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## The Significance of Using Symbolism in Literature: A Case Study of William Golding's Novel *Lord of the Flies* (1954)

*Dissertation Submitted to the Department of English in Partial Fulfillment of the  
Requirements for the Degree of Master in Language and Culture*

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# Dedication

I would like to dedicate this work to:

My loving Parents, for their generous support, physical, and emotional encourage.

My sisters and brothers for their support and motivation

My special and real friends for being there for me

Boussaha.

## Dedication

I would like to dedicate this work to:

My loving parents whom always been there for me physically and emotionally

My brother and sister whom encouraged me and motivated me

To my friends whom supported me and tell me to never give up.

Boussekkine.

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**Abstract:**

William Golding's "Lord of the Flies" is a worthy symbolic novel; it is rich with symbols and signs that hold significant meanings. The aim of this study is to explore symbols that are used in the novel in terms of settings, characters, objects, and colors, and how Golding succeeded to convey the main theme of his novel through demonstrating its different meanings and interpretations.. The research is divided into two chapters. The first chapter is divided into two parts; the first one introduces a historical overview about the novel and contains the summary of the novel and its themes. The second part deals with the notion of symbolism and its major theories attributed to some scholars such as: Alfred North Whitehead, Susanne Langer, Sigmund Freud, and Ferdinand de Saussure. De Saussure's theory of semiotics is the one applied in this work. The second chapter deals with the analysis of the use of symbolism in the novel. By following the descriptive method, we came up to find that William Golding was successful in transmitting the idea, and clarifying the main theme of the novel, the fallen nature of man, using symbols. We also arrived to the point that symbolism used in Lord of the Flies is not only a decorative technique used by the writer to enrich the beauty of the novel, yet it has a clarifying function more than being decorative.

**Key Words:** Symbols, Interpretations, Symbolism, Semiotics, Descriptive Method, theme, decorative technique.

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**Résumé**

الملخص

## General Introduction

One of the most significant historical periods in English literature is 20th century (1901/2000). Literature in these periods witnessed major changes. Writers broke the shell of traditions and started to point their focus towards real life issues such as religion, social view, and politics especially during post war period (1945/1990). This latter has known the emergence of masterpieces of English literature that deals with realistic problems. One of these masterpieces is *Lord of the Flies* by Nobel Prize award-winning British author William Golding.

William Golding's *Lord of the Flies* (1954) is the most remarkable novel in the 20<sup>th</sup> century because it transcends all the trivia produced in its times and emerges as the most significant and valuable critique of human civilization. Golding uses a variety of literary techniques in order to produce energy and invoke the interest of the reader. He creates the mood and climax of the novel by the use of symbolism which truly carries his novel. Symbols have often used to add a mystical element to works of literature and have always intrigued readers promising to reveal hidden meanings. Throughout the novel, William Golding used different kinds of symbols; Characters, objects, animals, colors and setting.... not only as a way to enrich the writing and create an added layer of interest, yet to clarify the main theme of the story.

*Lord of the Flies* is a perfect illustration of allegorical novel that is decorated with luminous use of symbolism. It is a well-known fictional story which has been analyzed countless times by many researchers. Golding's uniqueness writing style has attracted the researchers to study and analyze it. The novel describes how a group of English schoolboys are wrecked on a desert island, and how the effects of civilization break down and they return to their essential animal nature (Thornley and Roberts 152).

What makes the work of Golding unique is the way he has combined and synthesized all of the characteristically twentieth-century methods of analysis of the human being and human society. Golding himself had stated, in his lecture "Fable" that *Lord of the Flies* "is highly and diversely explicable" (Golding 35).

The novel encloses many symbols used by the author to develop and support the main theme, by using various symbols like, the image of Pig's head, Piggy's spectacle, conch, fire...that show how the inner evil of human is revealed. The characters are also built upon symbolism. The online article entitled *An Analysis of the Lord of the Flies* by William Golding remarks Piggy is a short and overweight boy who wears glasses which in this case symbolizes intelligence and social order and his friend Ralph possesses the conch. The conch is used throughout the book as a symbol to create order and democracy. During a conflict, the conch shell is smashed showing the destruction of order and the beginning of savagery. Jack and his sidekick Roger are part of the Hunter group and they represent anarchy, savagery and evil. The English writer Amy Maud Bodkin (1875– 1967) in her landmark volume, *Archetypal Patterns in Poetry* (1934) defines the devil as: "The devil is our tendency to represent in personal form the forces within and without us that threaten our supreme values." (Bodkin 223).

Eminent studies were made about the use and the role of symbolism in Golding's novel; they prove that the novel explores excellent use of symbols. The Indian writer Santwana Halder rightly comments "the symbolic content of *Lord of the Flies* adds depth and meaning of the novel; otherwise it would be a mere story of adventure based on rude psychological process" (Halder 138). The novel would neither lose its relevance ever nor would it be exhausted of meanings. It is "a very good novel, one as exciting relevant, and thought provoking now as it was when Golding published it in 1954" (King xv).

Lord of the Flies is not only Golding's first novel, but a work from which most of the subsequent novels draw their moral and symbolic content. Dr. Singh Parul stated:

The tight, compact, structure, the isolated nature of the settings, the fundamental moral basis of the thematic material, and the complex symbolic apparatus all imply that the Golding work of fiction is closer to artifact than to reality. (Parul 1)

The scope of this study will focus on semantics. The study is limited at the symbols of the novel entitled Lord of the Flies that is used as the source of data.

The major objective behind this study is to analyze the use of "symbolism" in the novel, and to show its various amount of meanings. Furthermore, the research seeks to find out the effect of using "symbolism" on the writer's style and the addressee's understanding, and how to say more in few words to achieve a maximum effectiveness. Moreover, the findings of this study are expected to be useful theoretically and practically. Theoretically, this research is helpful to provide the readers to know the different symbols contained in the novel. In addition, this research also can increase knowledge in the field of literature as well as a benchmark and guidelines for consideration and reference source for researchers who will conduct similar research. Practically, for the students, this research is useful to increase the appreciation of literature and is expected to motivate them to produce new ideas that are more creative and innovative in the future, and might be useful for other researchers who want to do further on the same subject in the future.

Since symbols are the main part of William Golding's *Lord of the Flies* and every item in his novel has a significant symbolic meaning, the present study intends to make a modest contribution into the field of literature by emphasizing the following points:

1. Why does William Golding use symbolism in *Lord of the Flies*?
2. How is symbolism used in *Lord of the Flies*?
3. What effect did symbolism leave in the reader's comprehension?

For the readers of the novel, it may not be easy to get the ideas that lay behind the words, because symbols stand for different interpretations and meanings. Moreover, these meanings get different directions. Thus, in order to successfully complete the study and answer the above-mentioned questions, the descriptive method is the most appropriate to illustrate symbolism and discuss its use in the novel. The research is divided into two chapters. The first chapter is divided into two parts; the first one introduces a historical overview about the novel and contains the summary of the novel and its themes. The second part deals with the notion of symbolism and its major theories. The second chapter (practical) discusses the use of symbolism in the novel. To sum up, this study aims to show the interest of Golding for symbols, and to identify and explore its use and shows its different interpretations in terms of objects, characters, colors and setting, and to find out how symbolism is used to create meaning and represent themes beyond words.

# **Chapter One**

## **Lord of the flies: A General Analysis**

## **Introduction:**

World War II (1939-1945) created a deep wound on people's thoughts and opinions. Its results can be easily seen in the writings that appeared during post-modernism; this last started after the Second World War, which overthrew traditional values of the world. The war introduced a number of changes that reflected in the writings of this age. This age is basically influenced by German philosophy of nihilism; which refers to radical and extreme attitude, which denies all traditional moral and social values. It is also influenced by Sigmund Freud and the principals of Karl Marx. The reaction is seen in styles of writing of such device and concept, Such as Parody, absurdity, the anti-hero, magic realism, structuralism, use of symbolism, and feminism.

Postmodern generally refers to the criticism of absolute truth or identities. This literary period saw the emergence of many iconic writers that introduced many classical masterpieces one of the outstanding pioneers of this period is the English novelist William Golding (1911-1993) who wrote the classical masterpiece *Lord of the Flies*.

### **I. Lord of The Flies: A historical overview**

The first novel of William Golding published in 1954(Babb. 1970) early in the Cold War, *Lord of the Flies* is firmly rooted in the sociopolitical concerns of its era. The novel alludes to the Cold War conflict between liberal democracy and totalitarian communism (Kelly.8). The book explores the dark side of and stresses the importance of reason and intelligence as tools for dealing with the chaos of existence. (Augustyn et al. 2019). Floyed C.Gale (1960) stated that "Golding paints a truly terrifying picture of the decay of a minuscule society ... Well on its way to becoming a modern classic». As an allegory about human nature and society, *Lord of the Flies* draws upon Judeo-Christian mythology to elaborate on the novel's sociological and political hypothesis. (Kimball .2007).

The title is a reference to the Hebrew name Ba'alzevuv, or in its Greek form Beelzebub, which translates to "God of the Flies" and is synonymous with Satan (ibid). For Golding however, the satanic forces that compel the shocking events on the island come from within the human psyche rather than from an external, supernatural realm as they do in Judeo-Christian mythology. Golding thus employs a religious reference to illustrate a Freudian concept: the Id, the amoral instinct that governs the individual's sense of sheer survival, is by nature evil in its amoral pursuit of its own goals (ibid).

Golding's novel alludes to R. M. Ballantyne's 1857 *The Coral Island*, which tells the story of three boys stranded on a desert island. Golding, who found Ballantyne's interpretation of the situation naive and improbable, likely, William Golding wrote *Lord of the Flies* to falsify Ballantyne's concept of the purity and innocence of youth and humanity's ability to remain civilized under worst condition. (Bloom 12) cited in (Sadouki. 22-23). He kept the names of two of Ballantyne's characters, Ralph and Jack, to force the two texts into deeper comparison. While the boys of Coral Island spend their time having pleasant adventures, Golding's characters battle hunger, loneliness, and the deadly consequences of political conflict after they are deserted. The pessimistic character of Golding's story reflects the author's emphasis on the necessity of democratic civilization. (Kimball et al "grade saver").

*Lord of the Flies* was not an instant success, selling fewer than 3,000 copies before going out of print in 1955. Shortly thereafter, however, the novel became a bestseller among American and British readers. By the 1960s the novel was required reading for many high school and college courses, where it has remained to the present day. The enduring popularity of the novel inspired two film adaptations, one by Peter Brook in 1963, and the second by Harry Hook in 1990. Golding's original novel, however, remains the best-known version of

the tale. In 2005, *Time Magazine* named the novel one of the 100 best English-language novels since 1923, (ibid).

### **1. Plot Summary:**

During a severe war, a plane evacuating a group of English boys who are the sole survivors of an air crash - aged between Five and twelve - is shot down over a deserted tropical island its passengers and crew are killed and washed away by the sea; while the rest of the boys are trapped on the island by themselves without any adults. The boys set about electing a leader and finding a way to be rescued. They choose Ralph as their leader, and Ralph appoints Jack to be the leader of the hunters. Ralph, Jack, and Simon set off on an expedition to explore the island. When they return, Ralph declares that they must light a signal fire to attract the attention of passing ships. The boys begin to do so, using the lens from Piggy's eyeglasses to ignite dead wood, but they are more interested in playing than in paying close attention to their duties, the fire quickly ignites the forest. One of the youngest boys disappears, presumably having burned to death. (Phillips et al. 4-8)

At first boys seem to enjoy the life without adults but soon enough problems start to emerge and Ralph's constant complaints about keeping the signal fire burning, building shelters and getting rescued . The hunters having difficulties catching a pig made the situation full of tension and Jack becomes occupied by hunting. One day, a ship passed by on the horizon but the signal fire burned out and maintaining it was the responsibility of the hunters and their leader Jack and that caused a huge conflict between him and Ralph.

In order to set things right and restore order, Ralph blows the conch shell to gather the boys. Yet, there is a larger problem during the meeting; the boys kept talking in fear about a beast they saw in the forest that soon will turn to be just a soldier hanging from his parachute. After Sam, Eric and the twins –the keepers of the signal fire- saw the silhouette of

the parachute and thought it was the beast on the mountain they run in terror to tell Ralph that the beast attacked them. The boys organize a hunting expedition to search for monsters. (ibid) The group holds a meeting, at which Jack says that Ralph is a coward and he should be the leader instead, but the other boys refuse to vote him so he declares his insurgency and runs down the beach with most of the older kids. He announces himself the leader of the new tribe and to solemnize the occasion he organizes a violent slaughter of a sow, he decapitated it and placed the head of it on a sharpened stake in the jungle as an offering to the beast. Simon has a terrible vision; he sees the head speaks to him and introduces itself as the lord of the flies, and there is no escape from it because it exists within all boys. Simon passes out; when he wakes up, he goes to the mountain where he sees the parachutist and realizes that the beast does not exist externally but rather within each individual boy. The boy Simon travels back to the beach to tell the boys but they think that he is the beast so they kill him with their bare hands. (ibid)

The next morning Jack and the hunters attack Ralph and his few followers in order to steal Piggy's glasses. Ralph and his group travel to Jack's place but he orders to fight with Ralph within the battle a boy named Roger hits Piggy with a boulder and kills him. When Ralph sees his friend lying there as a corpse, he escapes to the jungle and stays there all night, hiding from Jack's hunters. While he was in the jungle, he destroys the pig's head (*lord of the flies*). In the morning, he is forced to come out to the beach because of the fire that Jack and his group set in the jungle to find him. Knowing that the hunters soon will find him he collapses but when he looks up he sees a British officer standing next to him; he was attracted by the blazing fire in the island. The other boys reach the beach and stop their tracks when they see the officer, who is disappointed that English boys would act in such manner, Ralph starts to cry for the loss of innocence as he discovers the darkness of human's heart. (Reiff68-71).

## 1.1. Characterization

Golding achieves characterization by using direct and indirect techniques to establish the personalities of Ralph, Jack, Piggy, Simon, Roger, Sam, and Eric. As a result, we come to understand them as symbolic icons of good, evil, reason, loyalty, and justice.

- **Ralph:** a twelve years old attractive English boy is one of the oldest boys of the group, and protagonist of *Lord of the Flies*. He has been elected the leader of the boys at the beginning of the novel; he is creative and productive leader. He showed the sense of responsibility when he planned to build shelters and signal fire, while the other boys were playing and having fun. Ralph represents order and civilization and rationality. He understands, as Simon did, that savagery exists within all the boys, but he is determined not to let it overwhelm him (Phillips et al.6).
- **Jack:** is the antagonist of the novel cruel and brutal boy; from the beginning, he desires power and authority, thus; he revolts on Ralph and becomes the leader of his own tribe. With the progress of the novel, his blood lust increases, and he represents savagery, evil, and violence within mankind. By the end of the novel, he becomes a sort of a leader who uses power only for his own interests and benefits (Kelly 78-79).
- **Simon:** is in some ways the only naturally “good” character on the island. He behaves kindly toward the younger boys and is willing to work for the good of their community. Moreover, because his motivation seems rooted in his deep feeling of connectedness to nature, Simon is the only character whose sense of morality does not seem to have been imposed by society. The boy represents a kind of natural goodness, as opposed to the unbridled evil of Jack and the imposed morality of civilization represented by Ralph and Piggy (Phillips et al 6).

- **Piggy:** is the intellectual with poor eyesight, a weight problem, and asthma. He is the most physically vulnerable of all the boys, despite his greater intelligence. He acts as Ralph's advisor, so he represents the rational world, civilization, and reason. At the end he is killed by Roger.
- **Roger:** Jack's lieutenant is a sadistic, cruel older boy who brutalizes the little boys, and eventually murders Piggy by rolling a boulder onto him (Phillips et al 6). Roger represents the evil side of humanity that enjoys hurting the others.
- **Samneric (Sam and Eric):** the twin boys who are in charge of keeping the signal fire going. Until they are captured by the tribe, they remain loyal to Ralph. They speak as one, often finishing each other's sentences, so that the other boys pronounce their two names as one word (ibid).
- **The beast:** is a dead pilot who is discovered by Simon. Most of the boys thought him a beast except Simon, Piggy and Ralph.
- **Lord of the flies:** is the sow's head that Jack and his hunters impaled it on a stake to give it as an offering to the beast. It comes to represent the primordial instincts of power and cruelty that take control of Jack's tribe.
- **The British naval officer:** is the only adult in the novel. He is the one who rescued the boys.

## 1.2. Settings:

Lord of the flies takes place on an unnamed, uninhabited tropical island in the Pacific Ocean during a fictional worldwide nuclear war around the year 1950. The boys arrive on the island when an air plane that was presumably evacuating them crashes.

### 1.3. Themes:

#### 1.3.1. Civilization VS savagery:

The main theme of the novel is the outbreak of savagery from the ashes of civilization. *Lord of the flies* holds the conflict between two competing impulses that exists in all human beings these two instincts called the instinct of civilization, which is the instinct of living peacefully; follow the rules and moral commands. The other one called the instinct of savagery, which means follow the desire immediately without thinking to obtain the supremacy (Philips et al. 11). Throughout the novel, Ralph and Jack represent civilization VS Savagery, goodness VS evil, order VS chaos.

*Lord of the flies* is an allegorical novel which means the main themes are introduced through symbols; Ralph the protagonist represents civilization, order, and leadership. And Jack the antagonist represents savagery, chaos, and the desire of power the different ways of the two boys of obtaining power are expressed by each boy's distinct attitudes towards authority. While Ralph uses his authority to establish rules, protect the good of the group, and enforce the moral and ethical codes of the English society the boys were raised in, Jack is interested in gaining power over the other boys to gratify his most primal impulses. (Kimball et al "grade saver")

The conflict between these two instincts is the driving force of the novel Gold. In the early chapters of the novel, he suggests that one of the important functions of civilized society is to provide an outlet for the savage impulses that reside inside each individual. Jack's initial desire to kill pigs to demonstrate his bravery, for example, is channeled into the hunt, which provides needed food for the entire group. As long as he lives within the rules of civilization, Jack is not a threat to the other boys; his impulses are being re-directed into a productive task. Rather, it is when Jack refuses to recognize the validity of society and rejects

Ralph's authority that the dangerous aspects of his character truly emerge. Golding suggests that while savagery is perhaps an inescapable fact of human existence, civilization can mitigate its full expression (ibid).

### **1.3.2. The Loss of Innocence:**

Loss of innocence is one of the major themes of *Lord of the Flies*. Piggy, Ralph and “littluns” represent innocence. The death of Piggy and flight of Ralph from fear of death at the hands of Jack and his hunters is the loss of innocence. At first, the boys were well behaved, orderly children who hope to be rescued than those innocent boys have become savage blood lusting hunters. However, later in the novel, they turn upon Ralph after brutally kill Simon and Piggy. Hence, they become hunters of human life. At the end of *Lord of the Flies*, Ralph weeps "for the end of innocence," a lament that retroactively makes explicit one of the novel's major concerns, namely, the loss of innocence (Kimball et al “grade saver”).

### **1.3.3. Effect of fear:**

Golding in his novel showed the fear can produce foolish thoughts that can make human beings quit their morals in order to survive, when the children were afraid of the beast in the forest it, this fear allowed them to let go of their moral and turn into blood lusting monsters when Simon tried to explain that the beast does not exist externally rather it is in each individual simply because civilization could not live in fear. Their fear soon caused them to escape and join the savagery.

### **1.3.4. Nature of evil:**

*Lord of the flies* is about group of school boys the oldest one among them is 12 years old, crashed on an isolated island without any trace of an adult. Golding intended to make his novel adult free to demonstrate that everyone has the capacity for inhumanity and evil. One might think a child would never do such awful things. However with the progress of the

novel the boys' youth gets lost in their horrific actions. The characters are boys underscores Golding's attempt to portray their decline into savagery as fundamentally representative of human nature. They are not adults who have been fully socialized and can blame their evil on that socialization. Instead, they act on natural human impulses.

As the Lord of the Flies, which represents this evil, says to Simon, you can't kill the evil within because it's part of you.

## **2. Style:**

William Golding's writing is very distinctive from other author's. Avoiding complex and poetic description, Golding's style is simple at the first glance. Despite the fact that his style is simple in description, works and novels by Golding are mostly allegorical. His symbolism and allegorical style is what sets him apart from other writers and that what he used in lord of the flies. Much of the novel is allegorical, meaning that the characters and objects in the novel are infused with symbolic significance that conveys the novel's central themes and ideas.

## **3. The difference between Allegory and Symbolism:**

The word allegory derives from the Greek language and means, "to speak in another way"; it is a narrative style that involves characters and events that stand for an abstract idea or events as it can also be considered as a "moral story". A symbol and allegory in their definitions are different and so are their specific applications.

The poet William Blake was the first one who draws a clear line between symbol and allegory in his poem *The Marriage of the Heaven and the Hell*. According to Blake, a symbol is the only possible expression of some invisible essence, a transparent lamp, a spiritual flame, while allegory is one of many possible representations of an embodied thing, or

familiar principle, and belongs to imagination; the one is revelation, the other amusement (Yeats 58).

The main quality of allegory is the unique correlation of the signifier and the signified, whereas the symbol is potentially infinite in meaning. Unlike the symbol, allegorical signs appear in the system and represent a finite, logically deducible meaning.

The allegory provides a sense of fun and entertainment - is a product of fancy- whereas the symbol expresses a deep and complex spiritual phenomenon; also, a symbolic sign has a real existence, while an allegorical sign is an arbitrary; so an allegory is a story using symbolism to convey a deeper message, while symbolism is the tool to inject a deeper meaning into an ordinary thing.

The German writer and statesman Goethe in the passage below which extract from his famous book *The Maxims and Reflections (1906)*, discussed a detailed comparative study between allegory and symbolism:

Allegory transforms the phenomenon into a concept, the concept to an image, but in such a way that the concept always remains bounded in the image, and is entirely to be kept and held in it, and to be expressed by it.

Symbolism [however] transforms the phenomenon into idea, the idea into an image, and in such a way that the idea remains always infinitely active and unapproachable in the image, and even if expressed in all languages, still would remain inexpressible. (Cited in M.H.ABRAMS 311)

Goethe argues that an allegory presents a pair of subjects (an image and a concept) and a symbol only one (the image alone); that the allegory is relatively specific in its reference, while the symbol remains indefinite, but richly—even infinitely—suggestive in its significance; and also that for this very reason, a symbol is the higher mode of expression (ibid).

## **II. The Notion of Symbolism and its Theories**

The school of symbolism appeared in France in 1880, but one thousand years before appearing this school, people used symbols for expressing their feelings and thoughts about phenomena, life and death. (Fadec 20) The symbolist movement was led by the four poets Charles Baudelaire (1821–67), Stéphane Mallarmé (1842–98), Paul Verlaine (1844–96), and Arthur Rimbaud (1854–91). (Marhel.C.Olds2). This movement was a reaction against the explicit rationalism, materialism and positivism of the bourgeois world.

French symbolism was introduced into England through Arthur Symons' book *The Symbolist Movement in Literature* (1899). Symons characterized the later nineteenth century as “the age of science, the age of material things”(Habib 490). He viewed the symbolist movement as a revolt against exteriority and laid great emphasis on the treatment of the sensations or the representation of the Vague, fleeting impressions that constantly pass before the mind's eye. The movement's popularity increased and spread all over Europe, England, Russia, the United States, and South Africa. The symbolist's experimental methods attracted many English, Irish, and American poets such as William Butler Yeats (1865-1939), Ezra Pound (1885-1972), and TS Eliot (1888-1965), in addition to fiction writers such as Marcel Proust, James Joyce, and Virginia Woolf(Habib 489-490).

## 1. Symbol and Symbolism:

Symbols serve a number of purposes. Some convey meanings other than those explicitly in the text. Others help the reader to understand motivations of a character or an author's intended message. The symbol is a kind of figure of speech used for increasing the beauty of the text (Fadee 20).

The word symbol derives from The Greek verb "symballein", which means "to throw together", and its noun *symbolon* means 'mark', 'emblem', 'token' or 'sign'. It is an object, animate or inanimate, which represents or 'stands for' something else (Cuddon 699). A literary symbol combines an image with a concept; it may be public or private, universal or local. As Baudelaire expressed it in his sonnet 'Correspondences' :

La Nature est un temple ou de vivants piliers

Laissent parfois sortir de confuses paroles;

L'homme y passé a travers des forets de symbols...

(Cited in Olds 156)

(Nature is a temple where living pillars sometimes emit words that blend together; in passing through it, Man traverses forests of symbols that observe him with a familiar eye.). Baudelaire points to the way in which every element in nature — in all material reality — evokes, or corresponds to, an immaterial essence in much the same way as words evoke images of the things they name.

The term "symbol" is applied only to a word or phrase that signifies an object or event, which in its turn signifies something, or has a range of reference, beyond itself (cited in ABRAMS 311).

A symbol is something, or someone, that stands for or suggests another entity, action, belief, visual image, or idea. Society uses a plethora of symbols to represent a multitude of things and ideas (In *Alleydog.com's online glossary*); it is also defined in Cambridge dictionary as a sign or object that is used to represent something. A heart shape is the symbol of love (Cambridge Learner's Dictionary 643).

Symbols are words or others communicative things such as gesture or that stands for something else, through symbols a writer can express much more than by the use of ordinary words. More specifically, a symbol is a word, phrase, or other expression having a complex of associated meanings; in this sense, a symbol is viewed as having values different from those of whatever is being symbolized (Shaw 1881:367).

Symbolism gives a writer freedom to add double levels of meanings to his work : a literal one that is self-evident and the symbolic one whose meaning is far more profound than the literal one ;as the Iranian researcher Fadee stated: “ A symbol may have more than one meaning; it has a different interpretations” (Fadee 20).

Symbolism is a technique used in literature when some things are not to be taken literally. The symbolism can be an object, person, situation, events or actions that have a deeper meaning in context. Symbolism is often used by writers to enhance their writing and give insight to the reader. Symbolism can give a literary work more richness and color and can make the meaning of the work deeper....(Radhika Bai1)

In the definition above, Radhika argues that symbols make the language rich and expressive, that writers tend to use symbols to give an artistic beauty and a depth for their creations and for any other purposes such as criticizing society, and to grab the attention of the readers in order to get the ideas that lay behind the words.

Symbolism can take different forms. Generally, it is an object representing another to give it an entirely different meaning that is much deeper and more significant. For instance, a flower is a symbol of beauty and youth and the dove symbolizes peace; even gestures and actions can be symbolic, for example, a “smile” is a symbol of friendship. However, the meaning of the literary symbol should recognize from its context; that means the meaning of symbols should be identified inside the text, not in outside

Symbolism is a method of oblique statement suitable to an age that finds truth only in rare moments of intense vision. symbols are used in literature to express and convey the feelings, emotions, thoughts, hidden ideas, mysteries of human existence, realistic life of the man in a different way.

## **2. Types of Symbolism**

In the broadest sense, a symbol is anything that signifies something else; in this sense, all words are symbols; furthermore the symbolic meaning may be specific to the author or more widespread, ranging from cultural significance to universal association. The Iranian writer Shamisa(2004) classifies symbols into two types arbitrary symbols and personal symbols (cited in Fadee 21).

### **2.1 Arbitrary Symbols (Conventional)**

Arbitrary symbols are those common and familiar ones that the reader simply can recognize their meanings (Shamisa,as cited in, Fadee 21). It is universal in its meaning, even if general symbol was removed from the work, it would suggest a larger meaning ,and makes a clear prediction that the word structure will be informative of word correctness because phonology and semantics represent two orthogonal domains. As Kennedy et al (2005:35)

stated symbols become conventional when they are repeated many times. So they become common to cultural understanding, and the meanings represented are recognizable and stable. As an example, owl symbolizes wisdom; blue color symbolizes sadness and spring symbolizes youth. The psychology dictionary defined *The Arbitrary Symbol* as, a sign that seems to be logically unrelated to the object it is supposed to represent (psychology dictionary). Arbitrary symbols become so ingrained within the cultural sphere that they carry an almost universal meaning.

## **2.2 Personal Symbols**

Personal symbols acquire a specific meaning based on how it relates to the content created by the author. As Shamisa stated: “Personal symbols are those fresh and new ones which are created by an individual writer or a poet for specific literary work” (cited in Fadee 20).

Poets and writers use "private" or "personal symbols. “By exploiting widely shared associations between an object or event or action and a particular concept; as contrary to conventional symbols, personal symbols their recognition is very difficult for the reader because they establish personal identification.

## **3. Symbolism :Prominent Theories**

Symbolism has several meanings due to different theories. Each theorist brought a unique and individual perspective to symbolism. The principals of the theories can be used as guidelines to help readers in picking up symbols in any literary text.

### **3.2. Alfred North Whitehead’s Theory**

Alfred North Whitehead (1861-1947) is a British mathematician and philosopher, best known for his work in mathematical logic and philosophy of science, he dealt and discussed

many subjects, but symbolism, was the most significant one. He studied symbolism and the question of the necessary value of symbols mainly in *Symbolism, Its Meaning and Effect*, published in 1927 given as the Barbour-Page lectures at university of Virginia. Experience is the key word of Whitehead's assessment of symbolism.

Whitehead defined symbolism as: "the human mind is functioning symbolically when some components of its experience elicit consciousness, beliefs, emotions, and usages, respecting other components of its experience" (Whitehead 5). In the definition above, Whitehead argues that consciousness involves memory, anticipation, representation and imagination; and he stated that conscious experience is the only form of experience, as the Belgian philosopher Michel Weber(1963) stated, "experience is real, i.e., experience is introjected—but experience is also constructed, i.e., projected" (Weber Michel 360).

In addition, Whitehead distinguished in his lectures the difference between symbolism and direct knowledge.

Direct experience is infallible. What you have experienced, you have experienced. But symbolism is very fallible, in the sense that it may induce actions, feelings, emotions, and beliefs about things which are mere notions without that exemplification in the world which the symbolism leads us to presuppose. (Whitehead4)

Direct knowledge is infallible because is acquired through experience. It is knowledge of the things as they are; it involves immediate experience and does not depend on anything else, whereas symbolism is very fallible; it is exposed to mistakes and wrong interpretation because it depends on feelings, emotions, beliefs, and personal identifications. In Whitehead's words, "the word is a symbol and its meaning is constituted by the ideas, images and emotions, which it raises in the mind of the hearer" (Whitehead 2).

### 3.2. Susanne Langer's Theory

Susanne Katherina Langer (1895-1985) is an American philosopher who was influenced by Alfred North Whitehead; she wrote extensively on linguistic analysis and aesthetic; and she participated in making most of the symbol's notion.

Langer defined a symbol as “any device whereby are enable to make an abstraction” she suggests that symbolic function is inclusive of more than language alone (Mary J.Reihling).She believed that symbolism is the central concern of philosophy because it underlies all human knowing and understanding; she believed that what distinguishes humans from animals is the capacity for using symbols; the line between man and beast – between the highest ape and the lowest savage – is the language line(Langer 1953).

Langer's theory focused on the distinction between sign and symbol; she explained that a sign is a mere stimulus that refers to something else, and in other side symbols are much more in-depth concepts than mere signs (ibid). Symbols make people think about things beyond their obvious and immediate meaning. She suggests that if symbolism is inadequate, human intelligence seeks another. As on attempts to formulate new concepts, they often appear in metaphorical statements. She writes “there is an unexplored possibility of genuine semantic beyond the limits of discursive language”(Langer 1990).So the difference between a sign and a symbol is, in brief, that a sign causes us to think or act in the face of the thing signified, whereas a symbol causes us to think about the thing symbolized.

Langer established foundation for symbol theory that gives preference to the arts and presages the work of contemporary philosophers in symbol theory; she focused on the ontological and functional nature of musical symbol.

### 3.3 Sigmund Freud's Theory

There are two discernible positions on symbolism in Freud's writing the FN (Freudian Narrow position) and the FB (Freudian barrowed position).

The first, which may be referred to as the 'Freudian Narrow' position, restricts the use of the term "symbol" to a special technical sense, in which symbols are the elements of unconscious, universal, phylogenetically inherited code.(Petocz 24)

Freud asserts that symbols are distinguished from forms of indirect interpretation; it is a question of unconscious pieces of knowledge, of connection of thoughts, and of comparisons of different objects. Symbols are phylogenetically inherited, and this explains their constant, universal meaning, knowledge of symbolic connections and of the meaning of symbols as not acquired by learning, but is a part of unconscious and a universal code which may be found in dreams, myths, and fairy tales... .The above quote shows that in the FN position the use of the term "symbol" holds related meanings that may be understood or interpreted by people who share the same cultural background; it is universal and sometimes it is inherited from previous generations .

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

In the FB position, the term "symbol" is limited to a contextual use, or to a given literary work. This symbol can differ from one context to another.

### 3.4 Kant's Theory

Immanuel Kant (1724–1804) was a German philosopher, one of the foremost thinkers of the Enlightenment and arguably one of the greatest philosophers of all time.

Symbolic representation has a crucial function in Kant's practical philosophy; his conception of the constructive role of the human mind in experience is widely recognized as one of the historical sources of the notion of symbolism, which has been developed in the twentieth century. Kant presented briefly account of the nature of symbolism, and that he distinguished sharply between direct (schemata) and indirect (symbolic) representations.

#### ✓ **Schematism Vs Symbolism:**

Kant stated that concepts could be realized in two ways: schematically (directly) or symbolically (indirectly). Kant is clear that “all intuitions supplied for a priori concepts are either schemata or symbols. Schemata contain direct, symbols indirect, exhibitions of the concept” (Nicola Jane Crosby-Grayson196).

Kant claimed that, the law of nature is treated as a symbol of the moral law. His claim is based on an understanding that ideas can only be demonstrated indirectly (symbolically), moral ideas cannot be schematic by the imagination and therefore he claimed that the understanding takes on a symbolic function.

The Kantian theory of symbolism is presented in “the Critique Judgment”, entitled *Of Beauty as the Symbol of Morality* (JOHN D and GLENN, JR 14).As the title suggests, Kant's chief concern is not to explicate the nature of symbolism, but rather to define the relation between beauty and moral goodness, in this Critique, Kant claims that beauty is the symbol of morality and that the consideration of this relation is a duty. Kant's argument to be twofold: firstly, experience of beauty strengthens our moral feeling. Secondly, in judging the

beautiful, we assume some indeterminate purpose underlying nature, based on which we can conceive of nature as cooperative with our practical pursuit. Hence, for the sake of moral cultivation and moral motivation, it is our duty to regard beauty as the special symbol of morality. (WANG)

### 3.5 De Saussure's Theory

Ferdinand de Saussure, (1857-1913) the Swiss linguist, led the modern linguistics by establishing a new look at language. He is generally considered to be the founder of modern linguistics; as he brought the revolutionary ideas and practices in the study of language. His lecture notes were collected and compiled by his students Bally and Albert Sechehaye in collaboration with Albert Reidinger, which resulted in the book *Cours de Linguistique Generale* (1916).

De Saussure considered language as an arbitrary system of signs; he says that, "Language is a system of signs that express ideas, and is therefore comparable to a system of writing, the alphabet of deaf-mutes, symbolic rites, polite formulas, military signals, etc. However, it is the most important of all these systems" (Saussure 1960:16).

He regards linguistics as a part of semiotics and takes "a sign as the combination of signifier and signified" (Saussure 1916:15) he, therefore, proposed the dyadic model of "linguistic sign" consisting of "signifier" and "signified". He points out the arbitrariness of language concerning the signifier and the signified.

Any sign, according to Saussure, consists of two components, signifier and signified (both form equal sides of the sign) these two components are combined in such a way that they cannot be separated.

<p>Sign = Signifier + Signified or</p> <p>Sign/word = sound image + concept/object/meaning</p>
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According to De Saussure, the signified is conceptual element of the sign. It is no real object-the abstract concept in mind- , and “the signifier” is the phonological element of the sign not the actual sound itself, but the mental image of such a sound; so there is no inherent relationship between the object and the sound image. For Instance, there is no inherent relationship between the object ‘dog’ and the word used for it. (ibid)

## **Conclusion**

William Golding made his work very artistic, he used in it psychological development and symbolic style to make it very attractive. This chapter has been divided into two sections; the first one has introduced an overview of the novel in term of meaning, structure, and style. The second section has dealt with the notion of symbolism as a movement and its major theories that help the reader to recognize and notice symbols easily in any literary text.

Golding's novel is a complex work which deals with a very deep subject that may be difficult and needs many points of views to be seen by many eyes in many angles; thus, we focused in the following chapter to show different kinds of symbols in terms of: setting, characters, objects, animals, and colors that used by the author to convey his messages and points of view.

# Chapter Two

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

## **Introduction**

William Golding's *Lord of the Flies* is a symbolic masterpiece; it is filled with symbols that the author intended to apply in order to transmit the idea of the novel indirectly to the readers, and to structure the plot. This chapter's objective is to analyze the symbolism used in: settings, characters, objects, and colors by applying Saussure's theory of semiotics.

### **1. Symbolism in settings**

*Lord of the Flies* is considered as one of the biblical allegory novels that have many religious symbols, especially in settings.

#### **1.1. The Island:**

The choice of the tropical island in *Lord of the Flies* symbolizes the Garden of Eden, the Biblical story of "Garden of Eden", which according to the bible was considered paradise before man (Dr Holter et al.3). It was a pristine environment where food was plenty, the climate was perfect, and animals were non-threatening. Adam and Eve had everything to make them happy and comfortable, but had one rule that forbids them from eating the forbidden fruit, so they can live happy but unfortunately they were tempted by the devil. For the description of the island, Golding wrote

The shore was fledged with palm trees. These stood or leaned or reclined against the light and their green feathers were a hundred feet up in the air. The ground beneath them was a bank covered with coarse grass, torn everywhere by the upheavals of fallen trees scattered with decaying coconuts and palm saplings; behind this was the darkness of the forest proper and the open space of the scar (LOF 2).

The same story happened with the kids in the island. It was filled with everything they need; food and water. “There is pigs” he said, “there is food; and bathing water in that little stream along there” (LOF 7). Until the evil inside them started to appear, the boys descend into savagery, let go of the civil part of them, and began to wreak havoc on the island until it was corrupted and destroyed.

### **1.2. The Scar:**

The crush of the plane on the island caused a rip in the forest. The undergrowth at the side of the scar was shaken and a multitude of raindrops fell pattering (LOF 1). The word scar normally means cuts, injuries and wounds on the flesh, but in Lord of the Flies the injury appears on the island. It symbolizes the man and the evil within the human soul; that with its appearance it destroys the island by entering it. It also represents the original sin and the fall of mankind from paradise and the suffering that they had to endure in this world, like the descending of the boys from innocence to evil.

### 1.3. The Forest:

The forest in the novel symbolizes fear of the unknown. When the boys first arrived on the island, they had no idea about what was in the forest; it was dark and the trees formed a criss-cross that made it difficult to see what's inside "...and when they reached perhaps twenty feet, they fell and dried, forming a criss-cross pattern of trunks..." (LOF 7)

The darkness of the forest made the smallest boys create a beastie as they were wondering and exploring the island, and that made them afraid of the forest especially in the night.

"Tell us about the snake-thing."

"Now he says it was a beastie."

"Beastie?"

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

"Where?"

"In the woods."(LOF 27)

The forest also symbolizes savagery; in the story, all the savage actions take place in the forest. Jack and the hunters were hunting and killing "we're going to hunt pigs to get meat for everybody..."(LOF 28) The creepers were cutting and hurting the boys whenever they enter it like the death of piggy by Roger. The forest also was a source of food and the materials to build shelter; so, it represents survival and rescue.

#### **1.4. The Ocean:**

When the boys' crash landed on the island, the first thing they did is exploring. "Ralph turned to the sea, the horizon stretched impersonal once more, barren of all but the faintest trace of smoke."(LOF 57) They find out this an island and "this is an island. At least I think it's an island. That's a reef out of the sea" (LOF 2).

The ocean in the story symbolizes a physical barrier that isolates them from their old lives, from all the grownups, and civilization and society. As the ocean endlessly moves it mimics the ticking of the clock, with every wave it hypnotizes them and making them mad. "...wave after wave, Ralph followed the rise and fall until something of the remoteness of the sea numbed his brain".(LOF 97) For them, it also represents the lost hope for getting off the island by looking into the horizon day by day realizing there is no ships they lost hope to be rescued (Dyck, 2007).

#### **1.5. The Mountain**

The mountain is a central point for many events and occurrences in the novel. When the novel opens, the three boys Simon, Ralph, and Jack climb the mountain together to know the truth of the island and their situation; so, they went on an adventure to the top of the mountain, and they realized they are, in fact, stranded on an island.

They had guessed before that this was an island: clambering among the pink rocks, with the sea on either side, or the crystal heights of air, they had known by some instinct that the sea lay on every side. But there seemed something more fitting in leaving the last word till they stood on the top, and could see a circular horizon of water. (LOF 21)

The highest point on the island is the mountain, and it looms large in the novel because it represents hope; when they decided to build the fire to grab the attention of any passing ships to be rescued, so they climbed the mountain in order to make a fire as a signal asking for help from the outside world: "We can help them to find us. If a ship comes near the island they may not notice us. So we must make smoke on top of the mountain. We must make a fire"(LOF30).

In chapter six, "Beast from the Air," the mountain also comes to symbolize the fear of the unknown. "Course I'm frightened. Who wouldn't be?" (LOF88). So, the boys have to climb the mountain to find out the truth about the beast «Quite! All right. That's where we'll look. If the beast isn't there we'll go up the mountain and look; and light the fire"(LOF 90).

## **2. Symbolism in Characters:**

Golding, due to his career as a teacher, succeeded to create characters that hold aspects similar to which everybody knew in school. That leads to more exploring and understanding of the human aspects in the novel.

### **2.1. Ralph:**

Ralph is the protagonist of the novel with a fair-haired boy and a good looking; he has the physic of an athletic. Golding wrote that he is "The boy with the fair hair lowered himself down the last few feet of rock and began to pick his way towards the lagoon" (LOF 1) Driven by his instinct of civilization, he suggests electing a leader to maintain the order on the island, so the boys elected him to become the leader by thinking this way he represents civilization and democracy.

This character symbolizes the common sense; he always gives logical reasons to calm down the younger boys. When a younger boy claimed to see a beast in the woods, Ralph says to him “you couldn’t have a beastie, a snake-thing, on an island this size, Ralph explained kindly. You only get them in big countries, like India” (LOF 28). He works to keep the boys together in order to build shelters and provide food and water.

## **2.2. Jack Merridew**

Jack Merridew is a principal character in the novel; his physical appearance stands for aggression, violence, and cruelty. Golding describes him as “... tall, thin, and bony; and his hair were red beneath the black cap. His face was crumpled and freckled, and ugly without silliness. Out of this face stared two light blue eyes, frustrated now, and turning, or ready to turn, to anger”(LOF13).If we look at Jack from a political angle, Jack is a combination of the western dictators of the 20th century. His red hairs represents communist dictator Stalin. His “crumpled and freckled” face matches that of Mussolini. His blue eyes remind us of Hitler. Jack is a combination of communism, fascism and Nazism (Hector's blog).

In the opening of the novel, he shows his desire of power, when he claims: “I ought to be a chief”; however, when he lost the election, he did not stop running after the leadership; he becomes the choirmaster “the choir belongs to you...” (LOF 16), calling the choir “hunters”, shows his animalistic instincts. “Jack’s in charge of the choir. They can be—what do you want to be?” “Hunters”) (LOF 16).

Following his primitive instincts, Jack becomes obsessed with hunting, not for meet or surviving, yet to satisfy his desires. "He has outwitted a living thing, imposed their will upon it, and takes away its life like a satisfying drink' (LOF 59). As the story progresses, Jack becomes more savage and bloodthirsty especially after painting his face, "There was lashings of blood," said Jack, laughing and shuddering, "you should have seen it!" "We'll go hunting every day" (LOF 58). The sense of power has given him a newly sinister quality behind his paint. He abuses his power by his violent stealing of fire, cruel robbing of spec from Piggy, forceful enlisting of Sam and Eric and delirious killing of Piggy. What's more, to satisfy his need of dictatorship. As Alastair Niven puts it, "Jack represents more completely than anyone else in the novel the theme of 'reversion to savagery' and he finds that behind the disguise of paint and mask he can assume a more self-confident personality" (Alastair Niven 48).

Breaking the rules demonstrates how selfish and cruel Jack is. "Bollocks to the rules! We're strong—we hunt! If there's a beast, we'll hunt it down! We'll close in and beat and beat and beat--!" (LOF 58). Jack symbolizes savagery, anarchy, and desire of power; who uses his power in favor of his own arrogance, as he described in the novel:

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. There were piles of meet on green leaves near him, and fruit, and coco-net shells full of drink ... Power lay in the brown swell of his forearms: authority pat on his shoulder and chattered in his ear like an ape. (LOF 133-134)

The evil mankind is shown through destructive acts, irrational, and illogical behavior of Jack. Jack shows that evil comes from the person himself, yet is suppressed by society, and supervised by adults. Meanwhile Jack represents inhuman brutal instincts of the postmodern capitalist order that enflamed the most violent wars in human history in the last century (Li and Wu 120).

### **2.3. Piggy:**

In the novel, Piggy is the first boy who encounters with Ralph. Despite his vulnerable physic, poor eyesight, and asthma, Piggy represents embodiment of intellect and rationalism. He has the ability to think rationally; he is smarter than everyone on the island; Piggy is the one who came up with idea of the meetings “I expect we’ll want to know all their names, “said the fat boy, “and make a list. We ought to have meetings” (LOF 5). He is the one who gives the conch shell to Ralph and teaches him how to use it in order to gather the boys; he takes a scientific and rational attitude towards life.

Unfortunately, Piggy intellect benefits the group only through Ralph; he acted as Ralph’s supervisor because all the boys make fun of him taking his advices for granted and they think that he is useless. When he introduced himself to Ralph, he was ashamed and Ralph laughed at him “Ralph shrieked with laughter. He jumped up, “Piggy! Piggy!” (LOF 7). Piggy, also by keeping quoting the words of his auntie, represents the only female voice in the novel. His death represents the loss of order on the island and savagery concurring civilization.

#### **2.4. Simon:**

The story of Lord of the Flies is quite dark and that is showing in the characters and the settings, but one of the positive parts in the book is the character "Simon"; he is described as a skinny, vivid little boy, with a glance coming up from under a hut of straight hair. Quite, introspective, and wise personality he greatly differs from the others. He "represents saintliness and kind of innate spiritual human goodness deeply connected with nature" (Wu 16). He helps Ralph with shelters; he cares about the littluns by giving them the fruit that they could not reach, and even supports Piggy when the others bully him.

His actions and behaviors reflect the kind of innate spiritual goodness connected with human nature; the others stripped from their morals and stopped being civilized because they are not innately moral, just the rules and the restrictions forced them to act moral. Simon also represents Christ figure; his name is Simon, which happens to be the name of one of the twelve apostles.

In addition, Simon is the only one who knew the beast is not a physical monster, but actually is within the human soul. His sight and wisdom set him apart from the others; he spends his time wondering in the forest, until he confronts "lord of the flies", he had an imaginary conversation with the beast;

“Fancy thinking the beast was something you could hunt or kill! 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?” (LOF 128) By this conversation, Simon realizes that the beast is within them and there is no escape from it; while he attempts to explain the nature of the beast to the others, they mistake him for the beast and before he passes his knowledge to others, he was killed brutally trying to uncover the darkness in the human soul.

## **2.5. Roger**

He is Jack’s lieutenant, an epitome of evil, violence, and sadism. In the early of the story, he kept himself with an inner intensity of avoidance and secrecy.”(LOF 14) Day by day, he becomes a terrific murder, bullies the children by throwing rocks to them “Roger gathered a handful of stones and began to throw them...” (LOF 51).

Roger enjoys hurting others, as he was described by Sam «You don't know Roger. He's a terror.” (LOF 171). At the end of the novel, he dropped the rock that kills Piggy and destroys the conch “High overhead, Roger, with a sense of delirious abandonment, leaned all his weight on the lever” (LOF 163).

In most novels, violence, terror, and evil were brought on by strange creatures or monsters. As for this novel, William Golding wanted to come up with a realistic view and affirms that evil comes from human beings themselves. Golding used Roger to demonstrate the various imperfections of human nature, and to illustrate that man is inherently immoral. Human’s immorality is concealed by the rules governing society. Once man is liberated from those rules, he will eventually allow his dark desires to dominate his being- evil is present in everyone and everywhere-.

## 2.6. Samneric (identical twins)

Sam & Eric are a symbol of unity and treachery; they were two separate boys yet one whole person “...breathed together...grinned together” (LOF 12) and finished each other’s sentences, even they were holding the conch for both of them “By custom now one conch did for both twins, for their substantial unity was recognized.” (LOF 87). They shared one mind, one heartland one soul. As the novel moves on, they are named as one person Samneric. They described in the novel:

The two boys, bullet-headed and with hair like tow, flung themselves down and lay grinning and panting at Ralph like dogs.

They were twins, and the eye was shocked and incredulous at such cheery duplication. ... (LOF: 12)

Samneric were on duty to watch the signal fire “They were the twins, on duty at the fire. In theory one should have been asleep and one on watch”(LOF 84).They have a sense to follow others; they obeyed the orders they were given as dogs that wait for their masters and sleep outside to watch them "...mostly sleep in shelters...except for Samneric...you'll sleep there”(LOF 68). Later on, they were incorporated into Jack’s tribe, and during the final hunt they betrayed Ralph, and told Jack where Ralph was hidden because they were been tortured by Jack and Roger.

## 3. Symbolism in Objects:

William Golding aimed in his book to make everything has a symbolic significance. Several objects in the novel have hidden meanings, to clarify the themes and add details to the novel.

### **3.1 The Title:**

The novel reflects in several ways Golding's interest in the existence of evil, including the idea of the beast. The title "Lord of the Flies" is an allusion to "Beelzebub" the Hebrew word for the devil or the prince of demons; it is also translated to "lord of the flies" or the lord of filth and dung. Throughout the story the boys get dirtier and the evil within them starts to appear and their savagery increases; they need a symbol, a god to worship. When Jack impales a bloody pig's head on a wooden stake, they have their wish and start to do a tribal dance around the head when they brutally kill Simon.

"Lord of the Flies" does not symbolize the external evil but rather it symbolizes the epitome of evil savagery, and the devil that lives inside of all human beings, and causes them to do sins and awful deeds. (Zeng 4).

### **3.2 The Flies:**

While the bloody pig's head represents Satan and the devil in the story, the swarming flies around it symbolize his followers, as the flies consume the rotten head so Satan's followers descend into savagery by establishing an environment void of any kind of restrictions and rules; the best example is Jack and his tribe who are satisfying their bloodlust by killing and harming anyone who is different from them –the murder of Simon and Piggy-. The swarming flies also symbolize any individual basking in his dirty sin.

### **3. 3 Piggy's Glasses:**

One of the most symbolic objects in the novel is piggy's glasses; they symbolize reason, logic, the importance of science, and wisdom when they used them to start the signal fire. Also, they symbolize the vulnerability of the society at the emergence of evil and the break of civilization

Piggy was surrounded before he could back away. "Here – let me go!" His voice rose to a shriek of terror as Jack snatched the glasses off his face. "Mind out! Giv'em back I can hardly see! You'll break the conch! (LOF 32).

When Jack steals and breaks the lances, Golding attempted to show that the reason lost its power over the boys. The cracks in the lances symbolize the destruction of the rules. Without the lances piggy cannot see therefore the society cannot stand without rules and restrictions.

### **3. 4 The Conch Shell**

In the novel, William Golding uses a conch or a large milky-white shell as a tool of civilization.

In color the shell was deep cream, touched here and there with fading pink. Between the point, worn away into a little hole, and the pink lips of the mouth, lay eighteen inches of shell with a slight spiral twist and covered with a delicate.... (LOF 22)

The conch is a central emblem in the novel; Piggy is the boy who finds it and has seen this shell before “...It’s a shell! I saw one like that before. On someone’s back wall. A conch he called it. He used to blow it and then his mum would come. It’s ever so valuable...” (LOF 09)

The conch is a symbol of law, order, and democratic power. The shell effectively governs the boy’s meetings; since everyone has the right to speak freely with the conch and everyone has to listen to the holder of it. “That’s what this shell’s called. I’ll give the conch to the next person to speak. He can hold it when he’s speaking...and he won’t be interrupted: except by me.”(LOF 25), but when the power shifted to Jack, the conch slowly lost his influence “we don’t need the conch anymore...” (LOF 89).

At the end of the novel, the democratic power system symbolically finished by the destruction of the conch “...the conch exploded into a thousand white fragments and ceased to exist.”(LOF) all power and authority was gone “See? See? That’s what you’ll get! There isn’t a tribe for you anymore! The conch is gone...” (LOF 163).

### **3. 5 The Fire**

The fire plays an important role in the novel’s development, after being created by Piggy’s glasses; it becomes a complicated symbol—for Ralph is rescue and safety, and for Jack is food and war dance—. In the early parts of the novel, boys maintain the fire on the top of the mountain as a source of light, and to attract the notice of passing ships that might be able to be rescued. “The fire is the most important thing on the island. How can we ever be rescued except by luck, if we don’t keep a fire going? Is a fire too much for us to make?”(LOF 69).

The fire represents hope, faith, boy's collective efforts, and their connection to civilization, since all of the boys rush to the top of the mountain to collect wood in order to build a fire. Until the parachutist-beast arrives, the fire shifted to the beach and becomes destructive and demonstrates how boys quickly lose control to become savages. However, for Jack the fire symbolizes power although, Ralph tries to keep the fire going, because for him the fire is "the most important thing" on the island, he tells the boys "The fire's the most important thing. Without the fire we can't be rescued. I'd like to put on war-paint and be savage. But we must keep the fire burning. The fire's the most important thing on the island..." (LOF 169).

At the end of the novel, a fire finally summons a ship to the island "the fire was a big one and the drum-roll that he had thought was left so far behind was nearer....so that he saw that great heaviness of smoke lay between the island and the sun." (LOF 178).

### **3. 6 The Painted Faces (The Dazzle Paint)**

The mask that used by Jack and the hunters as a camouflage to disguise their appearance provides the novel another symbolic dimension. The boys painted their faces to match the forest foliage and dirt in order to be visually disruptive.

If only I'd some green!" He turned a half-concealed face up to Roger and answered the incomprehension of his gaze. "For hunting. Like in the war. You know —dazzle paint. Like things trying to look like something else. (LOF 52)

The main reason behind the painted faces of the hunters is to mask their location, identity, and movements. Through painting their faces, boys will have the opportunity to define themselves, their true identity, and their true feelings. "But they'll be painted! You

know how it is. The others nodded. They understood only too well the liberation into savagery that concealing paint brought" (LOF 155).

The mask is an indicative of the inherent evil within the boys; it helped them to liberate their wild side, by activating their inner savage, which led them lost the common bond of humanity and do not care about the consequences of their actions. For the description of the behaviour of the boys, Golding wrote

He looked in astonishment, no longer at himself but as an awesome stranger...He began to dance and his laughter became bloodthirsty snarling. He capered toward Bill, and the mask was a thing of its own, behind which Jack hid, liberated from shame and self-consciousness."  
(LOF 53)

### 3. 7 The Beast

It is a central image in the novel that presents the primitive, instinctual side of human's nature. The imaginary beast, only dreamt about by littluns, has always in their minds, but never before their eyes, has each one pictured it on his own way.

In the opening of the novel, the beast was presented as a snake thing, creature that danced on the sand:

"Tell us about the snake-thing."

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

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

"In the woods." (LOF 27)

To the little boys, the beast is "big and horrid" (LOF 73) placed in the woods. Moreover, that beast shows their fear from the dark forest and their fear of the unknown because the wood for the boys is an uncomfortable and unsafe place; they are scared of what is hidden deep in the wood.

In chapter five, "Beast from Water", Golding presented the beast as a creature rising from the sea, terrifies the boys "He says the beast comes out of the sea." (LOF 76). It was described by the littluns as "a dark thing, a beast, some sort of animal."(LOF 71). The beast demonstrates the externalization of the inner darkness in the children's nature, and represents their nameless fear.

The next chapter, "Beast from Air", the beast takes on a corporeal shape with the arrival of the parachutist who lands on the top of the mountain and had seen by the twins: "...a beast with claws that scratched, that sat on a mountain-top..." (LOF 91). The boys become afraid more than before, especially when the beast takes a physical shape "A thing was crawling out of the forest. It came darkly, uncertainly. The shrill screaming that rose before the beast was like a pain. The beast stumbled into the horseshoe." (LOF 163). The parachutist is an evidence of the war and violence happening outside; meanwhile, it shows the boys childish and irrational fear.

The beast can be interpreted according to many angles. In a religious reading, for instance, the beast recalls the devil; in a Freudian reading, it can represent the id, the instinctual urges and desires of the human unconscious mind. As Simon realizes later in the novel, the beast is not necessarily something that exists outside in the jungle. Rather, it already exists inside each boy's mind and soul, the capacity for savagery and evil that slowly overwhelms them. "The devil is our tendency to represent in personal form the forces within and without us that threaten our supreme values." (Bodkin 223)

#### **4. Symbolism in Colors**

Color terms play an interesting role in *Lord of the Flies*; they are used very frequently as symbols to show hidden intentions and traffic lights. Golding uses colors to convey the feelings and attitudes of the characters and to represent their different attributes and personalities; the major colors used in the novel are green, pink, and red.

#### 4.1. Green

Thinking of the color green reminds us of hope, nature, spring, and youth. Yet, two contradictory interpretations have been given to the green color. The green is used to describe the beautiful and peaceful side of the nature; however, it can represent its wild and untamed danger (Jacob Olesen).

William Golding uses the color green to depict both goodness and evil, and to illustrate the change of the boys' personalities. At the beginning, Golding uses green to describe the beautiful and peaceful side of the island: "The shore was fledged with palm trees. These stood or leaned or reclined against the light and their green feathers were a hundred feet up in the air" (LOF 03).

In the quote above, green color represents life, safety, and energy. Besides the beauty of the island, Golding demonstrates how green is the most restful and relaxing color for the boys "the green light was gentle about them..." (LOF 154). Also, it represents rescue and hope when the boys used the green branches to make smoke in order to grab the passing ships' attention, "we'll put green branches on. Then there'll be more smoke" (LOF 34).

As the novel progresses, the boys begin to change slowly and develop a crazy and violent side, especially when Jack and the hunters have begun to paint their faces as a camouflage when hunting: "If only I'd some green!" He turned a half-concealed face up to Roger and answered the incomprehension of his gaze. "For hunting. Like in the war. You know--dazzle paint. Like things trying to look like something else--(LOF 52).

The boys used the green color—like in war— to hide their faces in order to hunt and kill freely and that shows their hidden, primitive and brutal instincts. In addition, Golding used green to show the untamed danger and the dark side of the nature “Green lights of nausea appeared for a moment and ate into the darkness” (LOF 109). Golding emphasized that facing the natural dangers is the main reason of the change of the boy’s personalities that shows their true selves.

#### **4.2. Pink**

The color pink is the color of softness, inner peace, and innocence. Pink objects believed to bring about relaxation, acceptance, and contentment, as well to neutralize disorder or soften frustration. Golding used pink color to represent goodness, law, order, and civilization also it used to demonstrate the beauty of the island. “In color the shell was deep cream, touched here and there with fading pink. Between the point, worn away into a little hole, and the pink lips of the mouth...” (LOF 09).

The pink color is used to describe the conch shell; the conch brought order and civilization by calling the boys together, and giving the chance of the holding of it to speak freely with no interpretation. “That’s what this shell’s called. I’ll give the conch to the next person to speak. He can hold it when he’s speaking...and he won’t be interrupted: except by me” (LOF 25).

Golding used the pink color to describe the beauty of the island, and to illustrate how the boys enjoying the view, everyone has visions of what paradise is like, however the view of the beach and the lagoon was simply mesmerizing.

The most usual feature of the rock was a pink cliff surmounted by a skewed block; and that again surmounted, and that again, till the pinkness became a stack of balanced rock projecting through the looped fantasy of the forest creepers. (LOF 18)

### 4.3. Red

Red color stands for blood, daring, power, and aggression. Starting with Jack's hair, "...he was tall, thin, and bony; and his hair was red beneath the black cap..." (LOF 13). Golding used red color to represent Human's immorality, and to demonstrate the evil within the human mind and soul.

Golding also uses the red color to show the primitive instincts of the boys and their immorality ,when they painted their faces with red,"...then he rubbed red over the half of his face and slashed a black bar of charcoal across from right ear to left jaw..."(LOF 53).

At the end of the novel, red color is used to illustrate blood and aggression in the tragic and the symbolic death of Piggy. Golding wrote,"...His head opened and stuff came out and turned red..."(LOF163).

## Conclusion

This chapter showed different types of symbols in terms of: setting, characters, objects, colors, and their thematic role that Golding generously applied to the delicate fabric of his masterpiece "*Lord of the Flies*", in order to convey the main theme of the novel the "fallen nature of", and to draw suggestions from the narrative environment, the action, and situations which surround the symbol.

## General Conclusion

Golding's masterpiece, *Lord of the Flies* (1954), is a post-war fiction in which the author provides a fundamental picture of humankind from his view. Golding represents the battle between civilization and barbarism using different kinds of symbols.

After the consideration of the definitions made by many writers, we find that symbols are used in literature to express emotions, feelings, and thoughts; also, they are used to convey different messages and ideas that lay behind the words. In addition, it is concluded that a symbol has double levels of meanings, literal meaning that is self-evident and the symbolic meaning that over-rides and cancels out the literal meaning.

The above Analysis goes to prove that *Lord of the Flies* is a fantastic symbolical representation of man's nature. Golding shapes his symbols in terms of objects, characters, colors, and setting to give the reader a better look and an easier understanding of what the novel is about. The use of symbols in his writing gives deeper meaning to the theme of the story the "fallen nature of man".

Symbols stand for different interpretations and meanings, and these meanings get different directions because many theorists have given their contributions by providing their own theories, and ideas, what makes it impossible to set one standard definition of symbolism. In this study, we intend to analyze the use of symbols in Golding's *Lord of the Flies* by applying De Saussure's theory. According to Saussure, any sign consists of two components, signifier and signified; these two components are combined in such a way that they cannot be separated.

William Golding gives two contradictory interpretations to the moral vision of *Lord of the Flies*; it finds man an intelligent, compassionate, noble creature, capable of the most

impressive achievements in his world and at the same time a prisoner of nature: he is savage, brutal, and capable of violent, with destructive acts and irrational, illogical behavior. These two poles of human actions are yielded by two parallel groups of symbols that enhance the thematic exposition of the vision. The values implied in this novel can be used for guidance in our life to be successful human beings. Golding said, "It may be by books, stories, poetry, lectures we who have the ear of mankind can move man a little nearer the perilous safety of a warless and provident world" (Golding 1983).

William Golding in his masterpiece showed that, when and where to use symbolism is more important than the symbols used what makes the story feel much more meaningful and purposeful, and is likely to be more enjoyable to read. Moreover, because different people may read symbols in different ways, so symbols are an excellent way to find their inspiration and imagination. Therefore, the readers have the pleasure of figuring out the symbols, and then get to interpret the ideas behind the story.

Considering the above findings, it takes a conclusion that, nothing adds depth and meaning to a story like symbolism. It acts as webbing between the theme and the story. Themes alone can sound preachy, and stories alone can sound shallow. Symbolism weaves the two together.

To conclude, throughout the study we reached the point that symbolism in *Lord of the Flies* is not only a decorative technique to enrich the writing and to increase the beauty of the text, yet it is used to clarify the main theme of the story. Golding's use of symbolism in *Lord of the Flies* seems to be more functional than decorative.

## **APPENDIX A: Golding, Sir William Gerald (1911–1993)**

William Golding a novelist was born on 19 September 1911 in Cornwall England; he was the second son of Alec Albert Golding and Mildred Mary Agatha. Golding received his secondary education at Marlborough grammar school.

In 1930, William went on to attend Brasenose College at Oxford University. His father hoped he would become a scientist, but William opted to study English literature instead. In 1934, a year before he graduated, William published his first work, a book of poetry aptly entitled *Poems*. After leaving Oxford in 1935, Golding moved to London, where he wrote, acted, and produced for a small, non-commercial theatre. Then he took up a teaching post at Bishop Wordsworth's School in Salisbury. Golding's experience teaching unruly young boys would later serve as inspiration for his novel *Lord of the Flies*.

With the first outbreaks of World War II William, temporarily abandoned teaching in 1940 and he joined royal navy. During the war, he fought battleships at the sinking of the Bismarck, and fended off submarines and planes. Lieutenant Golding was even placed in command of a rocket-launching craft.

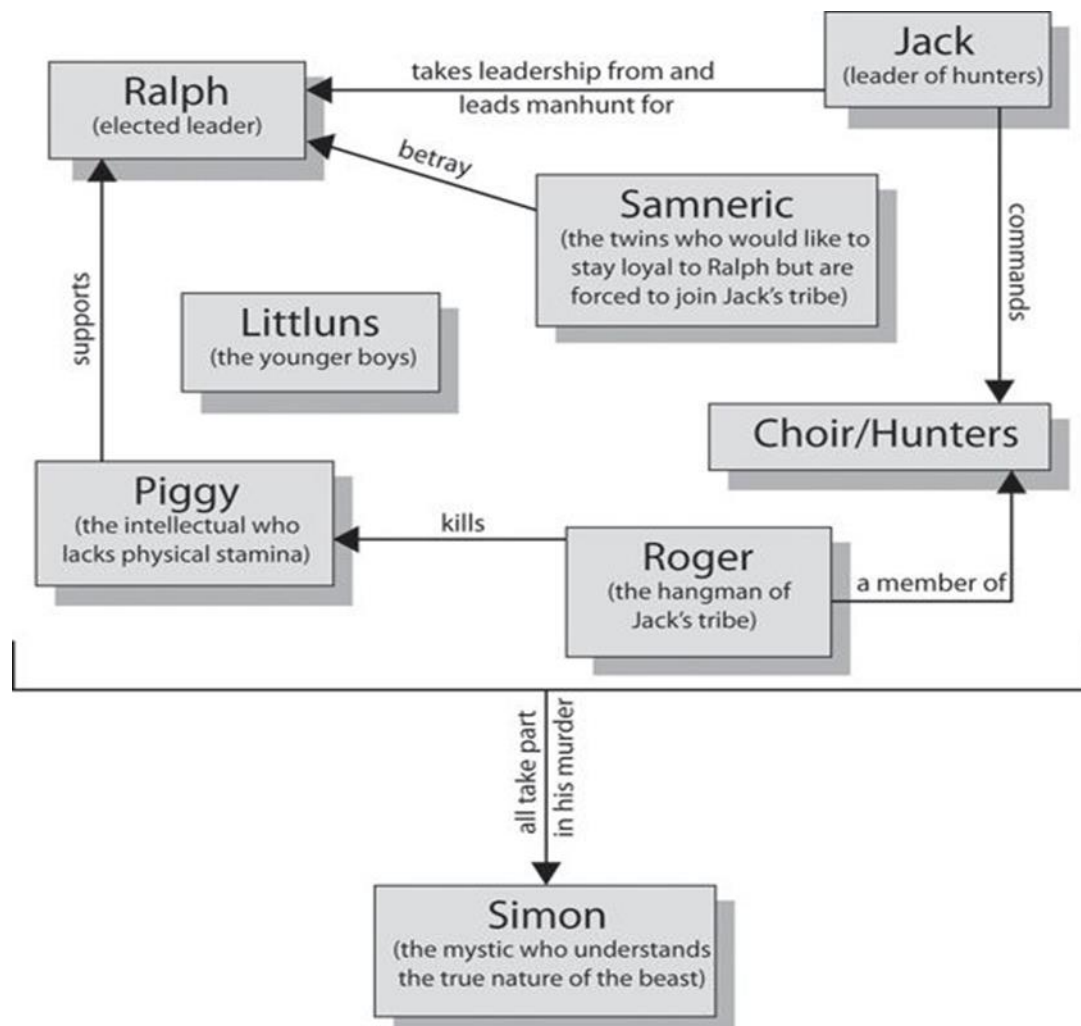
About his experience in the war, he said, "I began to see what people were capable of doing. Anyone who moved through those years without understanding that man produces evil as a bee produces honey, must have been blind or wrong in the head."(McCarron, Kevin 2004).The war not only changed Golding's moral and political outlook, but also broadened his intellectual perspective, and his participation in the war would prove to be fruitful material for his fiction.

After World War II had ended, Golding went back to teaching and writing. In 1954, after 21 rejections, Golding published his first and most acclaimed novel, *Lord of the Flies*; *Lord of the Flies*—the title is a literal translation of *Beelzebub* from Hebrew—is an allegorical dystopia that relates the fate of a group of schoolboys who are evacuated during a future nuclear war and whose plane crashes on a desert island in the tropics, let loose from the constraints of society, brutally turned against one another in the face of an imagined enemy. Riddled with symbolism, the book set the tone for Golding's future work, in which he continued to examine man's internal struggle between good and evil. Since its publication, the novel has been widely regarded as a classic, worthy of in-depth analysis and discussion in classrooms around the world.

In 1963, the year after Golding retired from teaching, Peter Brook made a film adaptation of the critically acclaimed novel. Two decades later, at the age of 73, Golding was awarded the 1983 Nobel Prize for Literature. In 1988, England's Queen Elizabeth II knighted him, and in 1990, a new film version of the *Lord of the Flies* was released, bringing the book to the attention of a new generation of readers.

Golding died suddenly of a heart attack 19 June 1993, aged eighty-one, after living with his wife Ann Brookfield, at their house near Falmouth, Cornwall, and The couple had married in 1939 and had two children. Among the most successful novels of Golding's writing career were *Rites of Passage* (winner of the 1980 Booker McConnell Prize), *Pincher Martin*, *Free Fall* and *The Pyramid*. While Golding was mainly a novelist, his body of work also includes poetry, plays, essays and short stories. (Biography.com Editors, 2014).

## APPENDIX B: Character's Map



( <http://www.cliffsnotes.com/study-guide/Literature/lord-of-the-flies-character-map> )

## Glossary

**Nihilism:** the rejection of all religious and moral principles, in the belief that life is meaningless.

**Parody:** an imitation of the style of a particular writer, artist, or genre with deliberate exaggeration for comic effect or in ridicule.

**Absurdity:** the quality or state of being ridiculous or wildly unreasonable, to be foolish or not taken seriously.

**Magic Realism:** is a style of fiction and literary genre that paints a realistic view of the modern world while also adding magical elements, in which realistic narrative and naturalistic technique are combined with surreal elements of dream or fantasy.

**Structuralism:** a method of interpretation and analysis of aspects of human cognition, behavior, culture, and experience, which focuses on relationships of contrast between elements in a conceptual system.

**Rationalism:** the practice or principle of basing opinions and actions on reason and knowledge rather than on religious belief or emotional response. That reason rather than experience is the foundation of certainty in knowledge.

**Cold War:** is a political and economic struggle between the Soviet Union and United States after the end of the Second World War.

**Aestheticism:** late 19th-century European arts movement which centered on the doctrine that art exists for the sake of its beauty alone, and that it need serve no political, didactic, or other purpose.

**Aesthetics:** the examination of symbolic expression to determine its rhetorical possibilities.

**World War II (1939-1945):** a severe war between the axis power (Germany, Italy, and Japan), and the allies (France, Great Britain, the United States, and the Soviet Union) it started when Germany invaded Poland (1939) and ended with surrender of Germany and Japan (1945). It caused over than 50000000 deaths.

**Figures of speech:** in an intentional deviation from ordinary language chosen to produce a rhetorical effect.

### **Suggestions for Future Research**

Having finished of this research, the research would like to suggest for students of the English Department to make further study in analyzing different types of figures of speech. Hopefully, it can help them when reading English novels. Students can apply this method in studying “The effect of using figures of speech on the writer’s style and the addressee’s understanding”. At last, this analysis can at least be a comparison for any studies in the same field.

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## Résumé

Le roman de William Golding "Le prince des mouches" est un roman d'une grande valeur symbolique, plein de symboles qui portent avec lui de nombreuses significations importantes. Le but de cette étude est d'explorer les symboles utilisés dans le roman en termes de lieu et de temps du roman, de personnages, d'objets et de couleurs. Et de montrer comment Golding a réussi à véhiculer le thème principal du roman en clarifiant ses différentes significations et interprétations. Cette étude est divisée en deux chapitres, le premier chapitre se compose de deux parties, la première section traite d'une analyse générale du roman et la deuxième section traite du concept de symbolisme et de son histoire et des théories les plus importantes de certains chercheurs tels qu'Alfred North Whitehead, Susan Langer, Sigmund Freud et Ferdinand de Saussure. La théorie sémiotique de Ferdinand de Saussure est la théorie adoptée dans cette étude. Le deuxième chapitre traite d'une analyse de l'utilisation du symbolisme dans le roman.

En utilisant l'approche descriptive à travers les symboles, nous avons constaté que William Golding avait réussi à transmettre l'idée du roman et à clarifier son thème principal, « la nature déchue de l'homme ». Nous avons également appris que le symbolisme utilisé n'est pas une technique esthétique que l'écrivain a utilisée pour enrichir le langage du roman, mais plutôt qu'il a une fonction explicative plutôt qu'esthétique.

### المخلص

رواية "أمير الذباب" لويليام غولدينغ رواية ذات قيمة رمزية عالية، فهي مشحونة بالرموز التي تحمل في طياتها العديد من المعاني المهمة. الهدف من هذه الدراسة هو استكشاف الرموز المستعملة في الرواية من ناحية مكان و زمان الرواية، و الشخصيات، و الأشياء و الألوان. و لتبيان كيف أن غولدينغ نجح في نقل موضوع الرواية الرئيسي من خلال توضيح مختلف معانيه و تأويلاته. هذا العمل مقسم لفصلين، الفصل الأول عبارة عن قسمين الأول يتناول تحليلاً عاماً للرواية، أما القسم الثاني فيتطرق لمفهوم الرمزية و تاريخها و أهم النظريات لبعض من العلماء ك ألفرد نورث وايتهد، و سوزان لانجر، و سيقموند فرويد، و فرديناند دي سوسور. نظرية السيميائية لفرديناند دي سوسور هي النظرية المعتمدة في هذا العمل. الفصل الثاني يتناول تحليلاً لاستخدام الرمزية في الرواية.

باستخدام المنهج الوصفي من خلال الرموز وجدنا أن ويليام غولدينغ نجح في نقل فكرة الرواية و توضيح موضوعها الرئيسي "الطبيعة الساقطة للإنسان". توصلنا أيضاً أن الرمزية المستعملة في "أمير الذباب" ليست تقنية جمالية استخدمها الكاتب لإثراء اللغة في الرواية و حسب بل لها وظيفة توضيحية أكثر منها جمالية