



Exploring the Human Mind in Golding's *Lord of the Flies*: A Freudian Perspective

Arjun Dev Bhatta, PhD

Associate Professor, Department of English, Tri-Chandra Multiple Campus,
Kathmandu, Tribhuvan University, Nepal

Email: abhata44@gmail.com

Abstract

This research article aims to provide a descriptive and analytical account of human nature from the Freudian perspective of human mind in Golding's *Lord of the Flies*. As Freud contends that human actions, attitudes and personality are consequences of the play of mind, the major characters in the novel are seen as influenced by their psychic forces. Jack, an embodiment of the id impulses, exposes the dark side of human nature and brings destruction and chaos on the utopic island. Ralph and Piggy, representing Freudian ego and superego foreground civilizing forces and try to establish harmony, morality and civility. Thus, this article tries to explore extensively how the overpowering id as an irrational psychic force leads an individual towards the lower level of savagery from the higher sense of civilization, and how bright side of human nature gets affected by the irrational instincts that govern us. Exploring the boys' descent into savagery, Golding elucidates how soon societal norms and values collapse due to humanity's darker impulses. Further, this article anticipates human beings' application of positive side of mind to bring harmony and order in the society.

Keywords: Civilization, conflict, control, evil impulses, human psyche, savagery

Introduction

This article attempts to analyze human being's evil nature and dynamics of mind from the theoretical viewpoint propounded by Sigmund Freud. The portrayal of the leading characters in *Lord of the Flies* (1954) is a representation of Freud's concept of the id, the ego and the superego. Jack, the antagonist, possesses most of the id instincts and tries to seek boundless freedom, power and authority which the

Copyright 2025 ©Author(s) This open access article is distributed under a Creative Commons



Attribution-NonCommercial 4.0 International (CC BY-NC 4.0) License.

protagonist Ralph as a Freudian ego wishes to control. Piggy as a superego raises moral question regarding Jack and his followers' savagery.

Golding's *Lord of the Flies* exposes the complication of the human psyche, its ongoing process of control and resistance, and a ceaseless struggle between rational and irrational forces. Like Freud, Golding insists on the value of control, restriction, and supervision because human beings can exceed the limit in their freedom, as Jack and his deadly tribe do in the novel. For Golding, evil is not an external force but a product of our irrational mind and the darkness of our heart that contaminate the society. Thus, society, according to Golding, is not defective in itself, but it is human beings who destroy the society. Golding once said, "Man produces evil as a bee produces honey" (Reiff, 2010, p.33). Golding further states that all human beings have a capacity for rationality and morality, but their animalistic instincts overwhelm the positive aspects of human nature and revert them to an animalistic level. In *Lord of the Flies*, Golding proves this truth by depicting the nature of preadolescent school boys who have been evacuated on the uninhabited island due to ongoing war in their home country. Jack offends Ralph and Piggy's conception of an ideal society based on adult modality and annihilates human integrity, civilization, and order. His lust for power, desire for superiority, and sense of dominance bring havoc on the pristine island.

Golding's use of the children on the island serves as a trope for the villainy of the adult world. Tiger (2003) explains that "There is no essential difference between the island world and the adult one . . . to make it clear that children's experiment on the island has its constant counterpart in the world outside" (p. 51). In this sense, the children's small island can be viewed as a version of the adults' wide society. Golding believes that although people tend to repress their savage and irrational instincts and their violent and malicious impulses hidden deep within the unconscious mind, it is their evil nature that can drive them to expose their destructive potential at any time, any place.

Literature Review

With the emergence of this novel, several critics and reviewers cast light on the novel's theme. Yet, critical opinions have not paid sufficient attention to the psychoanalytic aspect of the novel. Some critics observe the novel as an allegory, fable, or parable, while others see it as purely symbolical, ethical, and realistic. The novel does not dominate a single idea. Dickson (1990) states: "The fiction of William Golding is a unique blending of realism and fable. His novels possess the recognizable qualities of realistic fiction, yet at the same time, they incorporate a consistent system of symbolism that allows for an allegorical meaning (p. 1). The critic observes the novel's setting, characterization, and images that represent the nature of human being and their inner self.

Bloom (2010) claims that *Lord of the Flies* is a novel depicting ongoing war events. He states that the horror created by the devastating war, the inhuman horrors on the Jews and others, and the holocaust are the incidents that “made Golding compel to write about the human capacity for evil”, and “he wanted to make it clear in his book that such behavior could occur anywhere, even in a seemingly advanced nation such as England” (p. 11). Golding’s five years of experience as a naval officer helped him explore the violent and destructive nature of human beings, which he depicts in this novel. In this sense, the novel can be viewed as a depiction of postwar society, deteriorating humanity, and civilization. Drawing the similar idea, critic S. J. Boyd (2008) elucidates “Golding’s concern is to present us with a vision of human nature and also of the nature of the world which we inhabit through the experiences of a group of children cast away on a desert island” (Bloom, 2008, p.28). He shows that cruelty and evil are character traits not only of adults but also of children. Thus, Golding does not attack society; rather the nature of human beings whose minds are preoccupied by evil and destruction. In a statement to the American publisher of his book, Golding describes the theme of *Lord of the Flies*:

As an attempt to trace the defect of society back to the defects of human nature. The moral is that the shape of a society must depend on the ethical nature of the individual and not on any political system however apparently logical or respectable (Spitz 1970, p.22).

For Golding, human beings are responsible agents who pollute society by destroying social values as do Jack and his tribe in *Lord of the Flies*.

Critic Reilly (1992) finds out the implication of the ethical approach employed by Golding in the novel. He points out:

Instead of looking at society for solutions to human ills, Golding examines basic human nature and helps his readers gain a renewed sense of the difficulty and complexity of the moral life and the opacity, perhaps even the evil, of people (p. 10).

He further states, “through the novel, Golding forces readers to recognize the truth of the human soul so that they can understand themselves, other people, and the world” (p.10). While analyzing the intricacy of themes and versatility of Golding’s style, Oldsey, and Weintraub (1963) explain that Golding’s *Lord of the Flies* “can be placed within various categories of meaning – political, sociological, religious, and psychological” (p. 96).

Although many critical comments have been presented on the themes of the novel, very little effort has been given to the psychoanalytical approach of the novel.

Dickson (1990) observes the Freudian principle of the human psyche the id, the ego, and the superego symbolically dramatized by Jack, Ralph, and Piggy respectively. He sees “the conflict between Ralph, the level-headed elected leader of the boys’ council, and Jack, the self-appointed head of the hunters, corresponds to an ego-id polarity” (p. 24). Halbrook (2013) tells that “Golding’s children, removed from civilization, revert to the id” (p 42). Keren (2003) observes the novel as “a fable, demonstrating the three Freudian- forces id, ego, and superego” (p.89). Telgen (1997) says, “Each of the characters personifies a different aspect of the human psyche, the id, the superego, and the ego” (p. 188).

The above mentioned critical opinions elucidate various themes in the novel *Lord of the Flies*, such as allegorical representation of post-war lives and society, human horror and pessimism, conflict between civilization and savagery, and good and evil of human beings. Golding’s *Lord of Flies* has seamlessly become a fertile source for researchers investigating multiple themes and issues; however, the novel has remained unexplored through Freudian conception of human mind. Therefore, this study fulfills the research gap by examining how human mind functions and structures our personality, and this study utilizes Freud’s psychoanalysis as a theoretical perspective for analyzing the novel.

Methods and Procedures

This article is based on secondary materials such as a library, e-library, and the internet. It explores the notion of the human psyche and applies the concept in Golding’s *Lord of the Flies*. Using the qualitative technique, the article provides an analytical study of the human psyche. This article integrates the theoretical framework postulated by Sigmund Freud. Freud draws the concept of a structural model of mind comprising distinct but interactive entities – the id, the ego, and the superego which works together to form human behavior and personality. He claims that the id as an unconscious entity is almost irrational, primitive, and instinctual seeking pleasure and immediate satisfaction. The id is the “reservoir of biological and psychological energy which stimulates the organism, thereby creating an unpleasant tension that demands satisfaction” (Steinberg, 1964, p. 81). The ego as a conscious and rational part of the human psyche strives to balance the irrational desires of the id, and works as a safety valve for the individual and helps retain social integration and discipline through the reality principle. The ego enhances cultural and ethical ideas to balance the desires originating in the id. The superego gratifies social morality, discipline, and ethics by internalizing the moral teachings and norms of society. Golding dramatizes the play of human mind portraying the three leading characters Jack, Ralph, and Piggy. Thus, Freud’s model of human psyche provides

a useful framework for analyzing characters and their behavior in Golding's *Lord of the Flies*.

Results and Discussion

In Golding's *Lord of the Flies*, the existing three major characters dramatize the role of Freudian structural modality of the mind. The central characters Jack, Ralph, and Piggy represent their personality traits as influenced by their psychic forces during their stay on the deserted island. At the very outset of the novel, each character is seen to be applying his conscious faculty of the mind and becomes aware of his new settlement and existence on the uninhabited island. They first establish a semblance of a unified society out of the dispersed children through Ralph's blowing of a conch shell which Piggy sees in the lagoon, and tells Ralph to blow it. After being united, the boys decide for their subsistence in a manner of civilized beings, and they search for food and water resources, build shelters in a communal manner. Realizing the necessity of a leader to regulate and guide them, they unanimously elect Ralph their leader on account of his rationality and age. Ralph, who is much anxious about their rescue, devises a plan to produce fire on the mountaintop as a beacon light for passing ships and planes. All the children perform the assigned duty based on their ability with mutual understanding. However, the children's utopian society disintegrates into two rival groupings one leading by Ralph, and the other by Jack, which involve in constant conflict throughout the novel.

Jack gradually exposes his irrational and lower characteristic traits that contest the rational and moral approach of Ralph and Piggy, which creates tension in the novel. His violent and tyrannical nature initiates hindrance in the mechanism of the island society that ends in a nightmarish atmosphere such as murder, assault, and fear. Golding portrays Jack as acting on animal instincts and amoral forces, seeking pleasure even in destruction. Initially, Jack displays a semblance of civilization and moral value when he says, "We've got to have rules and obey them. After all, we're not savages. We're English, and English are best at everything. So, we got to do the right things" (Lord of the Flies, 1954, p. 47). Yet, his civil sense of personality fades forthwith when he first experiences extreme pleasure in hunting pigs. As the id does not entertain the ego's restriction, Jack begins to find Ralph's rules and priorities a burden, and seeks freedom from other's pressure and restriction. Additionally, he tries to recruit other fragile littluns in his group enticing them into the pleasure of killing pigs, the taste of meat, and food and fun, the immediate gratification of the id.

Freud introduced two terms called 'Thanatos' and 'Eros' to signify two distinct biological instincts which are in constant conflict within human psyche.

According to him, death instinct (Thanatos) refers to a primary drive that represents a desire for aggression, repulsion, violence, and other destructive behavior. Eros, on the other hand, is a life instinct which leads individual toward survival, creativity, productivity, and life force. In the novel, Jack and his deadly tribe dominate death instinct by indulging in deadly activities such as killing pigs, hating Ralph and his group, murdering the Christ like figures Simon and scientific minded Piggy, setting fire on Ralph's camp and the island to hunt Ralph. Piggy and Ralph, on the other hand, foreground life instinct through the act of helping the littluns, listening to their feelings, searching for subsistence, and building relationship for integrity and harmony. Jack and his followers seem envious to Ralph's feeling of social unity, his reason, and his sense of civilization. Even the other boys, who were faithful to Ralph, feel his creative works of building shelter, safeguarding the signal fire, and his execution of rules tedious and burden.

In his work 'Beyond Pleasure Principle' (1960), Freud writes "Pleasure is characteristic of the cathectic processes in the id. It is found in erotic cathexes" (p. 43). He states that most of our mind is regulated by the pleasure principle that seeks to minimize tension and maximize pleasure. This notion of Freud is seamlessly applicable in the novel. Pleasure is the ultimate goal of Jack and his tribe. They find pleasure in roaming in the jungle, searching for pig droppings, face painting, mock hunting, producing pig-dying noises, ritual and frenzied dancing, and singing: "Kill the pig! Cut her throat! Bash her in" (Lord of the Flies, 1954, p. 52). Jack's boundless pleasure can be observed when he sits on log painted and garlanded like an idol surrounded by number of the boys with spears as guards.

In the novel, Golding's portrays Jack as a typical character who represents all human beings. Like Freud, Golding claims that human beings are inherently evil possessing most of the animalistic instincts that lead them toward destruction. He believes that human beings' war-like nature would bring havoc unless their pent-up desires and needs are repressed and controlled by society through the implication of the rules or moral teachings. Freud anticipated the importance of the ego and superego in human mind that restrict and regulate the id impulses to maintain balance in society. In the novel, Jack is driven by the fundamental instincts and desires such as power, control, and violence. His war-like nature can be viewed at the start of the novel when he appears as a choir boy who carries a knife and volunteers to his choir in an army fashion. We see his arrogance and narcissism when he introduces himself: "Why should I be Jack? I'm Merridew" (Lord of the Flies, 1954 p. 22). Similarly, his jealousy and unconscious desire for power and leadership are evident when he loses an election conducted unanimously by the boys for their chief. In his indignation, he tells, "I ought to be chief because I'm chapter chorister and head boy. I can sing C

sharp” (Lord of the Flies, 1954 p. 23). In his defeat, he becomes humiliated and feels great shock to his personality. He flouts Ralph’s rules and chieftainship because of his jealousy and his excessive desire for power. As a result, the unified island society splinters into two factions as Jack proclaims: “I’m not going to be part of Ralph’s lot” (Lord of the Flies, 1954, p. 140). He forms his society containing a large number of boys of his interests, and as a leader, he becomes more destructive and sadistic than before.

Jack intends to recruit the innocent boys of Ralph’s group either by the temptation of meat or intimidation and physical force. He wins the boys’ confidence criticizing Ralph as: “He’s not a hunter. He’d never have got us meat. He isn’t a perfect and we don’t know anything about him. He just gives orders and expects people to obey for nothing” (Lord of the Flies, 1954, p. 140). The boys of Ralph’s group soon degenerated into Jack’s savage society where they assist Jack in theft, crime, and violence. In the meetings, they create problem interposing Ralph and ridiculing his agenda of rescue and survival, and the children’s fear of beastie. They form a mob of clamor and laughter and partially engage in a row. They do not have the mechanism of the conch to regulate their discourse, and the assembly terminates ineffectual. The previous democratic values and the sense of morality and civilization transposed into mobocracy, and the tranquil island is contaminated with bloodshed. Jack and his group establish their subculture in which Simon, who was exploring the mystery of the ‘beast’ on mountain, is ruthlessly murdered in their tribal frenzy; Roger, Jack’s vicious right hand kills Piggy with a boulder; and Jack sets fire on the island to smoke Ralph out, and chase him like the primitive hunters to kill him, though he is saved by a sudden arrival of a naval officer.

In *Lord of the Flies*, when Jack stands for the id’s drive for unchecked gratification and chaos, the protagonist Ralph performs the role of Freudian ego who strives to uphold rules, order, and civilization setting up rules and organizing teaming activities with a sense of collective well-being. He is a representation of rational side of human mind committed to retain social and cultural norms on the island in the absence of grown-ups. His pragmatic approach such as building shelters for safety, investigation of the source of food and water, and maintenance of the fire for rescue echo the ego’s role in planning and problem solving to the group’s needs. As an embodiment of common sense and rationality, Ralph tries to balance the primal desires of the other boys with the need for structure and social order. As the ego is more diplomatic in channeling the id’s drive making compromise, Ralph is more skillful while dealing with the boys. At the beginning, when he is being elected a leader, he knows Jack’s intense desire for the leadership, and he immediately announces Jack a leader of the hunting group to satisfy his urges and immediate gratification.

In the same vein, Ralph uses his ego's defense mechanism, a psychological strategy to face stress, anxiety, uncomfortable emotions, and internal conflict, to minimize the fear of a littlun who reveals that he has seen a snake-like thing in the woods that lurks in the dark to eat him. Ralph tries to remove the fear out of the littlun's mind telling him that there is no existence of a beastie on the small island, and he reassures the littluns the possibility of being rescued soon through a signal fire. Ralph sometimes joins Jack's hunting of pig and food party to mediate conflict and grow proximity between him and Jack.

Unlike Jack, Ralph does not have superiority complex as he regards and follows the boys' advice, worried about the adverse situation, and deals with the boys with pleasing words, which the power-hungry Jack calls worthless sermons. Jack cannot endure Ralph's fair nature, his popularity, and reverence from the boys, and he considers Ralph his nearest enemy in the manner of the id. The polarity between Jack and Ralph is narrated as: "They walked along, two continents of experience and feeling, unable to communicate", and "They looked each other, baffled in love and hate" (Lord of the Flies, 1954, p. 60). Whenever Jack exposes physical force over Ralph, he remains silent even in indignation. Ralph envisions their deteriorating condition and becomes worried about Jack's liberation into savagery and impending danger on the island society. He contemplates the unfair behavior of Jack, his tantalizing desires, and his inhuman propensity.

Freud in his work 'The Ego and The Id' (1960) draws a man-horse analogy to show the ego's control over the id. He writes: "In its relation to the id it is like a man on horseback, who wants to hold in check the superior strength of the horse; with this difference, the rider tries to do so with his strength while the ego uses borrowed force" (p. 19). In *Lord of the Flies* Ralph Jack equation is the same. Ralph tries to control Jack's desire for power and dominance, his aggressive nature, and his arrogance. However, Ralph's control over Jack is more conciliatory and corrective in the sense that Ralph wants Jack to be human, civilized, and sociable. Ralph, therefore, tries to involve Jack in creative activities such as keeping the fire burning on the mountain and making shelters in order to divert his mind, but Ralph cannot. It is due to Jack that they lost a rescue opportunity by a ship as he took the boys with him to hunting. Although Ralph becomes angry at Jack's carelessness, he overlooks Jack's grim mistake and simply says to light the fire, hoping that he might be improved. Ralph also plays a role of conflict mediation when Piggy is caught in verbal duel with Jack regarding Jack's indifference to the signal fire. Ralph controls Piggy's indignation at Jack pushing Piggy to one side when he cries out shrilly because Ralph knows Jack hates Piggy too much. Despite their conflict and dissonance, Ralph still applies a conciliatory approach to Jack. When Jack steals Piggy's glasses to produce

fire in his camp, Ralph humbly demands Piggy's glasses back, and also comments on his theft. He says rationally, "You played a dirty trick – we'd have given you fire if you asked for it" (Lord of the Flies, 1954, p. 195). Here, Ralph expresses frustration and disillusionment with Jack's manipulation and betrayal. He is dissatisfied with Jack's deceit, aggression, and torture, rather he wants cooperation and open communication from Jack for peaceful collaboration.

In *Lord of the Flies*, Ralph is a typical example of an antihero, despite his merits. He is unable to control Jack and his blood-thirsty mob and cannot make use of his conscience independently. He recognizes the value and talent of the intellectually gifted Piggy. In his pensive mood, he contemplates on the quality and nature of a leader: "If you were a chief, you had to think, you had to be wise . . . thought was a valuable thing that got results", and he simultaneously realizes, "I can't think. Not like Piggy" (Lord of the Flies, 1954, p.85). He considers Piggy more brainy, rational, and intelligent than himself. In this sense, Ralph is represented as a frustrated ego, who is unable to execute his rules and control the frenzied mob of Jack and his tribe. In this juncture, Ralph decides to resign the post of the chieftainship, but Piggy motivates him psychologically and speaks the voice of grown-ups: "If Jack was a chief, he'd have all hunting and no fire. We'd be here till we die" (Lord of the Flies, 1954, p. 101). He advises Ralph to face the situation, and tells, "We just got to go on, that's all – that's what grown-ups would do" (Lord of the Flies, 1954, p. 154).

The novel displays a natural distinction and conflict between the id and the ego through the portrayal of Jack. Jack, who finds immense pleasure in blood and violence, cannot entertain Ralph's civilized vision. When Ralph relies on the basic civility and discipline, Jack supports his emotions, instincts, and immediate desires. Thus, Jack and Ralph belong to two opposite polarity: "There was the brilliant world of hunting, tactics, fierce exhilaration, skill; and was the world of longing and baffled common sense" (Lord of the Flies, 1954, p.77). When Jack has a strong desire for self-respect and honor, Ralph has the desire for the application of cultural norms alien to their current environment, and loyalty to his agenda of rescue and signal fire on the top of the mountain. Ralph tries to solve existing problems by opening up the floor for discussion, whereas Jack invades the floor and creates fear. Above all, Jack is the personification of the beast's lust for power, revenge, and animosity. He is a symbol of evil that lurks within us, whereas Ralph stands for 'good' which is very hard to find and practice within us.

Golding presents Piggy as a young boy who possesses logic, intellect, and reason. He supports morality, social rules, and ideas of right and wrong, serving as

a counterbalance to the primal desires of Jack and the pragmatic concerns of Ralph. His attachment to the principles of civilization, order, and civility aligns with the superego's role in guiding behavior according to moral and ethical standards. As the id hates the superego, Jack hates Piggy's intellect and reason, which are antithetical to Jack's primal instincts and desire for power. Jack feels threatened by Piggy's logical thinking and his reliance on the conch, symbol of order and democracy. Piggy, who criticizes Jack's irrational impulses without being flexible like Ralph, is Jack's nearest enemy. As an embodiment of the Freudian morality principle, Piggy dominates the sense of good and bad, moral and immoral, and acceptable and unacceptable in any given situation. His moral approach is observed when he comments on the savagery of the boys' of Jack's tribe: "You're acting like a crowd of kids", "Which is better – to be a pack of painted niggers like you are, or to be sensible like Ralph is?", "Which is better – to have rules and agree, or to hunt and kill?", "Which is better, law and rescue, or hunting and breaking things up?" (Lord of the Flies, 1954, p. 199). Piggy strongly dislikes the animal-like nature of the boys, and he is much worried about the boys' descent from the higher level of civilization into the lower level of savagery.

Piggy has inherited most of the civilized norms and values throughout the novel. His continuous invocation to his aunt 'my auntie told me . . .' indicates the influence of adults in his life, and he wants to instill those adult values on the island. When he finds the boys' switching from civilization and morality, he speaks an adult voice as: "What are we? Humans? Or animals? Or savages? What's grown-ups going to think? Going off – hunting pigs – letting fires out – and now?" (Lord of the Flies, 1954, p. 99). But Piggy's main persecutor, Jack always keeps him silent, ridicules his name and makes fun of his physical body. Although Piggy is intelligent, logical, and scientific-minded, he is the only character who is ostracized and becomes the butt of laughter for all the boys except Ralph and Simon. Jack frequently pounces upon Piggy, breaks his eye glasses, and never shares him the meat. In a Jack's feast, when Simon gives his share to Piggy, Jack throws the meat to Piggy in an uncivilized manner. It is due to Jack's fear and extremity of hatred, Piggy does not participate with manual works in Jack's presence, and even in meetings he stays aloof from Jack and his boys.

Piggy is Ralph's faithful companion. Ralph is highly impressed by piggy's intelligence, wisdom, logic, and scientific mind, and shares most of Piggy's advice at a critical moment. Both of them make each other alert when Jack involves in debate and rows with them. Piggy and Ralph are the only two characters who maintain adult values and remain the voice of civilization on the deteriorating island. Both of them acknowledge the importance of parental restriction and supervision to guide them

to a disciplined and civilized life. Realizing the majesty of grown-ups Piggy speaks: “Grown-ups know things”, and “They ain’t afraid of the dark. They’d meet and have tea and discuss. Then things’ud be all right” (Lord of the Flies, 1954, p. 103). Piggy is so shocked by Jack’s anarchy that he is obliged to protest openly against Jack’s cruelty and villainy. When Ralph alerts Piggy to Jack’s cruelty, Piggy angrily replies: “What can he do more than he has? I’ll tell him what is what . . . I’ll show him the one thing he hasn’t got” (Lord of the Flies, 1954, p. 189). Like Ralph, he is grieved for Simon’s death by Jack and his savage tribe. When Ralph calls Simon’s death a murder and regrets for his presence there, Piggy thinks it was an accident as Simon crawled in the dark. Piggy wants to repress the shock, and diverts Ralph’s mind: “Look, Ralph. We got to forget this. We do no good thinking about it, see?” (Lord of the Flies, 1954, p. 173). He consoles Ralph’s anxiety and says they can live on and build a signal fire there.

In *Lord of the Flies*, Golding creates some events to tell things about the human psyche. The vision of the beast is a central event that represents Freud’s psychoanalysis. The beast, which the littluns Sam and Eric notice, can be represented as the id, the instinctual urges, fear, and desire of the unconscious mind. The littluns observe it as a monster rising from the sea that terrifies the boys. Freud states that some events and desires, which are so frightening and painful to acknowledge, are stored in our unconscious as a form of repression. His view holds that the inner forces we are unaware that direct our behavior. The vision of the beast illuminates this idea. The beast is an illusion and imagination that emerges from the unconscious mind of the boys and frightens them. The object, which the boys assume a terrifying beast, was the dead paratrooper appeared to be a live ape-like creature that seems to look at them when the breeze catches his parachute. But they mistake it for a beast because their unconscious minds are preoccupied by this idea.

The appearance of the beast and their ceaseless talking about it creates terror, and they are unable to consider things realistically. However, Piggy does not believe in the existence of the beast rather he assumes the beast is the boys’ irrational fear. He thinks that the fear of the beast is a manifestation of their innate savagery and the darkness within themselves. So he warns they should have fear of man, not the tangible beast. In a similar manner, Simon views the beast as an inherent evil within themselves, and “the picture of a human at once heroic and sick” (Lord of the Flies, 1954, p. 113). He associates the beast with the boys’ innate darkness and savagery, and the danger lies not in the physical beast, but in the boys’ own propensity for evil. Jack, instead, creates fear in the mind of the innocent boys showing the possibility of the beast’s existence and its danger. He assures the boys that the hunters are going to kill a pig and offer its head on a stick as an oblation to placate the beast and forget it.

Hence, it is 'Lord of the Flies'. Simon has a discourse with the 'Lord of the Flies' but the head is silent, all he converse only with his unconscious. Very soon, he interprets it as the evil side of man's self. He realizes that the beast is nothing that exists outside in the forest, but exists inside each boy's mind and soul – the capacity for savagery and evil. After internalizing the reality of the beast, he enters in the dark into a feast of Jack to disclose the truth, but the warlike Jack and his troop kill him in their frenzy before disclosing the reality.

Conclusion

Golding's *Lord of the Flies*, makes the complexity of human nature explicit through the portrayal of the preadolescent school boys on the island. The island is a limited space in which the boys expose dynamics of their nature. The novel deals with the ceaseless tension between Jack's primal instincts and Ralph and Piggy's civilizing impulses, showing that human beings' positive aspects such as morality, rationality, and civility are overwhelmed and destroyed by the overarching power of the irrational impulses. Jack as an embodiment of the Freudian id counters the moral and civilized forces reinforced by Ralph and Piggy, and he destroys human values in his authority. The novel suggests that our darker impulses lurking within us are always in contest with our bright aspects of nature which may come to surface any time any place. Thus, Golding believes that beneath the veneer of civilization lies an inherent savagery within humanity. The boys having the sense of English civilization at the start of the novel descend forthwith into chaos and violence that breaks down their intimacy, relationship, and societal norms. The novel seamlessly suggests that all human beings have potential for order and morality; it is our dark side of nature that leads us toward destruction as represented by Jack and his tribe. Thus, Golding's symbolic portrayal of Jack in the novel is a picture of our mind and heart in which Jack resides.

References

- Bloom, H. (2008). *Lord of the flies*. Infobase Publishing.
- Boyd, S. J. (2008). The nature of the beast: Lord of the flies. In H. Bloom (Ed.), *Lord of the flies* (pp. 27-44). Infobase Publishing.
- Dickson, L. L. (1990). *The modern allegories of William Golding*. University Press of Florida.
- Freud, S. (1930). *Civilization and its discontents*. Doubleday Publishing.
- Freud, S. (1960). *The ego and the id* (J. Strachey, trans). W. W. Norton & Com.
- Freud, S. (1961). *Beyond pleasure principle* (J. Strachey, trans). W. W. Norton & Com.
- Golding, W. (1954). *Lord of the flies*. Faber and Faber Ltd.
- Halbrook, D. (2013). *Human hope and death instinct: An exploration of*

psychoanalytical theories of human nature and their implications for culture and education. Elsevier.

Keren, M. (2003). *The citizen's voice: Twentieth-century politics and literature.* University Of Calgary Press.

Oldsey, B., & Stanley, W. (1963). Lord of the flies: Beelzebub revisited. *National Council of Teachers of English*, 25(2), 90-99.

Olsen, K. (2000). *Understanding lord of the flies.* Greenwood Press.

Reiff, R. H. (2010). *William Golding: Lord of the flies.* Marshall Cavendish Corporation.

Spitz, D. (1970). 'Power and authority: An interpretation of Golding's 'lord of the flies.' *The Antioch Review*, 3(1), 21-33.

Steinberg, S. (1964). 'Sigmund Freud: Scientist and social philosopher. *Berkeley Journal of Philosophy*, 9, 75-94.

Telgen, D. (1997). Novels for students: Presenting analysis, context and criticism as commonly studied novels, Vol. 2. *Gale Research.* Pennsylvania State University.

Tiger, V. (2003). *William Golding: The unmoved target.* Marion Boyar's publisher.