

Good and Evil's Conflict in Human Nature and Their Interaction with Religion in William Golding's "Lord of the Flies"

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ABSTRACT:

Evil will always exist on Earth as long as there are humans since humanity is unable to become completely pure. Religious narratives typically center on the concept of good against evil, illustrating the conflict between virtues and vices, heroism and betrayal, light and darkness. *Lord of the Flies* by William Golding examines human nature in great depth in the absence of social structures by concentrating on the connection between religion and ideas of good and evil using physiological approach and Freud's theory of personality. The aim of the study is to investigate how religious symbols and moral frameworks are used to represent the fight between the forces of good and evil in the novel's plot. A qualitative literary analysis method is employed in the study, emphasizing the struggle between right and wrong as well as the application of religious symbols. Data was collected from reading the novel itself, highlighting character actions, thematic components, symbols, and narrative aspects. The study concludes that Golding's story reflects biblical ideas of original sin and the fall from grace, with characters like Simon and the "Lord of the Flies" representing Christ and demonic power respectively. The novel highlights the struggle between good and evil, highlighting the fragility of moral accountability and the innate capacity for evil in humans.

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1. INTRODUCTION:

Humanity is incapable of being entirely pure, and evil will exist on Earth as long as humans do. The canon of religious stories often revolves around the idea of good against evil, depicting the struggle between light and darkness, virtues and vices, heroism and treachery. The triumph of good is celebrated, while the persistent presence of evil serves as a reminder of humanity's flawed nature and the choices individuals must confront. Through these trials, moral lessons are imparted, showcasing the resilience of the human spirit in the face of temptation (Duksta, 2011:1).

William Golding's novel *Lord of the Flies* explores human nature in great detail when social institutions are absent by focusing on the relationship between religion and the conceptions of good and evil. Golding's writings demonstrate his profound philosophical interest in topics related to human nature, including the idea that evil is a part of every person and not something that comes from the outside. Religious symbolism and imagery are essential to show the conflict between good and evil, civilization and barbarism, throughout the whole novel. William Golding aims to transcend the conventional philosophy that is the subject of these novels. His goal was not to provide the same topic as these novels and restate the authors' key points. Instead, he seeks to reveal the dark sides of human nature and delve into their innermost essence (Sobh et al, 2022:21).

The study aims to examine how the conflict between the forces of good and evil in the novel's plot is illustrated via the use of religious symbols and moral frameworks. The biblical themes of sin, salvation, and the fall of man are all paralleled by Golding. This research will analyze Golding's stance on whether human nature is intrinsically good or evil, and how moral and religious rules either limit or fail to control humanity's darker inclinations, by looking at how the boys' moral decline is reflected in these religious references. The research will emphasize how religion shaped the novel's depiction of civilization, morality, and the possibility of evil via this examination using physiological approach and Freud's theory of personality.

2. LITERATURE REVIEW:

Wilson (2014) states that Christian symbolism is not specifically mentioned or directly linked in Golding's *Lord of the Flies*. The novel uses the taken-from-scriptural parallelism as a kind of subliminal motif. They give the story's central premise more thematic resonance. The island itself is a mirror image of the Garden of Eden, having been damaged by the arrival of evil from its initial, pure state. Comparably, since the *Lord of the Flies* seeks to spread evil among people, it could be interpreted as a metaphor for the devil.

Alnajm (2016) covers the primary concepts found in British novelist William Golding's novel *Lord of the Flies*. It demonstrates how the theme which expresses the main idea of the writer or author plays a significant part in every literary work. The study demonstrates how Golding presents his characters to convey a variety of concepts and ideas while also allowing his readers to see each character's perspective and performance, which helps readers better grasp the tension and emotion that each character is experiencing.

Juranková (2016) analyses Golding's understanding of and perspective on savagery, as well as what he hopes to say about the essence of man. This thesis' theoretical underpinnings are a thorough description of the terms "civilization," "savagery," and "barbarism" based on their etymologies and meanings in various social sciences, as well as Golding's own ethical philosophy as presented in his writings. Keshavarz (2017) examines how humanity is degenerating in the contemporary world and is based on the conflict that exists between humanity's innate need for civilization and his want for barbarism. Therefore, the dystopian world of *The Lord of the Flies* depicts the appearance of evil in a society of people who have become corrupted as a result of obtaining complete freedom. Before delving into the reasons for Golding's exploration of human nature, this study clarifies Michel Foucault's understanding of episteme, which is closely linked to the discourses of the day.

Wani (2018) states that *The story* revolves around a group of English schoolboys who are left on an island after their plane is shot down during a war. As they escape civilization and its rules, they gradually slide into savagery. Golding, an eminent author, school teacher, and philosopher, believed that humans have a 'darker' side and that if put in the position to survive, they will do anything. His experiences as a teacher and naval warfare force during World War II shook him into questioning the horror of war and the innate evil within humans. Golding depicts the impulses of civilization in Ralph and savagery in his archrival Jack, exposing the inner darkness of man. He treats cruelty, selfishness, and longing for powers in Jack, which worsens his nature and provokes 'mankind essential illness', a fundamental concept of Golding's philosophy.

AL-Hasani (2024) explores the degradation of human nature in William Golding's "*Lord of the Flies*." Golding claims that man's bad character stems from the Original Sin, which happened when Adam disobeyed God's instruction in the Garden of Eden. When the boys feel they are no longer under parental authority and the instructors are unchecked, they start to break the rules of the island, even murdering one another, and a return to savagery occurs. The research looks at several approaches to dissecting dichotomie to reconsider how people interact with their surroundings. Naturally, the fundamental opposition is between nature and society. The novel's most well-known theme was the degradation of human nature; hence, the portrayal of the outside world was frequently ignored. This study's goal is to use psychologists' perspectives to analyze the deteriorating relationship between humans and the environment in order to illustrate how mankind ultimately perishes in the book. Psychological analysis is a critical undertaking that necessitates reconsidering the relationship between man and the external environmental elements that impact his existence. It is the study of interactions between people and the natural environment.

3.1 THEORITICAL FRAMEWORK:

3.1.1 *Physiological approach and Freud's theory of personality*

Using Freud's theory of personality, a psychological approach to literature focuses on examining characters' unconscious conflicts, wants, and motivations. Understanding the inner conflicts of literary characters is made easier by Freud's theory, which splits the psyche into three parts: the id, ego, and superego.

3.1.2 *Freud's Theory of Personality:*

Psychoanalysis is a well-known school that analyses Freudian theory, especially dream analysis. It has many different schools of thought and specialized themes. The evolution of psychology and other psychologists was influenced by this psychodynamic theory from the 19th century, which focuses on unconsciousness and dream analysis. Individual personalities and psychological kinds are studied by personality psychology. In psychology, Sigmund Freud was the most significant figure. He was the first to propose psychoanalysis personality theory and the inventor of psychoanalysis (Zhang,2020:229).

According to Freud's (1922) Id stands for the unconscious aspect of personality that is motivated by innate urges, especially those that are aggressive and sexual. It seeks instant gratification and functions on the pleasure principle.

The ego is the logical, cognitive aspect of the psyche that balances the needs of the id with the outside environment. The reality principle governs how it functions.

The moral conscience, or superego, internalizes social standards and ideals, frequently at odds with the id's impulses. It might cause remorse and strives for perfection.

3.1.3 Psychological Approach to Literature Using Freud's Theory

3.1.3.1 Conflict between the Id and Superego:

In literature, the struggle between a character's primordial urges (id) and their internalized moral norms (superego) typically drives the story and character development. For instance, a character may experience internal turmoil or even psychological collapse as a result of suppressed urges or guilt brought on by society standards (Tyson, 2006:31).

3.1.3.2 Repression and the unconscious:

Literary characters frequently suppress urges that are immoral or socially inappropriate. Psychoanalytic literary criticism is particularly interested in the ways in which this suppression might appear, including illogical behaviour, slips of the tongue, and nightmares (Barry, 2017:94).

3.1.3.3 Defense Mechanism

Analyzing defense mechanisms uncovers deeper aspects of the character's mind. Characters may use defense mechanisms like projection, displacement, or denial to deal with conflicts between their wishes and society expectations (Barry, 2017:95).

4. AUTHOR BACKGROUND AND INFLUENCE:

British dramatist, poet, and writer Sir William Gerald Golding. During his life, he authored twelve more books of fiction, but his breakout work, *Lord of the Flies* (1954), is what made him most famous. For the first book in his sea trilogy, *To the Ends of the Earth*, *Rites of Passage*, he won the 1980 Booker Prize. He was awarded The Nobel Prize in Literature in 1983. In recognition of his literary achievements, Golding received a knighthood in 1983. The Royal Society of Literature elected him as a fellow. Golding came in third place on *The Times'* 2008 list of "The 50 greatest British writers since 1945" (Raychel,2009:5)

In 1934, Golding graduated with a B.A. with Second Class Honours in the summer. With the assistance of his Oxford friend, the anthropologist Adam Bittleston, Macmillan & Co. published a collection of Golding's poems later that year. He began working as an English teacher in 1935 at Michael Hall School, a Steiner-Waldorf school located in Streatham, South London. He spent two years there. He completed his studies for a Diploma in Education at Oxford for a year, and then worked as a schoolmaster at Maidstone Grammar School from 1938 to 1940. In April of 1940, he moved to Bishop Wordsworth's School in Salisbury. Before enlisting in the navy on December 18, 1940, and reporting for duty at HMS Raleigh, he taught drama, philosophy, Greek, and English at that location. He went back in 1945 and continued to teach the same courses until 1961 (Raychel,2009:8).

In 1961, Golding was able to leave his position as a teacher at Bishop Wordsworth's School due to his writing success. He then spent that academic year in the United States as a writer-in-residence at Hollins College (now Hollins University), which is located close to Roanoke, Virginia. For *Darkness Visible* in

1979 and Rites of Passage in 1980, Golding was awarded the James Tait Black Memorial Prize and the Booker Prize, respectively. The Oxford Dictionary of National Biography describes his 1983 Nobel Prize in Literature as "an unexpected and even contentious choice"(Usha, 2009:10).

5. SYNOPSIS OF THE *LORD OF THE FLIES*:

A group of boys fall into an island due to a plan-wrecked ship. They elect Ralph as their leader and find a conch symbolizing law and order. They light a fire to protect themselves from wild animals and to be seen by ships. They split the group into two sections, choosing hunters and killing animals to survive (Gelkan and Egeli,1999:5).

The Littuns believe there are beasts on the island, and one night, they see a parachutist fall from the air. They search for the parachutist and find the dead body of the parachutist on a tree. Jack, the leader of the hunters, kills a pig and sacrifices the head to the beast to live in safety. Jack cannot come to terms with Ralph's leadership, leading to the former rebels fighting and separating their groups. Jack becomes chief but does not get the conch, while Ralph is also the leader and has the conch (Gelkan and Egeli,1999:5).

One day, Piggy goes to Jack's castle to ask for his glasses back, and Ralph is attacked but escapes. He learns that he will be hunted like a pig and runs away, fearing death. When he locks up, he sees a naval officer gazing down at him, breaking down in anguish (Gelkan and Egeli,1999:6).

6. METHOD:

To investigate the relationship between religion and the conceptions of good and evil in William Golding's *Lord of the Flies*, the study uses a qualitative literary analysis technique. It focuses on the conflict between good and evil as well as the usage of religious symbols. The moral dilemmas that major characters, such as Simon and the "Lord of the Flies," represent and their symbolic relationships to religious figures like Christ and Satan will be investigated. This entails analyzing certain passages, exchange of speech, and visuals that speak to religious themes and the novel's depiction of human nature. By applying these methodologies, this research will give a complete evaluation of how *Lord of the Flies* combines religious symbolism and moral conflict to show the fight between good and evil, finally revealing insights into Golding's perspective on the complexity of human nature.

7. ANALYSES AND DISCUSSION:

The concept of "good" and "evil" is subjective and difficult to define across academic disciplines. Philosophers, humanists, and psychologists all have unique perspectives on what constitutes good and evil. Theologians focus on religion, while philosophers examine the nature of good and evil throughout history, from classical times to the present. The term "evil" is related to human cultural inheritance, representing destruction, violence, disorder, and confusion in society (Das, 2020:99). Freud's theory of personality provides a useful framework for examining the events and characters in *Lord of the Flies* by William Golding. Through the prism of the id, ego, and superego, the novel which examines the decline into savagery of a group of youths left on an island shows how these facets of personality conflict as social norms crumble.

A major theme in William Golding's novel "*Lord of the Flies*," which examines human nature and civilization, is the struggle between good and evil. As the narrative progresses, the conflict between good and evil becomes increasingly evident in the acts of the characters. Ralph stands for civilization and order, attempting to uphold morality and society in the face of anarchy. On the other hand, Jack stands for the collapse of social standards and barbarism that result from the attraction of power and primordial instincts. This contradiction demonstrates Golding's view that society is a flimsy thing that is readily destroyed if moral vigilance is lacking.

Golding makes attempts to imply that the desire for independence and power appears to be the major cause of evil and the catalyst for bloodshed. The island's wicked and ferocious tendencies are roused by Jack's ambition to rule as its head. Jack reacts by establishing his own society and waging war on Ralph following his loss in the contest for the position of island leader (Fitzgerald and Kayser ,1992: 81).

William Golding examines the connection between religion and the ideas of good and evil in *Lord of the Flies* by utilizing characters and symbols to highlight the dual nature of humanity. Here, religion serves as a framework that symbolizes the internal conflict between civilization (good) and barbarism (bad), as well as a moral code.

At first, the boy saw the island as a kind of Edenic utopia, free from the impurities of adult civilization. This is similar to the biblical account of Adam and Eve in the Garden of Eden, where people lived in purity until giving in to temptation. But as the boys start acting violently and chaotically, evil appears on the island, just as sin does in Eden.

"an overflow of foliage hung down.....and spilled lavishly around the forest ... the air was thick with butterflies" (Golding, 1954: 28)

Boyd executes this idea grandly when he comments that, "The island, like everything else in the novel is a parody of the Garden of Adam and Eve, where the first sin was committed. Eating fruit causes sickness, and so the island becomes full of feces. The fruit is tainted by the first sin, whose effects the boys, like all humanity, inherit." (Boyd, 2004: 108)

Golding's novel explores the inherent evil in human nature, as the boys, initially innocent, gradually reveal their darker instincts as societal structures disintegrate. Roger, a choirboy, exemplifies this shift towards cruelty, as the lack of societal constraints allows primal instincts to emerge. Jack's transformation from choirboy to ruthless leader exemplifies this decline, as he embraces power and dominance over others. The hunt becomes a ritual, a twisted celebration of violence that further corrupts their innocence. The beast story is utilized in the book to emphasize how evil is a natural aspect of humanity and that it arose from original sin. Ralph poses a question that highlights Golding's pessimism and rejection of humanity:

"What are we? Humans? Or animals? Or sav-ages? What's grown-ups going to think? Going of-hunting pigs-letting fres out-and now!" (Golding, 1954: 129).

Ralph's profound worry about the lads' loss of humanity and plunge into barbarism is shown in this quote. His query is a critique of the frailty of society and the fine line that divides modern humanity from their more primal tendencies. It also draws attention to the novel's more general themes, which include the conflict between chaos and order, the fading of innocence, and the darker aspects of human nature.

Golding demonstrates that the ultimate "beast" is each person's inherent capacity for evil. The boys' innate proclivities, rather than an outside monster, are what drive them to act savagely:

"There isn't anyone to help you. Only me. And I'm the Beast."

Simon's mouth labored, brought forth audible words.

"Pig's head on a stick."

"Fancy thinking that the beast was something you could

hunt and kill!" said the head.

"You knew didn't you? I'm part of you?"

Close, close, close! I'm the reason why it's no go? Why

things are what they are?" (Golding, 1954: 206)

the quote says that the boys' true threat comes from within themselves and represents the ferocity that has overwhelmed them. A key turning point in the story comes when Simon realizes this fact and finds it difficult to express it, underscoring the somber investigation of morality, human nature, and the thin veneer of civilization.

The pig's head on a stick is a clear allusion to Beelzebub, another term for Satan. It represents the lads' actual decline into barbarism and depravity. During Simon's delusion, it taunts him and declares that evil rules the island. Similar to religious stories of temptation and moral decay, this represents the boys' helplessness in the face of evil and chaos.

Humans are defined by two universal emotions: fear and power. They direct and inspire their actions. However, these elements overlap, meaning that a rise in one will inevitably result in an increase in the other. The children in the novel are subjugated by their fear of the beast. So, the children's desire for power and violent tendencies are caused by their fear of the beast (Sobh et al, 2022: 23)

"So this is a meeting to find out what's what. I'll tell you what's what. You littluns started all this, with the fear talk. Beasts! Where from? Of course, we're frightened sometimes but we put up with being frightened. Only Ralph says you scream in the night. What does that mean but nightmares? Anyway, you don't hunt or build or help-you're a lot of cry-babies and sissies. That's what. And as for the fear-you'll have to put up with that like the rest of us." (Golding, 1954: 116)

The younger boys have been expressing fear of the "beast," but Jack brushes it off, suggesting that their worries are unfounded and overblown. Saying, "You littluns started all this, with the fear talk," he accuses them of causing chaos by bringing their unfounded fears into the gathering. The irony here is that Jack will go on to become a leading advocate of the concept of the "beast," utilizing it as a means of establishing his own authority. He is still making an effort, though, to play down his dread and show that he is unaffected by it. This demonstrates his developing authoritarian inclinations as he tries to maintain group control by downplaying the younger guys' emotional experiences.

Jack, who is motivated by innate, primordial urges, is the personification of the id. His desire for domination, power, and the rush of hunting represents the id's pleasure principle, which pursues instant fulfillment at the expense of morals and social order.

Ralph, meanwhile, is the complete opposite of Jack. Ralph is a representation of harmony and order as well as the opposite side of humanity, which includes reason, hope, effective leadership, and salvation. Ralph's inability to keep the group's leadership, however, demonstrates the absence of rationality and the dearth of human decency. However, Jack's ability to rule the island and guide the group raises questions about the existence of evil and the decline of human civilization.

Ralph stands for the ego, which aims to preserve harmony and equilibrium between the boys' id (primary impulses) and the outside world of their circumstances. Ralph fights to keep the community organized, enforce the laws, and preserve civilization throughout the whole book. His logical, leadership-focused behaviour demonstrates how the ego mediates between societal standards and wants. His efforts to adhere to the reality principle are evident in his persistent efforts to maintain the rescue effort while concentrating on long-term survival.

Ralph argues that the beast is an impossibility for a creature on a small island in an attempt to use reason to allay the boys' anxieties. But in the end, this logical justification is helpless against the boys' developing conviction that the beast is a representation of their inner ferocity and terror. The scene, in which reason

and order are subjugated by instinctual behavior, emphasizes the novel's overarching theme of the precarious boundary between civilization and chaos:

"... a beast, some sort of animal. I've heard. You thought not, didn't you? Now listen. You don't get big animals on small islands. Only pigs... (Golding, 1954: 117).

The "beast" in the novel represents the boys' innate depravity and deep-seated terror. The deeper meaning is that the true beast resides within Ralph, despite their attempts to deny the existence of an external beast. The lads' fear of the unknown takes the form of a monster they think they can chase down and destroy, but they are unable to face the real source of their terror the darkness that exists within of them.

The struggle between savagery (chaos, dominance, and violence) and civilization (order, cooperation, and leadership) is symbolized by Ralph and Jack's struggle. Jack symbolizes the allure of power and the innate urges of domination and hunting, while Ralph stands for the need for rescue and order. The boys unintentionally move to the serene island that Golding has created and make their home. They initially reside there in peace, but all of a sudden, the "darkness" overwhelms what civilization can see.

Despite Roger's encouragement, Jack, who experiences the beginning of evil, begins to cause rifts and fractures that separate people from one another on the island. Ralph leads the other lads on the island by giving them tasks to complete:

"I'm not going to be part of Ralph's lot_" "I'm going off by myself. He can catch his own pigs. Anyone who wants to hunt when I do can come too." (Golding, 1954: 158).

Jack completely detaches himself from Ralph's direction and takes charge of a different group. This split from Ralph represents the larger struggle between savagery (Jack's emphasis on power, hunting, and domination) and civilization (Ralph's leadership, laws, and reason). Now that Ralph has attempted to instill collaboration and unity in his group, Jack is blatantly rejecting these ideals in favor of creating his own based on survival and hunting. Jack declares his independence and his need for complete command. He wants to be the leader of a group in which he has complete authority; he no longer wants to submit to Ralph's rules or share power. Jack and Ralph have quite different leadership philosophies. Ralph puts the group's survival and rescue first, whereas Jack is more concerned with using violence and hunting to establish his authority. His hunger for autonomy and power is reflected in his desire to split off and create his own tribe, but it also plunges the group deeper into anarchy and barbarism.

Ralph witnesses Jack appoint himself as the head of the new hunting tribe, plan a hunt, and carry out a bloody ritual killing of a sow to mark the event. The hunters then decapitate the sow, which the other guys mistakenly think lives on the island and haunts them. It is given that the hunting, killing, and probable bloodshed on the tranquil island tamed the lads. Simon, Ralph, Piggy, and Sam are fighting Roger and Jack on the opposite side to maintain the status quo of peace and order. Golding convinces us that the beast resides within us and that this "essential illness" of humanity will eventually manifest itself and progressively destroy civilization, with this book serving as the best illustration.

Simon is the one who uncovers his terrible nature, shocking his friends who have been pursuing him on the island. Thus, Simon presents an intriguing idea after realizing the beast:

Maybe, he said hesitantly, 'maybe there is a beast.' The assembly cried out savagely and Ralph stood up in amazement. 'You, Simon? You believe in this?' 'I don't know, said Simon. His heartbeats were choking him. 'But....' the storm broke. 'Sit down!' 'Shut up!' 'Take the conch!' 'Sod you!' 'Shut up!' Ralph shouted. 'Hear him! He's hot the conch!' 'What I mean is.... maybe it is only us.' maybe it is only us" (Golding, 1954: 97).

Simon admits that he realizes the boys' own inner darkness rather than an outside "beast" poses the true threat on the island. More than any other character, Simon realizes that the violence, fear, and evil they believe to be caused by an outside force are a part of them. The boys' violent response to Simon's remarks portends their eventual collapse into anarchy and violence as they choose to ignore the painful reality and behave aggressively instead.

Simon stands in for a holy character who is entirely excellent. He is the only one who is content with the island and everything it has to offer rather than attempting to return. He is the only one without any offensive qualities towards other kids. Being the sole one to assist Piggy in finding his spectacles, he also represents a man who retains his sense of civility and sensibility. Furthermore, he is the only one who recognizes the significance of Piggy bringing fire to the colony. In an attempt to shield him. However, Jack's meteoric rise to fame ultimately led to his demise because of the beastie talks. Simon's pure virtue is defeated by evil, and savagery emerges as the dominant force. All of the boys on the island are responsible for the death of Simon, consequently all the children experience the effects of this catastrophic tragedy. To bring forth the complexity of each character's traits, Golding placed them in a predicament. Thus, inadvertent violence happens, leading to Simon's death from an innate panic attack, which also befalls Piggy later in the novel.

Piggy is another character who leads a virtuous life. Piggy never takes part in the brutal activities on the island with the other boys and never stops trying to provide Ralph advice when he tries to take charge. In the novel, Piggy is portrayed as being smarter and more informed than the other people on the island. Piggy symbolizes the superego. He constantly makes reference to rules, conventions, and logical thinking. By insisting on the conch, which stands for order, and making logical decisions, Piggy attempts to preserve the ideals of civilization. He exhorts the guys to put the signal fire first, consider rescue, and resist the temptation to act savagely. Piggy's spectacles, which are essential for starting a fire, stand for the light of reason and wisdom.

"And Piggy, with the martyred expression of a parent who has to keep up with the senseless ebullience of the children..." (Golding, 1954: 38)

Although Piggy is frequently presented as a voice of reason and intelligence, his physical attributes and disposition cause him to be socially excluded. At this point, Golding likens him to a tired dad trying to control the other boys' reckless actions and unreasonable energy. Piggy's "martyred expression" implies that he is overburdened by the duty of attempting to impose reason and order in an environment where the other guys are irresponsible and unconcerned with the repercussions. Even though Piggy is still a youngster, this contrast presents him as a more grown-up person who takes on the job of a career and carries the mental and emotional burden of ensuring their existence. Piggy accurately guides the uninformed in the correct way, much as Jesus Christ did.

The novel's main themes the rise of innate human savagery are highlighted by the key deaths of Simon and Piggy in Lord of the Flies. Both deaths have profound symbolic meanings, signifying the total breakdown of morals and order on the island. Their passing is inherently symbolic. Unquestionably, the two most honorable and pure boys on the island are killed. An indication of "the unjust and cruel treatment given by society to so many good men". (Cox, 2004: 42)

The deaths of Simon and Piggy stand for the erosion of innocence and the victory of innate tendencies over socially acceptable conduct. Piggy, the voice of reason, is slain by intentional brutality, while Simon, the symbol of moral clarity, perishes in a time of communal lunacy. Particularly Simon's passing serves as a reminder of how quickly people can lose their moral sense when around other people. During their dancing frenzy, the boys lose sight of their humanity and murder someone without really understanding what they are doing. This illustrates the perils of collective thinking and the ease with which fear may turn into violence.

"...The water rose further and dressed Simon's coarse hair with brightness. The line of his cheek silvered and the turn of his shoulder

became sculptured marble. The body lifted a fraction of an inch from the sand and a bubble of air escaped from the mouth with a wet plop. Then it turned gently in the water.” ((Golding, 1954: 184)

Simon's persona is elevated in death by Golding's use of vivid images of light, purity, and nature, which presents him as a hero of sacrifice and kindness. His serene return to the water draws attention to the novel's themes of innocence, evil, and the struggle between civilization and barbarism by standing in stark contrast to the island's violent and chaotic environment.

The conch shell is a symbol of democracy, law, and order. The conch's power decreases as the boys' society breaks down, signifying the end of civilization and the beginning of anarchy and savagery. The boys see the conch as a powerful symbol that binds them together and provides them the strength to handle their challenging circumstances. When the conch is initially discovered and blown, everyone gathers around it:

“Ralph found his breath and blew a series of short blasts. Piggy exclaimed, ‘There’s one!’” (Golding, 1954: 16)

Ralph's act of blowing the conch symbolizes his attempt to keep the boys in line and unite them. Since the start of the novel, the conch has stood for structure and authority. At first, the guys consent to abide by the conch's regulations, which state that whoever holds it gets to speak first and that the sound of the conch calls the group together for meetings.

Ralph is making an effort to take back authority and revive civilization. For this, the conch is an effective instrument because it reminds them of the community they formerly knew and the norms they had committed to. But as the story goes on, both the conch's efficacy and the notion of civilized order start to erode.

“The conch doesn’t count on top of the mountain, so you shut up” (Golding, 1954: 39)

This quote highlights a turning point in the story as the boys start to question the rules and authority that used to keep them all together. The boys' decline into anarchy and savagery, as well as the conch's loss of symbolic significance, are reflected in the assertion that "the conch doesn't count on top of the mountain." Fear, power conflicts, and disdain for authority gain hold as they reject civilization's norms more and more, ultimately resulting in the collapse of their community. This event foreshadows the violence and chaos that will follow and is a blatant indication that the children are losing their hold on the principles of collaboration and order.

Piggy is the only one who values the conch, while the others of the boys become wicked savages. Piggy instructs Ralph to summon an assembly, and Ralph just laughs. After Piggy's spectacles are stolen, he tells Ralph

“Blow the conch, blow as loud as you can.” The forest reechoed; and birds lifted, crying out of the treetops, as on that first morning ages ago” (Golding, 1954: 154)

Piggy's demand to blow the conch as loudly as possible demonstrates his frantic attempt to retake power, restore unity, and retain the island's former order. The sight of the forest reverberating and birds flying aloft as they did "ages ago" contrasts the boys' hopeful beginnings with their current plunge into chaos.

Using the subject of good against evil, Golding crafts a theological allegory without intending to preach to us or condemn anyone in particular. He crafts this deep theological parable to jolt us awake and give us a little shock. He shows how, even though humans are born with original sin, they are nevertheless capable of trying to be good—but only if we can redeem them.

8. CONCLUSION:

Through the use of symbols to highlight the darker sides of human nature, Lord of the Flies offers a sophisticated investigation of the link between religion and the conceptions of good and evil. Golding creates a story that reflects biblical ideas of original sin and the fall from grace via characters like Simon, who represents Christ-like innocence and insight, and the "Lord of the Flies," who represents a demonic power.

The narrative serves as a chilling exploration of the struggle between good and evil, encapsulating the complexities of the human soul. Through biblical allegory, Golding compels readers to confront the unsettling truth of our nature, reminding us that the line between civilization and savagery is perilously thin, and that without moral accountability, we stand on the precipice of our own undoing.

The Novel indicates that, while religion and moral norms seek to sustain the forces of good, they are weak in the face of humanity's innate capacity for evil. The story casts doubt on the notion that external institutions, like religion, can completely subdue people's most basic desires as the lads' plunge into barbarism deepens. This study's final analysis casts doubt on the ability of religion to uphold morality and order in the absence of civilization by depicting evil as an innate, ubiquitous force that emerges when cultural and religious constraints are lifted.

By shedding light on the novel's themes of moral collapse, repression, and primitive human nature, Freud's framework aids readers in comprehending the fundamental psychological processes causing civilization to fail in Lord of the Flies.

صراع الخير والشر في الطبيعة البشرية وعلاقتها بالدين في رواية ويليام غولدينغ "أمير الذباب"

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ملخص البحث:

سيظل الشر موجوداً على الأرض طالما أن هناك بشراً، حيث إن الإنسانية غير قادرة على أن تصبح نقية تماماً. عادةً ما تركز السرديات الدينية على مفهوم الخير مقابل الشر، موضحة الصراع بين الفضائل والذائل، البطولة والخيانة، النور والظلام. تتناول رواية "أمير الذباب" لويليام غولدينغ طبيعة الإنسان بعمق كبير في غياب الهياكل الاجتماعية من خلال التركيز على العلاقة بين الدين وأفكار الخير والشر. هدف الدراسة هو التحقيق في كيفية استخدام الرموز الدينية والأطر الأخلاقية لتمثيل الصراع بين قوى الخير والشر في حبكة الرواية باستخدام النهج الفسيولوجي ونظرية فرويد في الشخصية. يتم استخدام منهج تحليل أدبي نوعي في الدراسة، مع التركيز على الصراع بين الصواب والخطأ بالإضافة إلى تطبيق الرموز الدينية. تم جمع البيانات من قراءة الرواية نفسها، مع تسليط الضوء على أفعال الشخصيات، والمكونات الموضوعية، والرموز، والجوانب السردية.

تخلص الدراسة إلى أن قصة غولدينغ تعكس الأفكار الكتابية عن الخطيئة الأصلية والسقوط من النعمة، حيث يمثل شخصيات مثل سيمون و"أمير الذباب" المسيح والقوة الشيطانية على التوالي. تبين الرواية الصراع بين الخير والشر، مسلطة الضوء على هشاشة المسؤولية الأخلاقية والقدرة الفطرية على الشر عند البشر.