

The World of Fragility:

Victimizations and Persecutions in Golding's *Lord of the Flies* and Other Early Works

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1. Introduction

William Golding (1911-1993), who received a Nobel Prize for literature in 1983, is considered one of the most prestigious postwar novelists in Britain. Since the enthusiastic success of his first published novel *Lord of the Flies*, however, his works have always been regarded as “modern fables.” In fact, even a famous scholar such as Harold Bloom introduces Golding's *Lord of the Flies* as a “grim fable” that lacks all humor.¹ In spite of his importance and the fame that he achieved, most critics and researchers, who have only paid attention to a few of his works including *Lord of the Flies*, have portrayed him as a religious writer whose allegorical works are full of symbolic images and profound metaphors.

Golding is a writer who had serious concern not just with religion but also for mankind itself and society. This kind of feature can notably be seen in his first and the most successful novel *Lord of the Flies* (1954) and other early works such as *The Inheritors* (1955), *Pincher Martin* (1956), *Free Fall* (1959), *The Spire* (1964), and *The Pyramid* (1967). In an interview published in 1970, Golding talked about *Lord of the Flies*, saying that the novel was “an attempt to trace the defects of society back to the defects of the individual.”² This initial attempt of Golding probably stems from his sensitiveness to the world situation in the 1950's, his strong interest in postwar British society, and his personal experience of the Second World War, during which he was in the Royal Navy and participated in the invasion of Normandy on D-Day.

Many critics have ignored the fact that the fragility of humans which is reflected by the main characters in his texts is one of the most important elements of what he calls “defects of the individual.” The current paper will discuss this kind of fragile humanity represented in his masterpiece *Lord of the Flies* and other early novels in relation to a historical or political background, such as the dictatorship in Nazi Germany and postwar

Britain in decline.

2. Victims and Persecutors in Golding's Early Works

From this perspective, the essential thing that we have to do is to analyze his characters. In order to understand their fragility, we can classify them into two categories: victims and persecutors. The former can be briefly defined as the characters that never do evil that deserves punishment and sacrifice themselves intentionally or unintentionally. The latter, which is much more complicated, can be defined as the characters whose social status or position are relatively high and victimize other people cruelly using their abilities and advantages. In Golding's early pieces including *Lord of the Flies*, most of the main characters are divided into these two contrastive groups and relationships between them always play an important role.

In *Lord of the Flies*, the British boy Jack can be categorized as the persecutor; he persecutes innocent victims such as Ralph, Simon, and Piggy. Jack is just leader of the choirs in the beginning, but he organizes the choirs into hunters and gradually gains an autocratic power in the community of the little boys on the isolated island. Jack always ignores what others suggest or advise and ends up murdering Simon and Piggy and tries to capture Ralph. Simon, a boy with Christ-like aspects and a mysterious feature, knows that the "beast" they fear does not exist. He is the only character who can know the truth that the beasts are in their own minds, but no one cares about what he says. And ironically Jack and the other boys misidentify him as the beast during the feast and violently kill him. Likewise, Piggy's proper advice and suggestions are always ignored by Jack's group, and finally he is murdered. Patrick Reilly emphasizes Piggy's physical disadvantage and writes that Piggy "is happy to be Ralph's adviser, the thinker and framer of policy."³ Though Piggy is a good adviser to Ralph, he cannot be Jack's adviser since Jack hates him for no particular reason and attempts to exclude him. At the end of the story, he has to be killed by one of Jack's followers called Roger. Jack also persecutes the protagonist Ralph. As a chief of the boys, Ralph always claims that they should burn a fire in order to be discovered and rescued, but what he suggests is ignored by Jack and his followers. After he falls from power, Ralph is nearly "hunted" and is barely rescued by the British naval officer. The interesting thing is that Golding does not describe him as a capable leader but an incompetent character. Ralph is elected as a chief, but "[n]one of the boys could have found good reason for this."⁴

The relationship between victims and persecutors can also be seen in other early works of Golding. In *The Inheritors*, our direct ancestors called New People overwhelm the Neanderthals, whose physical and intellectual ability are inferior to theirs, and eventually destroy them completely. In *Pincher Martin*, Christopher, the lieutenant of the Royal Navy, is a typical persecutor; he pushes his “old friend”⁵ Nat off the ship and kills him because he has a grudge against Nat’s fiancée Mary who once rejected him when he almost raped her. Sammy, the famous painter in *Free Fall*, sexually exploits his girlfriend Beatrice in his youth and eventually abandons her, and due to his cruel treatment, she goes insane and is sent to an asylum. S. J. Boyd writes that Beatrice “does not respond to Sammy’s sexual frenzies, and she fails to give him the satisfaction or fulfillment he craves and this leads him to ever more desperate and extreme sexual abuse of her.”⁶ Certainly, the persecutor Sammy cannot regard her as a human with a personality. In the middle of the plot, he does not intend to paint her full-length portrait but just wants to paint her naked body, saying “I shan’t paint your face at all. I just want your body. No, don’t arrange it. Just lie still.”⁷ This scene shows that, not only as a man but also even as an artist, Sammy can see Beatrice only as his sexual object. In other words, she is nothing more than a “body” for him.

In *The Spire*, a novel set in an English cathedral in the 14th century, Father Jocelin can be categorized as the persecutor. This priest promotes the construction of the huge spire ignoring the strong voices of objection and thus victimizes people working there. Jocelin secretly loves a girl called Goody and makes her marry an impotent gatekeeper Pangall in order to keep her virginity. She has illicit sexual intercourse with Roger Mason, the master builder of the spire, but Jocelin overlooks it since he would like to maintain a good relationship with Roger who claims to discontinue the construction. For Jocelin, Goody is not only an expedient to keep Roger but also an object of his hidden sexual desire. Due to the abandonment of his work as a priest, Goody has a miscarriage and dies. After her sudden death, Roger is extremely depressed and indulges in drinking. At the end of the story, he abandons his duty as a master builder, and becomes wretchedly addicted to alcohol. Goody’s husband Pangall, the gatekeeper of the cathedral, also lives a tragic life as a victim. According to James Gindin, he is “the scapegoat, the important victim of all human activity—yet not the saintly or revelatory scapegoat of Golding’s earlier novels.”⁸ Pangall, the man who is too honest and extremely faithful to Jocelin, is always derided by others since he is impotent. But Jocelin always ignores it, and

eventually, he is killed by some builders when they escalate their violence against him.

In *The Pyramid*, typical persecutors Oliver and Henry victimize others. The former, who becomes a prestigious scientist later in his life, sexually exploits a girl called Evie in his boyhood, and the latter financially exploits the woman called Bounce and ruins her life. Evie, regarded just as a sexual object by some young boys including Oliver, finally says to him: “You wouldn’t care if I was dead. Nobody’d care. That’s all you want, just my damned body, not me. Nobody wants me, just my damned body.”⁹ Oliver’s private piano instructor Bounce is not sexually exploited as are other of Golding’s female victims, but her life is tragic; she is isolated from the social community of Stilbourne and marries Henry, whose real purpose is to exploit her for money so as to succeed in his business. Unfortunately she cannot obtain the love that she has eagerly wanted, and, on the contrary, she is betrayed and abandoned by her husband. In the end, she has to die in loneliness.

3. Victims’ Fragility

The purpose of this paper is to investigate how the images of fragile humanity have been represented in Golding’s *Lord of the Flies* and other early works. In the works of Golding, not only victims but also persecutors have the element of fragility.

The victims are generally persecuted due to their innate inabilities and socially disadvantageous positions. For instance, in *Lord of the Flies*, Piggy has many physical disadvantageous elements such as obesity, myopia, and asthma. In addition, according to Paul Crawford, he is a “low class outsider.”¹⁰ Also, Simon is unable to get along with other boys in his community, and in *The Inheritors*, the Neanderthals led by Lok are defeated by the New People because of their physical and intellectual inabilities. In Golding’s first two novels, even Ralph and Lok, both the protagonists of the stories, are essentially incapable and imperfect as leaders. Although Ralph is elected as a chief because he has a conch shell, the symbol of leadership, and Lok is expected to be the new chief of the Neanderthals after the death of old Mal, due to their disadvantages, they often need to be helped by Piggy or Fa, both “the assistants” in each story when they attempt to do something. In other words, they are created as characters that are too weak to act by themselves. Of course Golding’s other pieces also show us some good examples of victims’ innate weakness; female characters like Mary, Beatrice, Goody, and Evie are sexually exploited because of their social disadvantages as woman, and also all of the

other victims have innate disadvantages or inabilities; Nat has to victimize himself due to his ignorance and over kindness, Pangall is despised and murdered because he is impotent, and Bounce dies in solitude because she lacks the ability to associate with others. The most interesting example is Roger; he is acrophobic, even though he is appointed the master builder of the spire.¹¹

4. Interchangeability

In Golding's two earliest novels *Lord of the Flies* and *The Inheritors*, however, some victims have much more complicated elements than those of the victims in his later ones; they are certainly the victims in essence, but they have the possibility of becoming the persecutor. We can define this kind of element as "interchangeability," which means they can easily convert to the other side, the persecutor. Interchangeability is a kind of fragility because it shows the fact that their morals and ethics are too weak and even victims can become the cruel persecutors quite easily. In *Lord of the Flies*, Ralph and Piggy join the savage-like dance after the feast with Jack and his hunters. During their fanatical dance, however, they mistake Simon, who has just returned from the forest, for "the beast" and murder him violently:

"Do our dance! Come on! Dance!"

He [Jack] ran stumbling through the thick sand to the open space of rock beyond the fire. Between the flashes of lightning the air was dark and terrible; and the boys followed him, clamorously. Roger became the pig, grunting and charging at Jack, who sidestepped. The hunters took their spears, the cooks took spits, and the rest clubs of firewood. A circling movement developed and a chant. While Roger minded the terror of the pig, the littluns ran and jumped on the outside of the circle. Piggy and Ralph, under the threat of the sky, found themselves eager to take a place in this demented but partly secure society. They were glad to touch the brown backs of the fence that hemmed in the terror and made it governable.¹²

In this scene, Ralph and Piggy, both victims, join the persecutors' ritual and emulate them in a short time. This implies that their characteristics are interchangeable and they can easily convert to evil. In *The Inheritors*, the Neanderthals Lok and Fa drink alcohol which the New People left after the feast and become intoxicated. Though originally

drinking and holding a wild party are peculiar to the New People and the Neanderthals are unfamiliar to them, both Lok and Fa feel that they do become New People who have killed their companions:

He [Lok] spoke to her [Fa].

“I am one of the new people.”

This made him caper. Then he walked through the clearing with what he thought was the slow swaying carriage of the new people. [...] He told her about the old woman in the water but she took no notice so he went back to the broken pot and licked the traces of decaying honey off it. The figure on the ground became the old man and Lok told him that there was now an addition to the new people. Then he felt very tired so that the ground became soft and the pictures in his head went round and round.¹³

From these excerpts shown above, we can say that it is even possible for the victims to be evil, and the term “interchangeability” itself shows their fragile humanity. However, unlike the characters in Golding’s two earliest novels, the victims in his later ones do not have the element of “interchangeability.” In other words, it is impossible for them to convert to the persecutors, and there is a clear gap between the victims and persecutors in his later pieces; they are created as contrastive groups with each other.

5. Persecutors’ Fragility

Of course, there is an essential difference between the victims’ fragility and persecutors’ fragility. Contrary to the fact that the victims’ fragility is generally caused by their physical and intellectual inabilities, persecutors’ fragility is mainly depicted as much more abstract and psychological elements: Christopher in *Pincher Martin* cannot accept his death after the U-boat attack and clings to the imaginary rock in the sea by himself; Sammy in *Free Fall* always fears the darkness after he was interrogated by the Gestapo, Father Jocelin in *The Spire* continues the construction of the spire and victimizes plenty of people due to his blind faith in Christianity; Oliver in *The Pyramid* is unable to regard Evie as “human” with a personality because her social status is lower than his and he himself sticks to the old custom, the pyramid-like class system in Britain; and Henry, also in *The Pyramid*, ruins his wife Bounce due to his fanatical adherence to money.

Though most of the persecutors in his early works agonize within themselves, the persecutors in Golding's first two novels attempt to gain power by sharing their fears with other members of their community. For instance, in *Lord of the Flies*, Jack, like many other boys, fears "the beast" which does not exist in reality:

"All the same—in the forest. I mean when you're hunting, not when you're getting fruit, of course, but when you're on your own—"

He [Jack] paused for a moment, not sure if Ralph would take him seriously.

"Go on."

"If you're hunting sometimes you catch yourself feeling as if—" He flushed suddenly. "There's nothing in it of course. Just a feeling. But you can feel as if you're not hunting, but—being hunted, as if something's behind you all the time in the jungle."¹⁴

Also, in *The Inheritors*, the New People have a deep fear of the Neanderthals, the characters whom they can easily defeat at the end of the story, as "the Devils:"

Marlan [one of the new people] spoke from deep inside his body.

"The devils do not like the water."

That was true, that some comfort. The water was miles wide and bright. Tuami looked imploringly at Marlan out of his pool. He forgot the dagger that was so nearly ground to a point.

"If we had not, we should have died."¹⁵

In *Lord of the Flies* and *The Inheritors*, the persecutors' feelings of fear are mainly due to their settled belief or the imaginary existence, and this kind of fears restrains the persecutors themselves and their communities. In a word, the persecutors in these novels always share the feeling of fear with other members in their own groups. What is significant here is the fact that they become violent and powerful because of their fragility. Since they fear the imaginary threat from outside of their community, they want to share the feeling of fear with others and attempt to gain power in order to protect their community.

This kind of process, especially in *Lord of the Flies*, is similar to the real dictators in

the 20th century such as Adolf Hitler. There is the possibility that Golding attempted to project the public image of the dictators onto his characters, and certainly Jack's features and behaviors have some similarities to Hitler's. Carl Schmitt, the political theorist who supported Nazism before and during the Second World War, claims that the dictator "better conforms to the essence of the administrative state, which manifests itself in the practice of measures, than a parliament [...]" in the situation which is "so incalculable and so abnormal that the statutory norm is losing its former character and becoming a mere measure."¹⁶ Schmitt defines the dictator as the superpower in the nation who has the right to control the government in an emergency, and needless to say, this theory justified the dictatorship of Hitler and the Nazis in Germany. In fact, like Jack in *Lord of the Flies*, Hitler was supported by people who feared the threat from the outside and he gained power as a dictator in order to protect the community after the First World War. Interestingly, Crawford maintains that Britain's possibility of becoming "Nazified" is represented in Golding's first two novels. "In *Lord of the Flies* particularly, and perhaps more tenuously in *The Inheritors*," according to Crawford, "Golding's [...] 'Coming to terms with the past [...]' concludes that the English and Nazis are not so different as one might expect."¹⁷ Crawford also says that Golding "draws a parallel between the violent history of English imperialist adolescent masculine culture and the extermination of the Jews."¹⁸ In his book of essays *The Hot Gates*, Golding himself admits that what once happened in Germany could happen again even in the United Kingdom. He writes, "One of our faults is to believe that evil is somewhere else and inherent in another nation. My book was to say: you think that now the war is over and an evil thing destroyed, you are safe because you are naturally kind and decent. But I know why the thing rose in Germany. I know it could happen in any country. It could happen here."¹⁹

6. Jack and Hitler in *Lord of the Flies*

This kind of anxiety on Golding's part is clearly shown in *Lord of the Flies*. Though this novel is a parody of the ascendant sea adventure fictional novels such as *Robinson Crusoe* and *The Coral Island*, the significant point is that the view of the world depicted in Golding's fiction is completely opposite to that of the works written by Daniel Defoe and R.M. Ballantyne. In Golding's *Lord of the Flies*, the important elements shown in the previous works such as cooperation, bravery, and tolerance are all reversed and represented as the antithesis, such as conflict, fear, and intolerance. Let's look at the final

scene in which Ralph and the other boys are discovered and rescued by the British naval officer:

“I should have thought,” said the officer as he visualized the search before him, “I should have thought that a pack of British boys you’re—all British, aren’t you? — would have been able to put up a better show than that—I mean—”

“It was like that at first,” said Ralph, “before things—”

He stopped.

We were together then—”

The officer nodded helpfully.

“I know. Jolly good show. Like the Coral Island.”²⁰

The officer tells them that British boys “would have been able to put up a better show than that,” but apparently he is saying it from the premise that the British have always been great. This kind of intense feeling of self-confidence is based on Britain’s great history of success which has been clearly represented in the previous sea adventure novels that Golding modeled his story on when he created *Lord of the Flies*. However, these adventure stories are generally the legacy of the glory of the British Empire and the record of the imperialistic expansionism. In this novel, Golding implicitly criticizes Englishness and discloses the illusion of the concept of the great British boys who bear the future of imperialism on their shoulders. So as to understand the peculiarity of *Lord of the Flies* and the fragility projected in the persecutor Jack, we must confirm the imperialistic or the colonialist feature which is represented in the antecedent sea adventure stories such as *Robinson Crusoe* and *The Coral Island*. In an interview, Edward Said once talked about the inseparable relationship between modern English literature and imperialism, saying that “[...] *Robinson Crusoe* is incomprehensible without the imperial quest.” According to him, “[...] in no other Western society has there been such unbroken continuity in the imperial tradition as in England, and in the writing of novels.”²¹

Defoe’s *Robinson Crusoe* published in 1719 is of course one of the first sea adventure stories set on an isolated island. In the early 18th century, England had already annexed Scotland and had started to extend its influence in India, Africa and North America. In this story, Robinson, the narrator, writes that he went ashore for the first time in 1659 and

left the island in 1686. The latter half of the 17th century, the period of Robinson's adventure, was the beginning of the era of expansionism and imperialism. This kind of historical background is definitely projected in Defoe's text. In the excerpt below, Robinson is strongly obsessed with the idea that he must go on a journey:

I [Robinson] was sincerely affected with this Discourse, as indeed who could be otherwise? and I resolv'd not to think of going abroad any more, but to settle at home according to my Father's Desire. But alas! a few Days wore it all off; and in short, to prevent any of my Father's farther Importunities, in a few Weeks after, I resolv'd to run quite away from him.²²

For Robinson, going on adventures is a kind of fate; he has to start his adventures and make a voyage in spite of his father's strong objection. His intense desire to sail on the ocean and see foreign lands which he himself cannot control can be read as the representation of Britain's desire to expand and colonize uncivilized lands all over the world. Actually, Robinson is the personification of the ideal colonist; on an uninhabited island, he firstly makes a chair and table by himself, and then he pitches a tent to live in, sets up a fence around it, and cultivates the land. Furthermore, he starts agriculture, pasturage, hunting, and cooking, and he also keeps the diary and calendar every day. As a typical colonist, Robinson makes others call him the "governor."

Robinson is also an ideal Christian or an evangelist. In this novel, he enlightens Friday, who was an uncivilized "savage." This kind of hypocritical attitude of Robinson is implicitly criticized in *Lord of the Flies*. However, this can also be seen in R.M. Ballantyne's *The Coral Island*, the other sea adventure story which Golding modeled his work on:

"Ay, free!" repeated the teacher, shaking us warmly by the hands again and again—"free to go and come as you will. The Lord has unloosed the bonds of the captive, and set the prisoners free. A missionary has been sent to us, and Tararo has embraced the Christian religion! The people are even now burning their gods of wood! Come, dear friends, and see the glorious sight!"²³

In *The Coral Island*, which was published in 1853, three English boys, Ralph, Jack,

and Peterkin, drift ashore to an uninhabited island after a shipwreck, but under the strong leadership of Jack, they cooperate with each other and bravely stand up against some difficulties such as sharks, pirates, and savages. The characters depicted here are of course the representation of the great British children who bear the future of the imperialism on their shoulders, and this kind of “ideal English boy” is completely opposite to the characters in *Lord of the Flies*. In this novel, there is the element of enlightenment and evangelicalism. As is described in the excerpt above, the savages are enlightened and converted to Christianity by the British missionary, like Friday in *Robinson Crusoe*. Gindin explains Golding’s attempt to criticize Ballantyne’s Englishness and writes, “Ballantyne’s *The Coral Island* represents, for Golding, an extremity of Victorian confidence and optimism in the civilized value of English school society.”²⁴

This kind of element which Golding attempted to criticize can also be seen in French novelist Jules Verne’s *Adrift in the Pacific: Two Years Holiday*, the first English translation of which was published in 1889. In this adventure novel, schoolboys in New Zealand (a colony of the British Empire at that time) accidentally drift ashore on an uninhabited island. They cooperate with each other and stay there for two years until all of them are safely rescued. The boys in this story are, like those of *The Coral Island*, characters who personify the English chauvinism and imperialism; they explore the island, name some places, and elect their leader democratically. However, what is interesting here is that the English boy called Donagan who has lost the election has hostility toward Briant, the French boy who is elected as chief. Verne, a French novelist, describes it like this: “more jealous and irritable than ever, it was with the greatest difficulty he [Donagan] submitted to the orders of the new chief of Charman Island [Briant].”²⁵ Along with some elements such as Englishness, imperialism, colonialism, and Victorianism, this kind of British boy’s xenophobia is apparently what Golding attempted to attack in *Lord of the Flies*. What is clear is that Golding’s main purpose in *Lord of the Flies* is to disclose the illusion of the “the great British boy” as the symbol of imperialism.

The view of the world depicted in Golding’s fiction is completely opposite to that of *Robinson Crusoe*, *The Coral Island*, and *Adrift in the Pacific*. In *Lord of the Flies*, Golding denies the greatness of British boys depicted in the antecedent sea adventure novels, and it is totally reversed and represented as the antithesis. However, the question is what Golding thought about the First and the Second World War, which pulled Britain

down from its glorious position in the world. Surveying the history, it is clear that the stable world supported by imperialism, colonialism, and expansionism rapidly became fragile after the First World War. In 1919, European countries concluded the treaty of Versailles and came out with the policy of peace and cooperation, but militarism and totalitarianism still rose in some countries, and the Versailles system easily collapsed. In Germany, under the Weimar Constitution, said to be the most democratic constitution in the world, the Nazis gained power. In the US, the stock market crash in 1929 suddenly brought about an unprecedented financial panic. Soon the Great Depression spread all over the world and it caused an unstable political situation in many countries. The League of Nations could do nothing, and in 1939, the Second World War began. The stable period of Britain and the world was over, and it was a beginning of the fragile situation.

Of course there is a significant relation between Nazi Germany, an enemy country of the UK during the war, and the British boys in *Lord of the Flies*. What Golding attempted to do in his work was not only to criticize the imperialistic view of the previous adventure stories but also to depict the process of “Nazification” of the “great British.” For him, there was no gap between what the Nazis did to Jews and what Britain had done in the history of the imperialism; he thought the “beast” also lies behind the “civilized” nation in the 20th century and what had happened in Germany under Hitler could also happen in his own country. In *Lord of the Flies*, British boys’ being degraded to Nazis-like “savages” is represented especially in the fragile feature of the persecutor Jack. Actually, the process of Jack’s gaining power is similar to Hitler’s in 1933. The following process can be seen both in Jack and Hitler: (1) Two or more heterogeneous groups cooperate with each other in order to protect the community from the threat. (2) People in the community are obsessed with an imaginary fear and an internal struggle becomes more serious. (3) As a result, one group totally brings the others under control and a dictatorship is formed.

As for the first phase, in Germany, Hitler’s government formed in 1933 was a coalition cabinet. The Nazis were supported by people and could gain power, but in the beginning, only two members except Hitler joined the cabinet; the vice chancellor and most of the ministers were occupied by the members of other parties and the rest of them were non-party politicians. On the surface, the Nazis and the other political factions cooperated to protect the nation from the crisis after the war. In *Lord of the Flies*, Ralph and his followers cooperate with the choirs led by Jack so as to be rescued, and in the beginning,

they peacefully elect Ralph as a chief. Then in the second phase, the communists were thought to be the threat in Nazi Germany; Hitler started to oppress the communists because he suspected that the Reichstag fire in 1933 was caused by them, and as a result, the members of the cabinet and parliament except the Nazis lost their positions. In Golding's *Lord of the Flies*, boys on the island fear the existence of a "beast" and the threat of the "beast" causes the serious conflict between Jack's followers and Ralph's small group. In the last phase, Hitler gained strong power and formed a dictatorship in his country. In *Lord of the Flies*, Jack, like Hitler, becomes a dictator and starts to take control over the other boys.

As discussed above, the conflict between two factions and Jack's gaining power is similar to what actually happened in Germany. Hence, we can say that in *Lord of the Flies*, Golding depicted the fragile humanity of the British boys and the ease in which they can become Nazis-like savages. The analogy between Jack and Hitler can also be seen in Jack's attitude in the story; he repeatedly claims the importance of hunting pigs. This kind of propaganda makes it possible to divert the other boys' fear from the "beast," and he can let them pay attention only to hunting and eating meat. Jack skillfully uses the famous method of propaganda, a repeating slogan which Hitler claims in *My Battle* and the Nazis often made use of. Hitler writes that "all effective propaganda must be confined to very few points which must be brought out in the form of slogans until the very last man is enabled to comprehend what is meant by any slogan."²⁶

7. Conclusion

In Golding's first and the most popular novel *Lord of the Flies*, the persecutor Jack reflects the public image of real dictators in the 20th century such as Adolf Hitler. Through tracing "the defects of society back to the defects of the individual," Golding, in *Lord of the Flies* and other early works, was able to depict the different kind of fragile humanities of both victims and persecutors. In fact, Golding realistically described the victims who were oppressed and persecuted because of their incapability or disadvantages and represented the agony of some persecutors. Furthermore, he also depicted the "interchangeable characters" that unintentionally have the possibility to become evil, and implied that even the innocent can easily be "Nazified."

What Golding really attempted to represent is the fragility as a "defect" of both individuals and society. So it can be said that Golding is a writer who could create the

horrible world which is caused by the fragile humanity of two opposite groups of people, victims and persecutors. In *Lord of the Flies* and his early texts, the fragile society and the fragile humanity of the individuals are represented as parallel.

Notes

- 1 Bloom, Harold, Ed. *William Golding's Lord of the Flies*. Broomall: Chelsea House, 1996. p. 5.
- 2 Biles, Jack I. *Talk : Conversations with William Golding*. New York: Harcourt Brace Jovanovich, 1970. p. 41.
- 3 Reilly, Patrick. *The Literature of Guilt: From Gulliver to Golding*. Basingstoke: Macmillan, 1988. p. 143.
- 4 Golding, William. *Lord of the Flies*. 1954. New York: Perigee, 1959. p. 22.
- 5 Golding, William. *Pincher Martin*. 1956. *William Golding: Three Novels*. New York: MJF, 1997. p. 53.
- 6 Boyd, S. J. *The Novels of William Golding*. Sussex: Harvester, 1988. p. 67.
- 7 Golding, William. *Free Fall*. 1959. *William Golding: Three Novels*. New York: MJF, 1997. p. 120.
- 8 Gindin, James. *William Golding*. Basingstoke: Macmillan, 1988. p. 51.
- 9 Golding, William. *The Pyramid*. 1967. London: Faber and Faber, 1997. p. 88.
- 10 Crawford, Paul. *Politics and History in William Golding*. Columbia: U of Missouri P, 1984. p. 51.
- 11 Golding, William. *The Spire*. 1964. San Diego: Mariner, 2002. p. 109.
- 12 Golding, *Lord of the Flies*. pp. 151-52.
- 13 Golding, William. *The Inheritors*. 1955. *William Golding: Three Novels*. New York: MJF, 1997. p. 204.
- 14 Golding, *Lord of the Flies*. p. 53.
- 15 Golding, *The Inheritors*. pp. 227-28.
- 16 Schmitt, Carl. *Legality and Legitimacy*. Trans. Jeffrey Seitzer. Durham: Duke UP, 2004. pp. 82-3.
- 17 Crawford, p. 33.
- 18 *Ibid.*, p. 55.
- 19 Golding, William. *The Hot Gates*. 1965. London: Faber & Faber, 1984. p. 89.
- 20 Golding, *Lord of the Flies*. p. 202.
- 21 Said, Edward W. *Power, Politics and Culture: Interviews with Edward W. Said*. London: Bloomsbury, 2004. pp. 242-43.
- 22 Defoe, Daniel. *Robinson Crusoe*. 1719. Oxford: Oxford UP, 2009. p. 7.
- 23 Ballantyne, R.M. *The Coral Island*. 1853. Maryland: Wildside, 2006. p. 164.
- 24 Gindin, p. 20.
- 25 Verne, Jules. *Adrift in the Pacific: Two Years Holiday*. 1888. Amsterdam: Fredonia, 2003. Part II, p. 47.
- 26 Hitler, Adolf. *My Battle*. 1925. Trans. E.T.S. Dogdale. Boston: Houghton Mifflin, 1933. p. 77.