration takes place on a psychic level; their psychic dichotomies (of good and evil) seem to be in a process of progressive unification thus enabling them to understand their situation reasonably.

Simon, being part of Ralph’s tribe, has an enlightened consciousness and understands the inherent human evil; he believes that there is no beast but a mere projection of the inherent evil. Simon’s understanding of the beast is by now somewhat clear to the reader but quite ironically and tragically Simon’s efforts to convince the boys that there is no beast or evil and that the boys have a wrong perception of the beastie kind of a thing fires back on him and he is identified by the boys as a beast himself. He is brutally killed by the boys so as to quell down the “Simon’s nuisance”. This very strikingly points towards a psychological problem where people willingly or unwillingly suppress their consciousness and start believing in those unconscious or in other words those unintelligible forces that are difficult for understanding. They are going through the difficult process of pain, misery and obstacles.

Like the typical primitives in pursuit of their prey, when the boys are running after Simon to kill him they are chanting, “Kill the beast! Cut his throat! Spill his blood (Golding 98).” Simon did try to detain them from this brutality and save his life but in vain. The boys’ act of subsequent killing of Simon surfaces forth that inner chaos and disorder that defies any rational persuasion whatsoever. Obviously these are the overwhelming unconscious forces that drown any kind of conscious overtures that are so much essential for bringing together the inner and outer worlds. In the midst of unconscious confusion and chaos, represented by the bunch of boys, only Simon’s voice appears of significance and rationality. Extending this argument to other contexts we see around us today of a mob psyche that is bent upon destroying everything that comes in the way of the satisfaction of its

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whims and caprices. Though we pretend to be people of a highly civilized society but our actions and characters are unforgivingly merciless and brutish. As Jung says in *The Archetypes and Collective Unconscious*:

A group experience takes place on a lower level of consciousness than the experience of an individual. This is due to the fact that, when many people gather together to share one common emotion, the total psyche emerging from the group is below the level of the individual psyche. If it is a very large group, the collective psyche will be more like the psyche of an animal, which is the reason why the ethical attitude of large organizations is always doubtful. The psychology of a large crowd inevitably sinks to the level of mob psychology. If, therefore, I have a so-called collective experience as a member of a group, it takes place on a lower level of consciousness than if I had the experience by myself alone (125).

Mob is where better reason is overshadowed by unreason. Though we cannot outrightly reject the presence of evil but we need to reasonably and consciously understand it as an essential part in a harmonious totality. In a culture of prevailing evils, badness, and corruption, good reason is rarely headed to and people with commonsense and good reason are humiliated very unceremoniously. This is the case with Simon where a preponderant mediocre commonality tuned to all sorts of badness and evil eliminate him as “the other” who stands for good sense and reason.

To become conscious of the projection would need an unusual potential of accepting one’s darker side which is projected on the outer world. This would be associated with unimaginable pain, miseries and also self discipline. This we see badly missing in this group of boys who are bent upon pursuing all those shadowy fears of the beast that they project upon Simon, Ralph and Piggy. This transforms the whole island into a chaos that symbolically represents all those human societies, irrespective of time and place, where better reason is replaced by unreasonable superstitions, illogicalities and a primitive chaos. This whole dilemma is a universal fact and open to innumerable rectifications.

One-sided introversion will never lead to individuation. Introversion must come back to extroversion in order to understand the newly won wisdom from introversion. This is the process of regression and progression. In Simon’s case, though he represents the Jungian concept of consciousness but since he is too much introvert that is why he does not survive. In case of Ralph, though he occupies the centre for some time but comes out of it. It means that he has to disentangle himself from the confusing introversion and come out as extrovert to understand the opposite dichotomies and integrate them. Simon is consumed by something which is there within the unconscious. Though he comes to understand the meanings of the “Lord of the Flies”, he sees in that image his own reflection. He recognizes and understands his inner darkness. On certain occasions it appears that Simon is on the path towards individuation but in the vision he is warned by the “Lord of the Flies” to stay away from the boys’ fun and he digresses from that progression. His individuation is left in the middle where he needs further progression. The price of telling the truth will be too much, even his life. He somehow knows that he will be killed by the boys if he tried to reveal the reality of the beast. He is allowed to see the inner reality but he cannot reveal it to others.

Jack and his tribe finally start residing separately from Ralph’s group and they term the place Castle Rock. When Ralph, Piggy, Sam and Eric go to Castle Rock to claim Piggy’s glasses, Ralph tries once again to remind the boys their foremost purpose of keeping a smoke signal in order to get rescued. Jack on the other hand starts engaging the hunters towards their hunt and eventually the

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boys fail to understand Ralph's message, "which is better, law and rescue, or hunting and breaking things up?" (Golding 205). When the boys form a big group, they become invulnerable to objective values, be they to their own good, and their "incantation of hatred" or their "loud, derisive jeer" (Golding 200- 205) this allows no way of rational consideration. Ralph finally understands their psyche when he is almost crumpled by the rolling rock and escapes from the ferocity of the hunters. Simon lacks resolve and wish to please everyone. He knows that Jack is on the wrong path and that making him the chief would worsen the situation for the boys; still, he does not express his dislike for Jack. He is theoretically and idealistically good only but not practically. His murder represents the boys' regression to primitivism.

Simon cannot offer a solution to the evil lurking in the boys. It is true that Simon is able to choose to act without evil but he cannot teach other children to do the same nor is he immune to this piece of information on himself. He is lost because he could not accomplish the difficult task of overcoming his apprehensions of seeing the self and the other in their proper perspectives or high reason of integration. Thus the only one who accomplishes it is Ralph as he finds the middle state between self-knowledge, self-love, and self-hatred.

### **Conclusion:**

Each and every character in the novel points towards some deeper psychic reality; a readerly experience can introduce every sensitive individual to the deeper crises that confront us in every single moment of our lives. Their goodness and badness is ours no matter how much their narrative at times may appear uncanny and unfamiliar. We feel with them the horror, the terror, the jokes and the stupidity.

The world around is as such full of unimaginable atrocities and brutalities where we see the enlightened few are excluded, brutalized and excommunicated by a morbid few who have invented their own cults and rituals and that are so effectively credited and believed in by the majority. Communities and societies cannot survive in a world of ignorant and charismatic few. The tricks may work for some time but ultimately one has to come face to face with the difficult challenges that surround our human existence from all sides. Their cults and their charismas must be penetrated with the life of reason and logical understanding. In the novel preponderantly it is Jack and his tribe that possesses the power to rule the island. They outnumber the reasonable and logical few (Ralph, Piggy, Simon and Sam n' Eric) who sound legible and intelligible in moments of unreasonable brutish cries of the Jackian primitives. If matters are left in the hands of the unruly, the pathological cult leaders and brutish lawlessness, the world will be potentially at the brink of extinction.

In the midst of all this, Jung seems to be more and more sounding a comprehensive voice for the understanding of not only our cotemporary individual but also collective ailments. His psychological formulations have introduced me to an incisive understanding of the otherwise difficult issues confronting us today. Though on the surface the boys' adventures are curiously fascinating leading the reader to a mysterious world of the inner scapes of the mind and every thrill and sensation in the reading experience of the novel is mind blowing but deep down a corresponding narrative captures a more profound level of significance.

The very fact that individuals can degenerate into utmost brutality and bestiality has ever more necessitated the indispensability of an ordering agency ordinarily understood as careful supervision but in Jungian terms the light of consciousness. Jung again sounds so relevant when we come down

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to the ordinary human social and familial interactions. Any kind of bellicosity engendered by man's unreasonable parts is devastating on all levels, may that be personal or collective.

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