

*Representation of Children in R.M Ballantyne's the Coral Island and  
William Golding's Lord of the Flies*

Dissertation submitted to the Nagaland University as partial fulfillment of  
the requirement for the award of the degree of Master of Philosophy in  
English

Submitted by

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Under the Supervision of

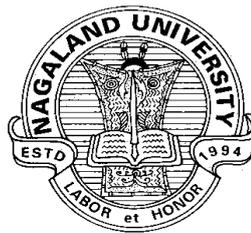
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## CANDIDATE'S DECLARATION

I, Otoli.V.Yeptho, hereby declare that the dissertation entitled Representation of Children in R.M Ballantyne's the *Coral Island* and William Golding's *Lord of the Flies* submitted for the award of Master of Philosophy in English is an authentic record of research done by me under the guidance and supervision of Dr. MD. Akhtar Jamal Khan, Associate Professor in the Department of English, Kohima Campus: Meriema during the period of 2016-2017. The work has not been submitted either in full or in part to any other University or Institute for the award of any Degree, Diploma, Fellowship, Associateship or title.

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### **SUPERVISOR'S CERTIFICATE**

This is to certify that the dissertation entitled *Representation of Children in R.M Ballantyne's the Coral Island and William Golding's Lord of the Flies* is a bonafide record of research work done by Miss Otoli.V.Yeptho, Regd No. 15/2017, Department of English, Nagaland University, Kohima Campus, Meriema during 2016-2017. Submitted to the Nagaland University in partial fulfillment of the requirements for award of the degree of Master of Philosophy in English, this dissertation has not previously formed the basis for the award of any degree, diploma, associateship, fellowship or other title and that the thesis represents independent and original work on the part of the candidate under my supervision. This is again certified that the candidate as a full time scholar has fulfilled the criteria mentioned in the University Ordinance for submission of the dissertation.

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# CONTENTS

	Page
Candidate's Declaration	i
Supervisor's Certificate	ii
Acknowledgement	iii
CHAPTER I: Introduction	1
CHAPTER II: Conflicts between Good and Evil in <i>the Coral Island</i> & <i>Lord of the Flies</i>	
2.1 Introduction	
2.2 Ballantyne's Boys and their conflicts with good and evil in the Island.	
2.3. Golding's Boys and their conflicts with good and evil on the Island.	
2.4 Conclusion	
CHAPTER III: Representation of Children in the Coral Island and Lord of the Flies	
3.1. Representation in Literature	
3.2. The Representation of Ballantyne's Ralph Rover and Golding's Ralph	
3.3 The Representation of Ballantyne's Jack Martin and Golding's Jack Merridew	
3.4 The Representation of Ballantyne's Peterkin and Golding's Piggy	
3.5. Representation of Ballantyne's Ralph Rover and Golding's Simon	
3.6 Conclusion	

## CHAPTER IV: *Use of Christian themes and Symbols in the Coral Island & Lord of the*

### 4.1. Introduction

### 4.2. The ethos of Victorian Belief

#### 4.2.1 The importance of Hierarchy and Leadership

#### 4.2.2 The influence of Christianity

#### 4.2.3 The theme of intertwining Religion and Knowledge

### 4.3 The themes and symbols in Lord of the Flies

#### 4.3.1 The island and Simon

#### 4.3.2 The Conch shell

#### 4.3.3 Piggy's glass

#### 4.3.4. The Beast

#### 4.3.5 The Signal Fire

### 4.4 Conclusion

## CHAPTER V: Identity and Predicament in the Coral Island and Lord of the Flies

### 5.1 Introduction to Psychoanalysis

### 5.2. The distinction between the conscious and unconscious

#### 5.2.1 The interplay of Id, ego and superego in the two novels

5.2.2. Uncovering the unconscious motives of the authors through the characters in the two novels

#### 5.2.3 Nostalgia and Repression in the Coral Island and Lord of the Flies

### 5.3. Conclusion

## CHAPTER VI: Conclusion

## Bibliography

## REFERENCE ABBREVIATIONS

1. The Coral Island: TCL
2. Lord of the Flies: LOTF

## Chapter I

### INTRODUCTION

Stories and poems aimed at children have a long history. Lullabies were sung in Roman times and a few nursery games and rhymes are almost ancient. The history of printed literature for children is much shorter. Before seventeen hundred the only titles specifically intended for children were few instructional works and religious tracts. Keen children readers, had no alternative but to raid adult literature where they found translations of Aesop's fable, fairy stories, ballads and romances. Boys and girls in the eighteenth century could have read John Bunyan's *Pilgrim's Progress* (1678) Daniel Defoe's *Robinson Crusoe* (1719) or Jonathan Swift's *Gulliver's Travel* (1726). The fact that these classics appeared in simplified form shows that publishers had noticed their popularity with young readers.

Peter Hunt in *Understanding of the Children Literature* opines that

*“ ‘Children's Literature’ sounds like an enticing field of study; because Children's books have been largely beneath the notice of intellectual and cultural gurus, they are (apparently) blissfully free of the ‘oughts’: what we thought to think and say about them. More than that, too many readers, Children's books are matter of private delight, which means, perhaps, they are real literature-if ‘literature’ consists of the text which engages, change and provoke intense response to the readers.”*(Hunt: 1)

Children's Literature can be defined as fiction, non-fiction, poetry or drama intended for children and young people. The genre encompasses a wide range of works including acknowledged classics of world's literature, picture books and easy-to-read stories written exclusively for children, fairy tales, lullabies, fables, folk songs and other primarily orally transmitted materials. The late nineteenth and early twentieth century's became known as the "Golden age of Children's literature" as this period included the publication of many books acknowledged today as classics.

In the first half of the eighteenth a few books that didn't have an obviously instructional or religious agenda were published especially for children, such as *A Little Book for Little Children* (1712) which included Riddles and Rhymes. By the middle of the eighteenth century children's books designed to entertain other than educate was *A Pretty Pocket Book intended for The Instruction and Amusement of Little Master Tommy and Pretty Miss Polly* (1744). During the nineteenth century, R.M. Ballantyne's adventure stories were popular with all ages; R.L. Stevenson *Treasure Island* (1883) Mc Donald's strange, mystical stories such as *At the back of the North Wind* (1817) also intrigued a wide audience.

In the nineteenth century, Ballantyne's *The Coral Island* (1858) was among the most prominent and popular juvenile adventure fiction of its era; however today, the novel is remembered for inspiring William Golding's 1954 dystopian novel, *Lord of the Flies*. Ballantyne's *The Coral Island* and Golding's *Lord of the Flies* are important milestones in the Robinsonade tradition linking the earlier examples of the type as Daniel Defoe's *Robinson Crusoe* (1719) James Frown Man's *The Island Home or the*

*Young Caste away* (1852). Golding's novel share many situations, plot elements and even character with Ballantyne's work.

Stories written for children in any period provide an interesting and sometimes oblique, source for the study of cultural history. In this early juvenile fiction, so firmly dedicated to didactic ends, many social and individual values were clearly presented and very closely tied to contemporary beliefs about the requirements of a democratic nation. It remains to the twentieth century reader, however, to compare the stated ideas of the juvenile books with the historical realities of the period for clues to that synthesis of the real and the ideal that lies at the base cultural outlook of any period. Since adults tend to project upon children both their hopes and their fears about the future, the value of children's fiction as a social history exist on both the conscious and the unconscious levels. It is useful for what it has to say directly about the values the authors hoped to teach children, and it is equally interesting for what it suggest about the doubts and fears of its creators. In the inevitable gaps between the simplistic moral didacticism of the juvenile literature. Certainly, the literary shortcomings of the juvenile fiction published before 1860 are undeniable. It was didactic, often narrow in scope and stilted in execution; most of all it was tirelessly moralistic in purpose. Stories were designed, as the authors frankly said, to teach morals by example, much more than to provide children with entertainment. All writers of juvenile fiction subscribed to the view expressed by Jacob Abbot that the proper aim of fiction for children was:

*“To present models of good conduct for imitation and bad examples to be shunned, to explain and enforce the highest principles of moral duty”.*(Ballantyne:41)

Many social and individual values were clearly presented and very closely tied to contemporary beliefs about the requirements of a democratic nation. The juvenile literature of 1825-1860 was dedicated to holding up the highest principles of moral duty. A fiction so committed to the advancement of civilization through the moral education put into the young minds the accepted ideas of the time about childhood and its purpose, about society and its needs, clearly on display.

Robert Michael Ballantyne was born in Edinburgh in 1825 into a publishing family damaged by Sir Walter Scott's financial ruin. A Scottish author of juvenile fiction who wrote more than 100 books. He was an accomplished artist as well. He was a part of a famous family of printers and publishers. A nonentity when he returned home from Canada in 1847, Ballantyne was famous a decade later, for he made his name as a storyteller with the two northern novels and the coral island. He went on to publish another hundred or so boys books on varied subject as the lighthouse and lifeboat services, gorilla hunting, the London bridge, Algerian pirates and the like. The heydays of the boys 'adventure, and Ballantyne's popularity was as strong as that enjoyed by Charles Kingsley, G.A Henty, Rider Haggard and Robert Louis Stevenson. His exciting tales were characterized by unchaperoned boy heroes, faculty accuracy and pietistic moralizing and sensibility of their time. Ballantyne's literary

career had its genesis in the boredom of isolated trading posts where he whiled away time by writing long descriptive letters to his mother.

*“I had no books, no game to shoot, no boat wherewith to prosecute fishing in the bay, no prospect of seeing anyone to speak to for weeks, if not months, to come. But I had pen and ink, and, by great fortune, was in possession of a blank paper book, fully in inch thick.”* (Ballantyne: 22)

He started writing when he was then in charge at Seven Island. It was there in that desolate and static post that he began to compose the story of his service in the company. He wrote simply for want of anything better to do. On reading *Hudson’s Bay*, William Nelson, a publisher in Edinburgh, suggested to Ballantyne that he might write a book of juvenile literature, perhaps featuring some of his earlier adventures. In November, 1856 *Snowflakes and sunbeams; or, the young fur traders...* was published in London, and Ballantyne was launched as an author of stories for boys. The same Christmas saw the publication of *the coral island; a tale of the Pacific Ocean*.

Over the next 30 years Ballantyne was credited with the authorship of 74 volumes containing 62 separate stories; if his illustrated nursery stories and his handbooks are included, he wrote more than 90 books. In the settings of his adventure stories, more than 20 of which deal with the Prairies, the Rockies, and the Arctic, he strove for verisimilitude. His plots are sometimes threadbare, the tone charged with Victorian morality; nevertheless, because of their action, his books enjoyed wide popularity with his juvenile audience. Many were illustrated by him, for he was a draftsman and

water-colourist who frequently exhibit. He became the hero of Victorian Youth. With his books Ballantyne made his contribution to the success of missionaries, soldiers, sailors, trail-blazers and adventurers of the age of imperialism. His books were dedicated to young people and children, as he rightly said in his Autobiography “*Personal reminiscences in Bookmaking:*”

“*Of course I do not refer to that sort of bookmaking which is connected with that too prevalent and disgraceful; practice of gambling, but to the making of literary books-at least to the maker*”.(ibid: 14)

*The Coral Island* is the most popular of Ballantyne’s novels still read and remembered today. A typical Robinsonade –a genre of fiction inspired by Daniel Defoe’s *Robinson Crusoe* and one of the most popular of its type. Ballantyne’s *The Coral Island* deals with children who maintain the traditional idea of innocence and vulnerability in their actions. It is a pleasant adventure story prominent fixture in the children’s literature of the Victorian period. Depicting exotic locales and adventures in the early stage but then addressing some more serious issues; such as the warring Polynesian tribe and later the work of missionaries in their efforts to bring Christianity to the rest of the world. Conflicts plays a big part whether its tribal rows, pirates against the native tribes every religious divisions. Ballantyne describes every young boy’s dream of carefree adventure and though the teenagers do long to go home they do not rush in to take matter in their hands and patiently awaits rescue. Ballantyne’s style is typical of its time, with loquacious description of the environment and characters. Among the novel’s major themes are the civilizing effect

of Christianity, nineteenth century British imperialism in the South Pacific and the importance of hierarchy and leadership. The account of the novel starts briskly, only four pages are devoted to Ralph's early life and the rest is about his voyage to the Pacific ocean .He and his two companions 18 year old Jack Martin and 13 year old Peterkin Gay are the sole survivor of the shipwreck The first half of the novel describes how the boys feed themselves ,what they drink, clothing and shelter they fashion and how they cope with having to rely on their own resources he second half of the novel is more action-packed featuring conflicts with pirates, Fighting between the native Polynesians and the conversion efforts of the Christian missionaries.

William Golding was born on 19<sup>th</sup> September in 1911. He is known as a famous literary artist in English literature. After graduating from Oxford, he worked briefly as a theater actor and director, wrote poetry and then became a schoolteacher. In 1940, a year after England entered the World War II, Golding joined the Royal Navy, where he served as in command of a rocket-launcher and participated in the invasion of Normandy. Golding's experience in World War II had a profound effect on his view of humanity and the evils of which it was capable. After the war, Golding resumed teaching and started to write novels. His first and greatest success came with *Lord of the flies* (1954), which ultimately became a bestseller in both Britain and United States after more than twenty publishers rejected it. The novels sales enabled Golding to retire from teaching and devote himself full to writing. Golding wrote several more novels, notably *Pincher Martin* (1956), and a play, *The Brass Butterfly* (1958). Although he never

matched the popular and critical success he enjoyed with the *Lord of the Flies*, he remained a respected and distinguished author for the rest of his life and was awarded the Nobel Peace prize for Literature in 1983. Golding died in 1993, one of the most acclaimed writers of the second half of the twentieth century.

In his tour to the United States of America in 1962, he described the dent made in his philosophical thinking by the World War II experience as:

*“Before the Second World War I believed in the perfectibility of social man, that a correct structure of society would produce good will, and that therefore you would remove all social evil by reorganization of society. It is possible that today I believe something of the same again; but after the world war I did not because I was unable to. I had discovered what one man could do to another...I believed then, that man was sick- not exceptional man but average man. I believe that the condition of man was to be morally diseased creature and that the best job I could do at the time was to trace this connection between those diseases and the international mess he gets himself into”.*(kulkarni: 2)

The war taught him a good many things to him. He had conceived the seed and shape of his first novel *Lord of the Flies* during the days of the war. He expresses his concern in this novel as:

*“If you had before World War II, you had met me before World War II; you would have found me to have been an idealist with a simple and naïve belief... From World War II .We learned something. The war was unlike any other fought*

*in Europe. It taught us not fighting politics, or the follies of nationalism, but about the given nature of man". (ibid: 2)*

The War brought a sense of the loss of faith, loss of morality, loss of ideals: a sense of the loss of identity, instead of bringing peace of mind and security for life that was expected. Even today the world is still under the grip of fear that another world war may take place at any time. This fear has engulfed the hearts of men with dark forebodings. During the war people fought against Nazism and tyranny of dictators. Naturally, ripples of pessimism captured minds of human beings. The atomic explosion of Hiroshima and Nagasaki brought the end of the World War II, but started a new war within the minds of men. The apparent moral decay was seen conspicuously in educated masses. The Liberals of the pre-war periods believed that outbreaks of the evil could be controlled by reason and that the advancement of education would make this increasingly possible but the observation was exactly opposite the war changed everything. Golding has written his novels under such conditions. Talking about the contemporaries of Golding, Walter Sullivan characterizes Golding's greatness as

*...besides Golding, all other post-war English novelists seem to participate in a certain sameness-Golding, a man of spirit stands firmly in the middle of an old tradition and diligently work against the present grain." (ibid: 14)*

William Golding wrote his novels during the post World War II period. Golding starts writing in an atmosphere of disillusion and disenchantment. Golding's *Lord of the Flies* is a take on Ballantyne's *Coral Island*. However unlike *Coral Island*

were the children are portrayed as innocent and carefree, *Lord of the Flies* has a pessimistic tone of the loss of the childhood and innocence. While Golding's tale is similar yet it is darker and despite their rescue from the island, the ultimate survival of the boys in *Lord of the Flies* is not assured. Golding's experience in World War II had a profound effect on his view of humanity and the evils of which it was capable.

Though a fictional novel, *Lord of the Flies* exploration of the idea of human evil is at least partly based on Golding's experience with the real-life violence and brutality of World War II. Golding employs a relatively straightforward writing style in *Lord of the Flies*, one that avoids highly poetic language, lengthy descriptions and philosophical interludes. 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. In portraying the various ways in which the boys on the island adapt to their new surroundings and react to their new freedom, Golding explores the broad spectrum of ways in which human responds to change, stress and tension. *Lord of the Flies* is the story of a group of English schoolboys marooned on a tropical island after their plane is shot down during the war.

Unlike in Ballantyne's *Coral Island* where the boys are portrayed as responsible, the boys on the island in *Lord of the Flies* descend into savagery. As the boys splinter into factions, some behave peacefully and work together to maintain order and achieve common goals while others rebel and seek only anarchy and violence.

A good number of works on children and their rights has been done from different orientations such as post-colonialism, feminism, gender studies and so forth. A good number of journal articles on children, their social and political roles and on many different issues has also been written. Therefore it is not very easy to write on the children and their rights with a set of new ideas. So to present a new set of ideas a particular attention has been paid in the Representation of children in Ballantyne's *The Coral Island* and Golding's *Lord of the Flies*.

The Dissertation will examine 6 chapters:

The First Chapter explores the radical psychological transformation of the children during the course of their journey in the novels studied.

The Second Chapter attempts to present the conflicts between Good and Evil as the story unfolds.

The Third Chapter will examine the representation of Children in *The Coral Island* and *Lord of the Flies*.

The Fourth chapter will discuss the ways in which Ballantyne and Golding has used certain themes, biblical parallels, imagery and symbols.

The Fifth Chapter will examine the 'quest for identity', 'Response to change, from a psychoanalytic view point.

The Final chapter will discuss the significance, implications and findings of the novels studied.

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## Chapter II

### Conflicts between Good and Evil in *the Coral Island* and *Lord of the Flies*

#### 2.1 Introduction

Carl Niemeyer argues that —Ballantyne’s story raises the problem of evil, whereas Golding finds evil in the boys ‘own natures, it comes to Ballantyne’s boys not from within themselves but from the outside world. The outside world ‘indicates to the savages, cannibals and the natives who visit Ballantyne’s island but, at the end, all of them are destroyed. Ballantyne may implicitly bear a message of civilization through his characterization in which humanity is established pure and untainted. In his novel, Ballantyne is understood to have been emphasizing on the fear from the cannibals and the natives of the island but Golding insists on fears from inside of the children. It is about discovering the darkness in men’s heart.

#### 2.2 Ballantyne’s Boys and their conflicts with good and evil in the Island.

R.M.Ballantyne’s *The Coral Island* represents a group of children named Jack aged eighteen, Ralph aged fifteen, the narrator and Peterkin Gay, a comic sort of boy aged thirteen who are marooned on an inhabited island in the South Seas, Ballantyne is optimist in his treatment to the portrayal of children while depicting an idyllic life in the island. The boys in *The Coral Island* are peaceful and disciplined, they are said to have been without ‘malice and

wickedness'. *The Coral Island* represents British resourcefulness, unity, friendship, group work and success. Evil in *The Coral Island* is external.

The 'outside world' or 'outside force' is evil which disturbs the boys and challenges their faith, strength and loyalty as well. The cannibals, savages and the natives represent the outside world which is portrayed as evil while the boys are portrayed as good. There is a constant conflict between good and evil. Their first contact with evil in the form of nature is a huge deadly Shark that they encounter in Chapter viii Ralph puts it this way:

*"our encounter with the Shark was the first danger that had befallen us since landing on this island, and we felt seriously affected by it, especially when we considered that we had so unwillingly incurred the same danger before while bathing, We were now forced to take fishing again in shallow water, until we should succeed in constructing a raft."*(TCI: 39)

This shows that the children were responsible and after encountering with the Shark they were more careful and their first contact with evil in the form of other humans comes after being in the island for several months when they observe two large, outrigger canoes in the distance, one pursued by the other. The two groups of Polynesians disembark on the beach and engage in the battle; the victors take fifteen prisoners, kill and eat one immediately. But when they threaten to kill one of the three captured women along with three children, the boys representing good intervene to defeat the pursuers earning them the gratitude of the chief, Tararo. The next morning they prevent another act of cannibalism. In Chapter xxi, Ralph Rover gives a profound thought on life and nature, through this we can see that even though

Ballantyne viewed Evil as an outside force he also was well aware of the fact that all human's had a savage side hidden in all of us. Thus he made Ralph Rover say:

*“Life is a strange Compound .Peterkin used to say of it, that it beat a druggist’s shop all to Sticks; for, whereas the first is a Compound of good and bad, the other is a horrible compound of all that is utterly detestable. And indeed the more I consider it the more I am struck with the strange mixture of good and evil that exists not only in the material earth but in our own natures.”(Ibid: 127)*

But we see more of a philosophical view of life in the quoted text. How they were having a good time on the Coral Island and suddenly their fight with storm shark and the coming of the savages and even in the savages disturbs them but Ralph sees some kindly nature in the savages. Thus Focus of innate goodness is given in *The Coral Island*.

The next evil visitors are British pirates who make a living by trading or stealing sandalwood. The three boys hide in a cave, but Ralph is captured when he ventures out to see if the intruders have left, and is taken on board by the pirate schooner. He strikes a friendship with one of the crew, Bloody Bill and when the ship calls at the Island of Emo to trade for more wood Ralph experiences many facets of the life in the island. Rising tensions results in the inhabitants attacking the pirates, leaving only Ralph and Bloody Bill alive. The pair succeeds in making their escape in the schooner. But Bill is mortally wounded. He makes death bed repentance for his evil life, leaving Ralph to sail back to the Coral Island where he is united with his friends.

The three boys sail to the island of Mango, where a missionary has converted some of the population to Christianity. There they once again meet Tararo, whose daughter Avatea wishes to become a Christian against her father's wishes. The boys attempt to take Avatea in a boat by one of Tararo's war canoes and are taken prisoner. They are released a month after the arrival of another missionary and Tararo's conversion to Christianity. The 'false gods' of mango are consigned to the flames and the boys set sail home, older and wiser. The boys deal with mad cannibals, but no sooner have they done that than bloodthirsty pirates descend onto the island, these are not so easy to deal with though and Ralph is abducted and taken off on a terrifying ordeal of his own.

The first half of the book is dedicated towards orienting the children into survival mode, wherein they must set up a camp and learn the sorts of food-gathering and fire-building activities that will keep them alive. In the second half of the story, the three boys are able to stray farther from camp and become exposed to threats from some primitive local natives as well as a band of pillaging British pirates, before ultimately embarking upon a last mission to save a sympathetic native girl who has been forced into a marriage to a non-Christian chief when the girl's own desires are to be united with another chieftain who has converted to the Christian faith.

The last chapters are much concerned with natives, cannibalism, and Christian missionaries, and the author succeeds in mingling many thrilling incidents of narrow escape and rescue with appreciation of the mission work in the South Seas. The novel clearly shows the Victorian era's firm belief in the necessity of control and order by setting the novel in the uncivilised Coral Islands, allowing this necessity to be shown through contrast between the Savages and Ralph, Jack and Peterkin. From the moment the three boys find themselves

stranded on the island they quickly create a controlled environment, electing Jack, the wisest and most knowledgeable, as leader. Following this election there is no argument over decisions and as Ralph recognises they “had implicit confidence in Jack’s wisdom”. Thus control is maintained on the island and as a result, a utopian society is created and Ralph even remarks that he has spend some of his happiest months in the coral island.

This utopia on Jack’s Coral Island is heavily contrasted to the “lawlessness” of the natives and their islands. It is explained that the natives or savages have “no regard for human life”. In fact the ‘chief’ of one of the islands points to a man who was walking on the shore and begged the captain to fire at him purely out of his delight at the power a cannon was capable of. When Ralph thus asks if the savages have any law, he is answered with “None” The chief’s word is law. He might kill and eat a dozen of his subjects any day for nothing more than his own pleasure, and nobody would take the least notice of it. Thus the contrasting settings of the islands, one civilised by the stranded boys, and one “lawlessly” controlled by natives give an effective insight to the contrast between a civilised, Victorian era structured society, and the savages way of life, promoting the ideals of Victorian society and British imperialism as it shows that the savages would be better off under British rule. Ballantyne’s world is a make believe world and the children are portrayed as larger than life characters.

### **2.3. Golding’s Boys and their conflicts with good and evil on the Island.**

*Lord of the Flies* appeared on 17<sup>th</sup> September, 1954. It is the story of a group of British boys, ranging from six to twelve years. Unlike Ballantyne’s boys who are obedient and

disciplined, Golding's boys are shown to be experienced and violent in their behavior although what Ralph, Piggy and Simon reflect are exceptions. His portrayal of Ralph, Piggy who majority led by Jack are violent and Simon only show sanity and common sense while the rest of the boys are savage. Golding has portrayed evil as innate. The boys in *Lord of the Flies* has different individual characteristic trait. The boy with fair hair is called Ralph; the boy with eye- glasses is called Piggy. Jack is tall, thin and bony and his fair hair is light, furtive boy. These boys themselves survive alone on the desert island. Ralph, Jack, Simon and other boys wish to create what they call a society based on rationalism. They set out to create an orderly society. Although the novel characterizes the children, who are aged six had eleven they reflect in their character on what Simon philosophizes about the beast that "the infinite cynicism of adult life". In *Lord of the Flies*, the children represent evil in their nature and actions and in the long run shows aggressive attitude as the story unfolds. These boys being without the control of the adults take on the role of the adult by themselves to survive in the island, Jack deploys his evil intension to dethrone Ralph while Ralph still tries orders in the island

Golding implies that the instinct of savagery is far more primal and fundamental to the human psyche than the instinct of civilization. He sees moral behavior in many cases as something that civilization forces upon the individual rather than a natural expression of human individuality. In *Lord of the Flies* as the boys on the island progress from well behaved, orderly children longing for rescue to cruel, bloodthirsty hunters who have no desire to return to civilization, they naturally lose the sense of innocence that they all possessed at the beginning of the novel. But Golding does not portray this loss of innocence as something that is done to the children; rather, it results naturally from their increasing openness to evil.

The story seems to develop on two levels. One level is orderliness, parliamentary systems, meetings, rules and regulations. Ralph, Simon and Piggy act on this level. The other level is of the subverters of the civilized systems of governments and behavior. For instance, Jack and his choir boys are behind all the atrocities committed on the lives of Simon and Piggy; dislikes rules, restrains and orderliness. He and his 'hunters' create chaos on the island. Jack and his followers turn the paradisiacal island into a hell.

In *Lord of the Flies* Ralph the novel's protagonist, the twelve year old English boy is elected leader of the group of boys marooned on the island. He attempts to coordinate the boy's effort to build a miniature civilization on the island. Simon, a shy sensitive boy being in the group in some way is 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 is 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. Piggy is Ralph's lieutenant a whinny, intellectual boy; he represents the scientific, rational side of civilization. These good characters are always in conflict with the characters of Jack, the novel's antagonist, one of the older boys in the group; he becomes the leader of the hunters but longs for total power and becomes increasingly wild, barbaric and cruel as the novel progresses. Jack, adept at manipulating other boys, represents the instinct of savagery with human beings, as opposed to the civilizing instinct Ralph represents.

In chapter I, the boys seem determined to recreate the society they have lost, but as early as Chapter II, their instinct drive to play and gratify their immediate desires undermines their ability to act collectively even when the opening of the chapter suggests us an attempt in order with Ralph and Jack forming two branches of government. With the

establishment of a competitive relationship between legislative and the military, the traditional conflict between civil and military authorities is prepared for. Here in this Chapter we see the mention of Ballantyne's Coral Island, when Ralph promises the boys a good time, the boys shout titles of adventure stories including Coral Island. Golding in a subtle way is ridiculing the easy solutions of the adventure story. Similarly, when Ralph promises that the boys will be rescued because the queen has a room containing maps of all the islands of the world, he betrays his ignorance. He does not know that the queen is a mere figurehead. His appeal to authority, to the grown-up world of father, navy and queen is in keeping with his storybook attitude of life. By the end of the chapter, the false appearance of orderliness has been shattered. The movement from order to chaos is the pattern of the novel.

Evil starts showing its true colour when the signal fire nearly fails and a young boy apparently burns to death when the forest catches fire. The constraints of society still linger around the boys, who are confused and ashamed when they learn the young boy is missing a sign that a sense of morality still guides their behaviour at this point. The personal conflict between Ralph and Jack mirrors the overarching thematic conflict. The conflict between the two boys brews as early as the election in Chapter I but remains hidden beneath the surface, masked by the camaraderie the boys feel as they work together to build a community. In chapter ii, the conflicts erupts into verbal argument for the first time, making apparent the divisions undermining the boy's community and setting the stage further for more violent developments. As Ralph and Jack argued, each boy tries to give voice to his basic conception of human purpose: Ralph advocates building huts, while Jack champions hunting. Ralph, who thinks about the overall good of the group, deems hunting frivolous. Jack, drawn to the exhilaration of hunting by his bloodlust and desire for power, has no interest in building huts

and no concern for what Ralph thinks. But because Ralph and Jack are merely children, they are unable to state their feelings articulately. At this point of the novel, the conflict between civilization and savagery is heavily tilted in favour of civilization. Jack, who has no real interest in the welfare of the group, is forced to justify his desire to hunt rather than build huts by claiming that it is for the good of all the boys. Additionally, though most of the boys are more interested in play than in work, they continue to re-create the basic structures of civilization on the island. They even bargain to develop their own language calling the younger children “littluns” and the twins Sam and Eric “Samneric”.

The scene in Chapter iv and v is completely changed, it is completely different from the scene in Chapter iii, where the guileless children were playing innocently in the water. The smashing of the sand castle is a manifestation of the violence that is about to become the rule of the Island. Under the layers of civilization, in the British boys throbs the same instinct to kill and with this growing instinct of savagery, the civilization of the boys. The signal fire is allowed to die. A chance of rescue is lost. The energies of the boys are channelled into the one activity of hunting. As the primitivism of the boys becomes more prevalent. Anarchy takes control in the form of Jack the new leader. The dance around the pig is a symbol of the new life that is replacing the organized society of Ralph. In chapter iv, we see the beginning of Roger’s cruelty to the littluns, an important early step in the group decline into savagery.

*“Roger gathered a handful of stones and began to throw them. Yet there was a space round Henry, perhaps six yards in diameter, into which he dare not throw. Here, invisible, yet strong, was the taboo of the old life. Round the*

*squatting child was the protection of parents and school and policemen and the law*". (LOTF: 63)

At this point we see the boys still building their civilization, and the civilized instinct still dominating the savage instinct. This quotation shows the us the Psychological workings behind the beginning of the willingness to plume into savagery. Roger tortures the littluns but still feels the constrain of the society however slowly Roger and most of the boys lose their respect for these forces and violence, torture and murder breaks out and savage instincts replaces the instinct for civilization among the group.

By the end of Chapter vii, darkness is seen as the symbol of the confused and irrational impulses of the boys. As the story develops the boys becomes more and more savage in their behaviour. The instinct to hunt and destroy a living creature is universal. Ralph has previously failed to recognize the instinct in him but he is also from time to time is driven to behave like a savage. As the behaviour of the boys become more primitive, the ritual and significance, with the boys adding a drum and a pretended human victim. The entry of the dead parachutist is a representation of deterioration of human civility in the island.

The movement from order to chaos is constantly repeated. Actions. All the boys, except Simon seem to have inherited their ideas of goodness and morality from the external forces of civilization, so that the longer they are away from civilization the more their moral sense erodes. But Simon is brutally attacked by the boys. His discovery of the corpse of the parachutist confirms his previous suspicion that the "beast" is an illusion prompted by the boys.

Simon is unable to reveal his discovery. The boys kill him and with him all that he represents of imaginative and religious knowledge. This horrendous crime shows the

submission of the boys to the evil force. The significance of the vanishing of the parachute and corpse into the sea at the moment is no longer necessary. His place is to be supplied by human beasts. It is ironic that Simon who hoped to dispel the beast by enlightening the boys instead replaces the beast as the imagined source of evil. With the brutal, animalistic murder of Simon, the last vestige of civilized order in the island is stripped away, and brutality and chaos takes over. By this point all the boys on Jack's camp are already inhuman savages, and Ralph's few remaining supporter suffers and considers joining Jack's camp. Even Ralph and Piggy themselves get swept up in ritual dance around Jack's banquet fire. The storm that batters the island after Simon's death pounds home the catastrophe of the murder and physically embodies the chaos and anarchy that have overtaken the island.

In the last three chapters we see that although Jack and his followers pretend that their victim was an unknown beast, they are obviously guilt ridden after the murder of Simon that they try to drown their conscience in new violence. The stealing of Piggy's glasses represents the complete defeat of the intellectual by the savage. Now, Ralph, who has been relying more and more on Piggy in recent chapters, has for all practical purposes, lost his instructor and Jack rules as the absolute monarch of the island domain. All hopes for the rescue of the group and the return to civilization are swallowed in a wave of destructive passion. Kill or be killed becomes the motto of the group of boys whose hearts has turns as hard as Castle Rock. When Piggy is thrown into the sea, he lands first on a red rock, and then is swept away by the retreating sea. The red rock is like an altar on which piggy is sacrificed to the forces of destruction represented in Roger's stones and boulder and in the motion of the all-consuming sea. The event symbolizes the obliteration of the intellect and reason from the island. After the

most exalted flowering of society in the ideals of religion and poetry is destroyed with the death of Simon, the intellectual forms of society, the highly developed laws of social intercourse are killed. At the end of the novel when Ralph is rescued, the entire island is scorched by fire which resembles a city consumed by atomic warfare.

## 2.4 Conclusion

The *Coral Island* dwells on victory of “Good over Evil”, responding good for evil while *The Lord of the Flies* is all about losing sanity and giving away to savagery. In *Coral Island* even with external evil forces, the boys emerge victorious even preventing cannibalism and converting the natives into Christians while they themselves became better persons. In *Lord of the Flies*, evil prevails and at the end they themselves become savages even killing their peers inhumanly.

The children in the coral island though lost in the wild without the assistance of the adults are well behaved, evil do not influence them they have the impulse to obey rules, law and orders. Evil comes from outside they have to battle and fight with the cannibals and also outside forces and thus there is no conflict within their souls or in themselves. In *Lord of the Flies*, the children are time and again victim of their own selves throughout the course of the story there is a conflict of good and evil. The beast inside the children becomes so wild that they not only start killing the pigs but Simon also becomes victim of their evil ways. The conflict between the instincts of civilization and savagery emerged quickly within the group: the boys, especially Piggy, know that they must act with order and forethought if they are to be rescued, but the longer they remain apart from the society of adults, the more difficult it becomes for them to adhere to the disciplined behaviour of civilization.

Both *The Coral Island* and *Lord of the Flies* promote the ideology of its time. The coral island was designed to teach readers about Geography, Natural History, Religion, Morality and the responsibilities of the Empire. Being written in the early Victorian period,

the novel to a great extent also reflects the Empire-building Spirit of the age. There is no uninterrupted harmony and happiness. Ballantyne resolution is naive. But Golding's *Lord of the Flies* is a realistic novel according to him the innocence of the child is a crude fallacy for by nature man has a terrible potentiality for evil and this potentiality cannot be eradicated or controlled by a human political system. As Salini Sathyaseelan puts it in her paper

*"It is said that anti Puritan dream is realized in Lord of the Flies. When Puritan loss their grip on power, people celebrate their freedom."* (Sathyaseelan, 100)

Just as the humble insect produces sweetness, we produce the wickedness and violence that sour our lives and as Carl Niemeyer writes in *"The Coral Island Revisited"*

*"The distance we have travelled from Ballantyne's cheerful unrealities is both artistic and moral. Golding is admittedly symbolic; Ballantyne professed to be telling a true story. Yet it is the symbol tale that, at least for our times, carries conviction."* (Niemeyer: 244)

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## Chapter III

### Representation of Children in *the Coral Island* and *Lord of the Flies*

#### 3.1. Representation in Literature

Representation is the description or portrayal of someone or something in a particular way. The term 'Representation' carries a range of meanings and interpretations. In Literary theory," 'representation' is commonly defined in three ways. 'To look like or resemble', to stand in for something or someone', to present a second time to re-present. Representation began with early literary theory in the ideas of Plato and Aristotle, and has evolved into a significant component of language, Saussurian and Communication studies. According to James young:

*"The most important condition of something's being a representation is that it stands for something. The key to understanding the concept of standing for is the concept of intentionality or aboutness. A representation is always about something. Consequently, for every representation there is some object which is represented, or objects which are represented. Someone who has the capacity to understand a representation has the capacity to grasp what it is about. A representation will, then,*

*bring to the mind of the qualified audience member the object which is represented.”(Young: 129)*

### **3.2. The Representation of Ballantyne’s Ralph Rover and Golding’s Ralph**

There is a deep contrast between Ballantyne’s portrayal of his heroes and Golding’s portrayal of his. Ralph Rover is portrayed as a responsible 15 years old who is adventurous; he is introduced as a boy who thirsted for adventure in foreign lands and to go to the Sea. *This Coral Island* is a kind of fictional autobiography where Ralph Rover introduces his books by introducing himself:

*“I was a boy when I went through the wonderful adventures herein set down. With the memory of my boyish feelings strong upon me, I present my book specially to boys, in the earnest hope that they may derive valuable information, much pleasure, great profit and unbounded amusement from its pages” (TCL:1)*

He also talked about his adventurous disposition and how he was eager to travel around the sea.

*“Roving has always been and still is my ruling passion, the joy of my heart, the very sunshine of my existence. In Childhood, in boyhood, and in Man’s estate, I have been a rover, not a mere rambler among the woody glens and upon the hill -tops*

*of my own native land, but an enthusiastic rover throughout the length and breathe of the wide world.” (TCI: 2 )*

He goes on the sea journey on his own accord; He is described by his Ship Mates as “queer, old fashioned fellow’ .He describes himself as a quite lad who seldom speaks except when spoken to. Through his description it is understood that he was a simpleton who did not understand the jokes of his companions even when it was explained to him .He was more into nature and its beauty and abstraction.

Golding’s portrayal of the characters is rather dark and bleak. His Children are not shown to be innocent and vulnerable because he transmits the idea of evil in his treatment of the Children. Unlike Ralph Rover, Golding’s Ralph is only 12 years of age, he is athletic, Charismatic and not stupid and simple like Ralph Rover. He is the ultimate representative of order, civilization and productive leadership in the novel. We see that Golding’s boys landed on the island by fluke and not by choice. The description of Ralph is very different from that of Ralph Rover, while Ballantyne’s Ralph is described as adventurous and someone who loves the sea, Ralph is first introduced in the story quite differently:

*“The boy with fair hair lowered himself down the last feet of rock and began to pick his way towards the Lagoon. Though he has taken off his school sweater and trailed it now from one hand, his grey shirt stuck to him and his hair was plastered to*

*his forehead. All round him the long scar smashed into the jungle was a bath of heat. He was clambering heavily among the creepers and broken trunks when a bird, a vision of red and yellow, flashed upward with a witch-like cry: and this cry was echoed by another.” (LOTF: 1)*

Unlike Ralph Rover who was introduced as an ambitious young fellow Ralph, the fair boy is lost and undecided in the beginning. When Piggy commented that there are no grownups to look after them, he is suddenly overcome by the delight of the realized ambition. Both are ambitious but in a different way, Ralph Rover is ambitious to cover the seas and travel the world. Ralph, the fair boy is ambitious to be the leader and play the role of the grownups and rescue his fellow friends from the island.

Ralph Rover as a narrator educates the reader in Flora and Fauna and sensible conduct. Through Ralph's scientific interest and keen observation, the reader gets to know about the marine life, the nature of the tides and many other issues related to the boys new exotic life. Ralph in Coral Island is personified as a good Christian, not only is he determined to say his prayer despite the loss of his bible but he also expresses his immense gratitude to his creator over the exotic wonders that are surrounding him. Even though he is smart yet he is simple and not charismatic like Golding's Ralph. We see him assisting Jack Martin and he is more a philosopher. He is not charismatic even though he is brave and

adventurous, he is dreamy but his dreamy nature does not make him irresponsible he is a doer of deeds too, in fact he is so in love with nature and is very much Christian in his actions and character.

Ralph, the fair hair boy is a dreamer and through his conversation with Piggy we come to know that he is from a 'good English Family'. His Father is a Naval Officer of some rank and he remembers his pleasant home life of Seacoast cottages. He is a representative of the genteel, British Middle Class. He is a dreamer, rather than an active doer of deeds. On the Island, we see that he goes to sleep by allowing himself to make up Fantasies, games of suppose in which he imagines himself back home and reunited with his family. Ralph is a likeable boy although he is not a very good thinker. He seldom sees the significance of things until someone points it out to him. When pressed to make a decision, he seems unequipped to think out the problem and as often as not he makes wrong choices. Ralph's calling a meeting at twilight to talk about fear with the littluns was one of his worst misjudgments. It permitted Jack to defy him and break up the meeting. After this loss of control, Ralph is never able to maintain his position with security. Ralph is portrayed as a born hero but we see some kind of uncertainty in his leadership. He is seen as indecisive and not firm. Ralph remains determined not to let savagery overwhelm him, and only briefly joins Jack and his tribe in order to save him. When Ralph first hunts the boar, he experiences the exhilaration and thrill of bloodlust and violence. When he attends Jack's feast, he is swept away by

the frenzy, dances on the edge of the group, and participates in the killing of Simon. This firsthand knowledge of the evil that exists within him, as with in all human beings is tragic for Ralph and it plunges him into listless despair for a time. But this knowledge also enables him to cast down the Lord of the flies' at the end of the novel. Ralph story ends Semi-tragically: although he is rescued and returned to civilization, when he sees the naval officer, he weeps with the burden of his new knowledge about the human capacity for evil.

### **3.3 The Representation of Ballantyne's Jack Martin and Golding's Jack Merridew**

Jack Martin is described as a tall strapping, board shouldered youth of eighteen, he is a young adult of 18 and thus responsible, he has a handsome, good humored, firm face. He has had a good education was clever and hearty and lion like in his actions but mild and quite in his disposition. According to Ralph, he was a general favorite and had a peculiar fondness for him. Jack Merridew though older than the protagonist Ralph is still young and head strong he is only a child but he wanted the other children to call him by his name. He is strong willed, ego maniacal and is the Novel's primary representative of the instinct of savagery, violence and the desire for power:

*“I ought to be the chief,” said Jack with simple arrogance,  
“because I’m chapter chorister and head boy. I can sing C  
sharp. (LOTF: 17)*

Jack Martin is a good companion to Ralph Rover, he compliments him and supports him in his exploring of the sea, fighting the Cannibals, converting the people into Christianity, he in no way poses a threat to Ralph in fact Ralph looks up to him as a hero. But Jack Merridew is quite the opposite of Ralph. We see that both the Ralph’s are passive heroes; both are helped by Jacks’, one by supporting and the other by creating havoc. In fact it is because of Jack Merridew that Ralph shines. It is Jack Merridew who breaks up the first meeting by running off to build a fire on the mountain. Jack also provides the tension between future hopes and present pleasures. Jack thinks of here and now he wants to have meat instead of starving waiting for the signal fire to be seen and be rescued.

When Ralph says:

*“We’re on the island .We’ve been on the mountain Top and seen  
water all round. We saw no houses, no smoke, no footprints, no  
boats, no people. We’re on an inhabited island with no other people  
on it.”(ibid: 31)*

Jack replies, *“All the same you need an army---for hunting. Hunting  
pigs...”*

( ibid: 31)

Jack Martin is the epitome of goodness while Jack Merridew is savage and dominating. At first Jack's behavior is in control but as the novel develops he started creating problems and violating rules. The first time he encounters a pig, he is unable to kill it. But Jack soon becomes obsessed with hunting and devotes himself to the task, painting his face like a barbarian and gives himself over to bloodlust.

While Jack Martin worked hand in hand to fight barbarism and to bring peace, Jack Merridew formed his own group goes against Ralph casting off moral restraint and embracing violence and Savagery. In fact in most part of the novel Jack Marin is seen as the leader of the group, when he meets Ralph and Peterkin Gay, he takes charge as any born leader would

*“Come boys,” said Jack Martin in a grave tone, to me and Peterkin, as we stood on the quarterdeck awaiting our fate; - “Come boys, we three shall stick together. You see it is impossible that the little boat can reach the shore, crowded with men....” ( ibid:7 )*

Ralph and Peterkin gladly agree to follow Jack as he inspired them with confidence even though he knew through the tone of his voice that there was little hope. While Jack Martin is the representative of rationality, he awakens the goodness and activates strength in his companions, Jack Merridew is the representative of wildness and he awakens and activates the wildness in his companions.

### 3.4 The Representation of Ballantyne's Peterkin and Golding's Piggy

Peterkin Gay is described as little, quick, funny, decidedly mischievous and about fourteen years of age. According to Ralph Rover, Peterkin Gay's mischief was harmless as he was loved much by them all. He is kind of a court jester who besides cracking jokes and having fun is in no way have the brains of Piggy. He is a dreamer who believes in make believes and fairytale fantasies. This can be seen through the conversation in Chapter iii

*“Do you know what conclusion I have come to?” said Peterkin. “I have made up my mind that it's capital,-first rate,-the best thing that ever happened to us, and the most splendid prospect that overlay before three jolly tars. We've got an island all to ourselves. We'll take possession in the name of the Kings; we'll go and entry the service of its black inhabitants. Of course we'll rise, naturally, to the top of the affairs. White men always do in savage countries. You shall be king, Jack; Ralph, prime minister, and I shall be-“The Court jester, interrupted Jack, No retorted Peterkin, “I'll have all no title at all. I shall merely accept a highly responsible situation under government, for you see, Jack, I'm fond of having an enormous salary and nothing to do” (ibid: 11)*

He was also considered an odd fellow by his peers. He had the habit of using remarkable and peculiar phrases. He had an unobservant nature. In Chapter iv, we see how care free and reckless is he through Ralph's description:

*“So there are!” Cried Peterkin, who being of a very unobservant nature had been too much taken up with other things to notice anything so high above his head as the fruit of a palm tree. But whatever faults my young comrade had, he could not be blamed for want of activity or animal spirits. Indeed, the nuts had scarcely been pointed out to him when he bounded up the tall stem of the tree like a squirrel, and ,in a few minute, returned with three nuts, each as large as a man's fist.”(ibid: 17)*

He is not even interested in books and when Jack said that he knows many things because of the travel and adventure book he reads, Peterkin calls that it's all humbug. He is a light character and is always ready to entertain the other. Even though they do not ridicule him from time to time he feels disappointed as he could not swim like them. Peterkin's character calms down after their encounter with the shark and the savages; maybe a realization that life is to be taken seriously sometimes.

Ralph's assistant Piggy is a Whinny, intellectual boy, unlike Peter kin Gay who is loved by all his mates, when he is introduced in the novel; we get to learn that he comes from a working class family. He lived with his aunt, who kept a sweet shop, clearly, a British lower-middle class

background. His Father is dead and his mother is unknown. His background contrasts with Ralph, who comes from a good background. Piggy's physical appearance and his health both militate against him. He is fat and bald-looking with his thin hair that never seems to grow as if he were an old man. He also had many physical ailments like asthma, weak eyes. Piggy is bullied and is a punch bag for his other mates. Piggy is not mischievous in fact he is very sensible unluckily his appearance goes against his sensibility and nobody listens to him. Piggy is not only bullied by others but from time to time even Ralph bullies him. Piggy speaks a lot of sense and his insight into the happenings is clear. Even Ralph has to admit that he cannot think like Piggy can. Even though being a great thinker Piggy cannot enforce his will as Ralph and Jack because of his ludicrous appearance. In Peterkin we see a little bit of savage inclination when he hunts for pigs but never in piggy, is he never impulsive. Piggy's role is not that of a jester but is important and symbolic as well as he represents the force of reason among the boys and his gradual loss of sight and, finally, his loss of life itself are used as a yardstick to measure the progressive degeneration of the boys

The irony is that he is not taken seriously by anyone and he loses the battle which he never won. Piggy unlike his nerdy look with glasses is actually a thinker his central motive is how to be rescued from the Island which is very practical unlike Peterkin who has larger than life ambitions of ruling the island. He feeds ideas to Ralph. From calling the assembly to

using the Conch Shell he is the one coming up with brilliant ideas, He unlike Peterkin who is jesting all the time is serious and thoughtful. While Ballantyne's Peterkin is a light character, to entertain, Piggy portrays a serious character who represents the sanity of civilization.

### **3.5. Representation of Ballantyne's Ralph Rover and Golding's Simon**

A shy, sensitive boy in the group. Simon in some ways is the only naturally "good" character on the island. Simon is the only character who is closely related to the characters of Ballantyne's Coral Island. He is more at one with nature than the other boys and importantly more at one with himself. He is not afraid of the dark because for him there is nothing to fear. Simon represents the part of Man which is sensitive to beauty and truth. Ralph Rover of Coral Island has a resemblance to Simon as he is nature friendly and is also in love with nature. Like Simon, Ralph is philosophical. When the author describes the Simon forest cell, he mentions butterflies that dance in the air. Ralph is overwhelmed by nature and in Chapter 2 we see his awe and wonder beholding nature, he remarks:

*"At last we came among the Coral Islands of the Pacific, and I shall never forget the delight with which I gazed, - when we chanced to pass one, - at the pure, white, dazzling shores, and the verdant palm trees, which looked bright and beautiful in the sunshine...."* (ibid:6)

While the philosophical Ralph Rover was able to save himself as well as the natives by converting them to Christianity. The Christ like Simon loses his life in the hands of his peers. While Ralph Rover and his team prevents cannibalism and also stops the natives from performing rites and human sacrifice. Simon becomes a scapegoat for sacrifice. He is in a way sacrificed to the Lord of the flies. It is ironic that Simon who hoped to dispel the beast by enlightening the boys instead replaces the beast as the imagined source of evil.

### **3.6 Conclusion**

Both Ballantyne and Golding's Children face hostile environment but while the helplessness and fear which came to their own deep heart made the Coral Island boys more braver and responsible, it gradually made the Lord of the Flies children lose their mind. The Coral Island is an optimistic representation of English boys their courage and resourcefulness is presented while the Lord of the Flies is concerned with violence and innate evil in human nature. It purports to show the "idealized" boys to be fake. Ballantyne's English boys hunt not for sport but for food, in Golding the school choir hunt for sport and the pleasure of killing.

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## Chapter IV

### Use of Christian themes & Symbols in the *Coral Island* & *Lord of the Flies*.

#### 4.1 Introduction

Ballantyne and Golding present the same themes in different ways. Golding's chief characters are like Ballantyne's, called Ralph and Jack; wrecked in the Pacific, they survive until they are rescued; the naval officer who saves them remarks "Jolly good show. Like the Coral island." But while the *Coral Island* is a romance, *Lord of the Flies* reconceives Ballantyne's story in remorselessly unromantic terms.

#### 4.2. The ethos of Victorian Belief

In Ballantyne's *The Coral Island*, The major themes of the novel revolve around the strength of Victorian Britain, the influence of Christianity, the importance of social hierarchies and the inherent superiority of civilized Europeans over the South sea islanders all connected to Victorian beliefs and imperialism. The basic subject of the novel is popular and widespread: "castaway children assuming adult responsibilities without adult supervision", and the *Coral Island* is considered the classic example of such book. There are no symbols in *Coral island* as much as

there is in the *Lord of the flies*. The themes are about creating an utopian society through conformity to the strict Victorian ideals such as a firm belief in Christianity and a solid understanding of the Natural worlds. The novel also contrasts this to the savagery of natives on the Coral Islands, thus advocating the Victorian era's firm belief in Imperialism in order to achieve control and order.

#### **4.2.1 The importance of Hierarchy and Leadership**

Hierarchy and leadership play a significant role. The overarching hierarchy of race is informed by Victorian concepts, being written in the early Victorian period, the novel to a great extent reflects the empire building spirit of the age. In moral and culture, the natives are placed lower on the evolutionary ladder than the Europeans, as is evident in the battle over the native woman Avatea, which pits the force of civilization with the force of Cannibalism.

Another hierarchy is seen in the organization of the boys. Although Jack, Ralph and Peterkin each have a say in how they should organize themselves, ultimately Jack, a natural leader, particularly in a crisis, takes on full leadership responsibility forming a natural hierarchy. The pirates also have a hierarchy but one without a democracy and as a consequence are wiped out. The hierarchy of the natives is imposed by savagery. Ballantyne wants to suggest that leaders should be respected by their followers and govern with their consent.

Through his description of Cannibalism, central to the celebration of the civilizing mission. Ballantyne addresses the fraught questions of the evidence and

significance of cannibal practise. Far from dispelling confusion, however He unwittingly draws attention to the discursive nature of cannibalism by mixing fact and fiction, reflecting as he does so the conflicting discourses surrounding the controversial issue. In the Coral Island 'the voice of truth' is heard most insistently in the boys 'encounter with the savages. Ralph Rover "the queer and the old fashioned fellow" whose dullness of apprehension supposedly guarantees his reliability as a narrator, strings together lucid scenes of cannibal feats and feasts with a mixture of relish and disgust.

#### **4.2.2 The influence of Christianity**

Christian faith is also one of the main themes in *the Coral Island* and it recurs over and over again all throughout the story. The Victorian era's strong belief is greatly promoted throughout the novel. Ralph talks a about his faith in Christ, and when he beholds nature he is wonderstruck by what God has created and he is also convict withed how he and others were sometimes blinded to see God's creation around, he also Cox himself for not being grateful.

*My heart was filled with more delight than I can express than I can express at sight of so glorious objects, and my thoughts turned suddenly to the contemplation of the Creator of them all. I mention this the more gladly, because at that time, I am ashamed to say, I very seldom thought of my Creator, although I was constantly*

*surrounded by the most beautiful and wonderful of His works.*

(TCI:15)

Christian faith plays a very crucial role in the lives of the boys, especially with Ralph. The underlying faith is their hope and trust in God, their awareness of good and bad protected them from becoming savages. While in the Island, Ralph constantly meditated and remembered the goodness of the Creator. Even when stranded in the Island there is appositive vibe and hope.

The pirates' analogies of the islanders and serpents reinforce the religious framework of reference established throughout the novel, whereby the ancient practice of the island must be rid of the natives' devil worship (the enormous eel) and restored to God through the conversion of the natives to Christianity.

*God bless the missionaries!"Said I, while a feeling of enthusiasm filled my heart, so that I could speak with difficulty. "God bless and prosper the missionaries till they get footing on every island of the sea!"(ibid:15)*

Bill's description of the eel worship and the human sacrifices that it require serves to accumulate the more extreme moral infractions on the Fijians, involving not only Men, but Women an also children. *The Coral island* systematically draws attention not to the innate, essential savagery of the natives, which implies that the origin of cannibalism is not much cultural as natural. Because of

this essential, irreducible and demonic otherness, the Fijian natives must therefore be destroyed and converted. However, conversion itself does not resolve or abolish this essential difference. Except for the native missionary and his wife, all the other converts are figures of fun, grotesque or pathetic mimics'. For Ballantyne conversion to Christianity is not enough to bridge the irreducible difference between the European subject and his order.

The hero Ralph Rover is very much Christian and he is deep in touch with his Christian roots every time he and his comrades faces some kind of danger he finds solace in his Christian faith. When they are lost in the island and Ralph meets with his friends he is a bit overwhelmed and sad.

*...When I looked at the white waves that lashed the reef and boiled against the rocks as if in fury, I felt that there was but a step between us and death. My heart sank within me; but at that moment my thoughts turned to my beloved mother, and I remembered those words, which were among the last that she said to me- "Ralph, my dearest child, always remember in the hour of danger to look at your Lord and Saviour Jesus Christ. He alone is both able and willing to save your body and soul. So I felt much comforted when I thought thereon." (ibid:128)*

*While I meditated, my thoughts again turned to the great and kind Creator of this beautiful world, as they had done on the previous day,*

*when I first beheld the sea and the coral reef, with the mighty waves dashing over it into the calm waters of the lagoon.(ibid:22)*

Even in the wilderness he had carried his Bible and nothing could distract him from praying or fellowshiping with his Creator. In Chapter and Chapter he mention about his Bible. With every happening he relates it to the Bible

When they encounter the Savages, he could see the symptoms of a kindly nature in them and Ralph adds

*“ ... While I considered them, there recurred to my memory those words which I had read in my Bible, - the works of God are Wonderful, and his ways past finding out. (ibid:170)*

When Ralph meets Bloody Bill and they becomes friends, He had a big realization

*“ I now reflected, with great sadness and self reproach ,on the way in which I had neglected my Bible; and it flashed across me that I was actually in the sight of God a greater sinner than this blood-stained pirate;for,thought I, he tells me that he never read the Bible, and was never brought up to care for it; whereas I was carefully taught to read it by my own mother, and had read it daily as long as I possessed one, yet to so little purpose that I could not now call to mind a single text that would meet this poor man’s case, and afford him the consolation he so much required. I was much distressed, and taxed my memory for a long*

*time. At last a test that flash into my mind, and I wondered much that I had not thought of it before.”(ibid:179)*

They also had a moment of retrospection in their own faith while conversing with the native teacher. He talked about how he had spread the gospel truth, good news and in connection to their religion exhorted them .He enlighten them by saying

*“Nay, further”, he added, “ if such be your unhappy case, you are, in the sight of God, much worse than these savages (forgive me, my young friends, for saying so); for they have no knowledge, no light, and do not profess to believe; while you, on the contrary, have been brought up in the light of the blessed gospel and call yourselves Christians. These poor savages are indeed the enemies of our Lord; but you, if ye be not true believers traitors!”(ibid:207)*

### **4.2.3 The theme of intertwining Religion and Knowledge**

The Coral Island portrays the Victorian eras growing appreciation of the value of science and religion in harmony of religion. Jack is placed a leader by Peterkin because of his extreme knowledge of the natural world around him, and his ability therefore to make use of the natural resources presented to him allowing the group to survive...Jack knows the names of many trees on the island and knows

many uses for them, he thus earns his leadership not through brute strength, like the savages but through knowledge and this shows that the Victorian era shows a greater appreciation and acceptance of science. Interestingly science and religion manage to co-exist throughout the novel with a strong emphasis on both as exceedingly necessary.

### **4.3 The themes and symbols in *Lord of the Flies***

Unlike Ballantyne's *Coral island* which has less or not many Biblical parallels *Lord of the Flies* uses so many biblical imagery and symbols. Many of the critics have characterized *Lord of the Flies* as a retell, the episode from the Bible. While this description can be an over simplification, the novel does echo certain Christian images and themes. Golding does not make any explicit or direct connections to Christian symbolism in *Lord of the Flies*; instead, these biblical parallels function as a kind of subtle motif in the novel, adding thematic resonance to the main idea of the story.

#### **4.3.1 The island and Simon**

The island itself, particularly Simon's glade in the forest, recalls the Garden of Eden in its status as an originally pristine place that is corrupted by the introduction of evil. Simon's character is symbolic as he is different from other boys, he is presented as a Christ like figure, he is mocked and ridiculed like Christ

but though Christ had many followers ,Simon has none, He is never listened to and when he said that the beast lurks within every human being, he is laughed at. His effort fell about him in ruins: the laughter beat him cruelly and he shrank away defenseless to his seat”. Simon conversation with the Lord of the Flies also parallels the confrontation between Jesus and the devil during Jesus ‘forty days in the wilderness as told in the Gospels of New testament. In Chapter vii, we see the temptation of Simon, his conversation with the Lord of the Flies;

*“Fancy thinking the Beast was something you could hunt and kill!” said the head. For a moment or two the forest and all the other dimly appreciated places echoed with the parody of laughter. “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?”(LOTF: 153)*

*The Lord of the Flies* answers the question of why the civilization of the boys is a failure. The destructive element is in the boys themselves--- in each boy. The speech of The Lord of the Flies could either be of diabolical origin or a figment of Simon’s imagination. Simon is prone to fits and possesses an active imagination. At the same time *The Lord of the Flies* utters the truth that is beyond the knowledge of a mere boy .In deliberately leaving indefinite the question of the origin of the *Lord of the Flies*. Golding seems to be saying that it does not matter what name to evil, call it devil,sin,neurosis,hate,violence,brutality;the important fact is that evil exists inside man and is a necessary part of the human condition. The symbolic encounter between Simon and the Lord of the Flies represents the

conflict between good and evil as it occurs in every man and just as Simon and the Lord of the Flies represents universal tendencies so each of the other characters stands for a single quality--- Cruelty, destructiveness, creativity or intellect that exists to a greater or lesser degree in every man.

Even though he represents a contrary idea of essential human goodness, Simon's brutal murder at the hands of other boys indicates the scarcity of the good amid overwhelming abundance of evil. Golding beautifully describes Simon's death, the defeated Christ who was not resurrected nor bought salvation as;

*“Somewhere the darkened curve of the world the sun and moon were pulling, and the film of water on the earth planet was held, bulging slightly on one side while the solid core turned. The great wave of the tide moved farther along the island and the water lifted. (ibid:165)*

### **4.3.2 The Conch shell**

It is a strong symbol of peace and order. It becomes a symbol of authority. In Greek Mythology, Triton, the son of Neptune, uses the Conch Shell to stir or calm the seas. It actually becomes a vessel of political legitimacy and democratic power. It symbolizes law and order and civilization. As evil evades the island the conch shell also loses its power and influence among the boys. Golding uses the Conch Shell by turning it into the emblem of Ralph's rule. It also symbolizes Ralph's power. Later in the novel, the other boys ignore Ralph and throw stones at him when he attempts to blow the conch, the boulder that Roger rolls on Piggy

also crushes the Conch Shell signifying the demise of the civilized instinct among the boys on the island.

### **4.3.3 Piggy's glass**

Piggy's is also symbolic, for the purpose of his novel he has arbitrarily indicated that the glasses will have something to do with reason. That way, the loss of one lens, then the weakening of Piggy's eyes and finally, the theft of the glasses can be used to show the progressive loss of reasonable behavior among the boys.

### **4.3.4. The Beast**

Another Biblical symbol can be "**The beast**", the imaginary beast that frightens all the boys for the primal instinct of savagery that exists within all human beings. The boys are afraid of the beast, but only Simon reaches the realization that they fear the beast because it exists within each of them. As the boys grow more savage, their belief in the beast grows stronger. By the end of the novel, the boys are leaving it sacrifices and treating it as a totemic god. The boys' behavior is what brings the beast into existence, so the more savagely the boys act, the more real the beast seems to become. The head of the Pig hung on a stick for the beast becomes another symbol of terror; Golding titles the head, Lord of the Flies, which is a literal translation of the word Beelzebub, the name of the devil in the Bible. The head of the pig represents however not so much the evil of sin as the evil of unreason. The flies that buzz over the guts of the pig are mere instinctive

beings, and they represents the primitive urges that are the beginning to dominate the boys, making them as the subject as flies to the influence of the Lord of the Flies.

#### **4.3.5 The Signal Fire**

Another Biblical parallel we see is the signal fire, in the Bible God uses Fire to guide the Israelites to show them the way. The Signal fire is used in the novel as a hope; the signal fire is made to seek help so that they can be rescued from the island. The signal fire burns on the mountain and later on the beach, to attract the notice of the passing ships that might be able to rescue the boys. As a result, the signal fire becomes a barometer of the boys' connection to civilization.

In the early part of the novel, the

fact that the boys maintain the fire is a sign that they want to be rescued and return to the society. When the fire burns low or goes out, we realize that the boys have lost sight of their desire to be rescued and have accepted their savage lives on the island. The signal fire thus functions as a kind of measurement of the strength of the civilized instinct remaining on the island. Ironically, at the end of the novel, a fire finally summons a ship to the island, but not the signal fire instead the fire of savagery- the forest fire Jack's gang starts as part of his quest to hunt and kill Ralph.

The mountain signifies many things for many people but generally represents the dignity of man as he aspires spiritual freedom. To achieve the top of the mountain is to destroy fear and superstition and to gain mastery over nature.

Rock is also a symbol of brute force. When Jack discovers a loose boulder while ascending the mountain, Ralph and Simon help him pry it loose. It is a symbol of force taking control of reason as Jack makes his power known.

The darkness of the night also becomes a symbol of the confused and irrational impulses of the boys and the dead parachutist becomes a representation of the boys' subjective terror. The pilot's lines are tangled in rock in such a way that his body bobs back and forth. Animation is thus given to the dead form, with teeth, claws and the ability to slink through the tree in pursuit. The grinning death mask, the gloves and the swinging motion of the pilot are translated under the influence of fear, into the features and movement of a mysterious creature of destruction.

#### 4.4 Conclusion

In the *Government of Boys: Golding's Lord of the Flies* and Ballantyne's *Coral Island*, Minnie Singh claims *The Coral Island* to have an important role as a pioneering text within the genre of adventure stories for boys, since it was written "for boys and about boys". Ballantyne *Coral island* communicates the ideology and value of the time through different themes we see the white superiority and the western obligation to civilize primitive people through Christian Conversion. But Golding's *Lord of the Flies* delve much deeper through the usage of symbols and Christian themes we can consider the novel as an allegory which shows that Golding's major preoccupation was the fall of man and at the same time he expresses his concern for the possible way out of this fallen condition through the development of human feelings.

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## Chapter V

### Identity and Predicament in *the Coral Island* and *Lord of the Flies*

#### 5.1 Introduction to Psychoanalysis

Psychoanalysis is a system of psychology therapy that investigates the interaction of conscious and unconscious elements in the mind. In Literary terms by psychoanalytic criticism is the use of psychoanalytic concepts in the analysis of a work of art.

*“Though Literary critics in the Romantic era frequently regarded a literary work as an expression of the author’s psyche, it was not until the late nineteenth century that a schema for analyzing psychic phenomena emerged in the writings of Sigmund Freud, who in 1906 coined the term psychoanalysis to characterize the “taking cure”, a therapeutic method of recovering repressed material from the unconscious.”(Thwaites:39)*

Psychoanalytic therapy looks to bring repressed and conflicts into the conscious mind. The classic method of doing this is to get the patient to talk freely, in such a way that the repressed fear and conflicts which are causing the problems are brought into the conscious mind and openly faced, rather than remaining ‘buried’ into the unconscious mind. This practice is based upon specific theories of how the mind, instincts and sexuality work. There is a growing consensus today that the therapeutic value of the method is limited and that Freud’s life work is seriously flawed by methodological irregularities. All the same, Freud remains a major cultural force and his impact on how we think about ourselves has been incalculable.

Freud asserted that people's behavior is determined by their conscious, fears and desires that they are not consciously aware of. He believed this unconscious fears and desires were often determined by Childhood events. Freud split childhood into developmental stages involving relationship with parents and drives for desire.

Freudian Psychoanalytic gives importance, in literary interpretation, to the distinction between the conscious and the unconscious mind and According to Peter Berry;

*“Psychoanalytic criticism is a form of literary criticism which uses some of the techniques of Psychoanalysis in the interpretation of literature.”(Berry: 92)*

Taking into account Freudian psychoanalytic theory, identity and predicament of the characters in the two novels will be analyzed by keeping the relevant points in mind.

- Stressing the distinction between the conscious and unconscious
- Uncovering the unconscious motives of the authors through the characters

## **5.2. The distinction between the conscious and unconscious**

If we hypothesis the existence of unconscious thoughts, than all sorts of things, which until now appeared senseless and without connection, suddenly fall into place. The major Freudian concepts are the Id, ego and Superego. The Id represents the impulsive, desire driven, the ego represents the realistic, plan for desire and the Superego represents the morals and judgment. Ego is a term Freud had already used frequently. According to Tony Thwaites in “Reading Freud: Psychoanalysis is Cultural Theory,

*“Freud often depicts the ego as the psyche which is most directly in contact with and thus most directly modified by the world. Because of this proximity, the ego is thus the seat of the reality principle.”(Twaites: 39).*

### **5.2.1 The interplay of Id, ego and superego in the two novels**

In *the Coral Island*, we can see the control of ego in all the characters; they had realistic plans and desire to live a comfortable life. So it is very clear that even though the boys had acquired knowledge through observation, they prove that they already possess wisdom through their methodical reasoning which shows the working of the Super ego in the lives of the boys. This particular importance of keeping an alert mind, being observant and approaching the world with a scientific interest is especially emphasized by Ballantyne:

*“this want of observation is a sad and very common infirmity of human nature, there being hundreds of persons before whose eyes the most wonderful things are passing everyday, who nevertheless are totally ignorant of them therefore have to record my sympathy with such persons, and to recommend them a course of conduct which I have now for a long time myself adopted-namely, the habit of forcing my attention upon all things.....(TCI:99)*

This advocating of good behavior could be noticed in the attitudes that are sometimes shown toward the more childlike and ignorant Peterkin. Although consciously casted as a carefree but harmless jester, he is at times the object of ridicule in terms of his inappropriate behavior or

ignorance, traces of Id could be traced in Peterkin. He is the one who hunts for the pigs even if it was for the sole purpose for food, he did not feel any kind of remorse.

*“Look here Jack!” cried peterkin, as he disengaged the animal from his spear. “Do you recognize that hole?” said he, pointing to the pig’s ear;” and are you familiar with this arrow, eh?” (ibid: 61)*

The boys found no difficulty in cooking the pig but what they found difficult was how to cut it, when Jack instructs Peterkin, he did not hesitate in chopping it.

*“he made several gashes in them, thrust a sharp pointed stick through each, and struck them up before the blaze the roast.”(ibid: 61-62)*

Thus we can see that even though Ballantyne has portrayed his boys as good ,sensible boys we can see that the boys are very much influenced by the white superiority that they have seen in their society, that different races have different values can be seen throughout the novels in subtle way, when the boys encounters the savages and natives and go on a Christian converting spree.

In the *Lord of the Flies*, The realistic and plan for desire Ego is represented by Ralph, his commitment to civilization and morality is strong and his main wish is to be rescued and returned to the society of adults. Ralph remains determined not to let savagery overwhelm him, and only briefly does he consider joining Jack’s tribe in order to save himself however he himself experiences the exhilaration and thrill of bloodlust and violence.

The Id by contrast is that most deeply unconscious part of the psyche, it is the farthest psychic agencies from direct contact with the world, and it is some kind of internal force whose doings seem quite out of the conscious control of the very person doing them .there is a thin line between the ego and id.

*“The id of course knows no judgments or value: no good and evil, no morality. The economic or, if you prefer, the quantitative factor, which is intimately linked to the pleasure principle, dominates all its processes. Instinctual cathexes seeking discharge-that, is in our view, is all there in the id.”(Freud,Book 2:103)*

The impulsive driven desire ID is represented by Jack; he represents all that is not right, the chaotic elements of humanity savage animal instincts which include anarchy, bloodlust, and the desire for power, amorality, selfishness and violence. From the beginning of the novel, jack desires power above all things. Early on, Jack retains the sense of moral propriety and behavior that the society has instilled in him, his superego keeps him grounded at the first place but jack soon is over taken by his Id and he becomes obsessed with hunting and he devotes himself to the task, painting his face like a barbarian and giving himself over to bloodlust .The more savage Jack becomes, the more he is able to control the rest of the group. Indeed it was Jack who influenced the rest of the boys in casting off moral restraint and embracing violence and savagery. Jack’s love of authority and violence are intimately connected, as both enable him to feel powerful and exalted.

Again Tony Thwaites says of the Super ego that with the ego and the id, Freud is rethinking and redistributing those qualities of consciousness and unconsciousness. Now, they are no longer the names of separate agencies, but qualities that the workings of a particular agency may have: the id

is unconscious in its working, but only some parts of the ego are conscious, with much or, perhaps even most of it, unconscious. The superego is a harsh critic of how the ego appears to itself across the split; one finds it at work in things like feelings of inferiority, the murmurings of a guilty conscience and the incessant and despairing self-criticism of depression. The Super-ego is both a demand and a prohibition.

The moral and judgment Super Ego is represented by Piggy and Simon. Piggy wise but scorned is never seriously considered. Though Piggy is intelligent, rational and innovative lacks the charisma of both Ralph and Jack. Although his contributions often went unappreciated, piggy represents the highest sense of sensible judgment. He comes up with some of the most important innovations on the island. He sees the conch potential as a rallying device and firmly believes in its ability to keep operations running smoothly. He understands the importance of taking a census, which the other boys recognize only after the little boy with the mulberry birth mark goes missing and they can't determine how many other littluns were killed in the fire. Piggy's glasses provide the spark for the signal fire, metaphorically demonstrating how intellect can spark great progress. he also sows surprisingly personal strength, both is ability to tolerate the cruel taunts from the other boys including is supposed friend Ralph, as well as in his willingness to voice the unpleasant truth about the likelihood of rescue. Piggy represents the highest rational reasoning and link to civilization once he is killed, the hope of regaining it is lost forever, and only Chaos remains.

Simon is the only character whose sense of morality does not seem to have been imposed by Society. Unlike Ralph and also piggy, who we see to a great extent were conditioned by the Society, Simon acts morally not out of guilt but or shame but because he believes in the inherent value of morality. He behaves kindly towards the younger children not out of compulsion but out

of genuine concern. Against the idea of evil, Simon represents a contrary idea of essential human goodness. However, his brutal murder at the hands of the other boys indicates the scarcity of that good amid an overwhelming abundance of evil.

### **5.2.2. Uncovering the unconscious motives of the authors through the characters in the two novels**

According to Freud in his book 12 on Psychoanalysis, "*Civilization, Society and Religion*"

*"In reality, there is no such thing as 'eradicating evil. Psychologically or more strictly speaking, psychoanalytic investigation shows instead that the deepest essence of human nature consists of instinctual impulses which are of elementary nature, which are similar in all men and which aim at the satisfaction of certain primal needs. These impulses in themselves are neither good nor bad. We classify them and their expressions in that way, according to their relation, to the needs and demands of the human community. It must be granted that all the impulses which society condemns as evil-let us take as representative the selfish and the cruel ones-are of this primitive kind.'"(Freud,Book 12:64)*

Through attributing his characters various admirable qualities, Ballantyne created three role models, his staunch belief in the Victorian system of society could be seen in the three models, Ballantyne in this way shows "instinctual impulses" of the virtue of his time. Not only are his heroes loyal, brave and sensible but they are also attributed the qualities of the colonial explorer interested in scientific interests, they also have the morals of a good Christian and the qualities of the strong leader showing "satisfaction of Primal needs". Even though not all the three

boys possess all these virtues, they are all contributed with some admirable qualities and hence form the ideal group of settlers.

The value conveyed by Ballantyne reflect the Victorian ideals of the time of which a few are still admired, such as courage, good sportsmanship and comradeship, sensibility and loyalty but when psychoanalyzing the text the coral island is simultaneously exposed to the ideas of white superiority and the view of man as being master of nature which are not contemporary with our modern society. During Victorian era characteristics such as weakness and ignorance were looked down upon so Ballantyne boys unconsciously inherited those nature from the society, thus they behaved well and responsible as they had the aura of superiority around them. Ballantyne has idealized the role of the boys while he demonizes the natives, the boys first encounter with these savages expresses how they were portrayed.

*“The foam curled from the prow, and the eyes of the rowers glistened in their black face as they strained every muscle of their naked bodies;.....then, with a shout of defiance the whole party sprang, as if by magic, from the canoe to the shore....the men crowded to the water’s edge, with stones in their hands, spears leveled, and clubs brandished, to resist the landing of their enemies.” (TCI: 138)*

Ballantyne not only conveys a strong subjective image but also attempts to affect and shape the readers to accept his portrayal. The demonization of the natives is expressed through the author’s focalization of the violence, nakedness and exoticism with the appearance of the natives, their dark colour is emphasized through the contrasting with their white, glistening eyes, where the glistening aspect suggests something animalistic and wild in their characters. Furthermore, Ballantyne suggests a supernatural strangeness in relation to these foreigners through his mentioning of magic. The image of the natives is further

established through Ralph's reflections when witnessing the bloody battle between the two tribes:

“They look more like demons than humans” (ibid:138)

Thus the unconscious motive of Ballantyne can be seen in his story and even though he represents the boys in a good light, yet unconscious undertone of Victorian superiority, ignorance and prosperity.

It is Golding's intention in *Lord of the Flies* to tell us a true story-to expose the beast within every one of us and tell a realistic story. He questions civilization itself; against man's innate savagery it seems contemptibly weak. In Golding's view, the innocence of the child is a crude fallacy, for man has by nature a terrible potentiality for evil. This potentiality cannot be eradicated or controlled by a human political system, no matter how respectable. We see the unconscious motives of Golding in his characters; he explores the idea of human evil at least partly based on his experience with the real-life violence and brutality of the World War II. He paints a broader picture of the fundamental human struggle between the civilizing instinct- the impulse to obey rules, behave morally and act lawfully and the savage instinct-the impulse to seek brute power over others, act selfishly, scorn moral rules and indulge in Violence. Golding surely went through much gruesome and fearful experience during the war time, and thus 'Fear' might have been the single emotion he could have chosen, for everyone as fears and every adult can remember certain childhood fears. The universality of this emotion provides its prime power. The major meaning of Golding's novel is contained in this progression of fear, from the fear of the imagined beast to the fear of nothing at all. The fear demonstrated in the story is quite irrational. The primitive mind is full of such beliefs and of course as the boys lose their hold on their former civilized ways, they tend to fall more and more into this fallacy. Golding thought that the Second World War inspired

the barbarity and sadism in the heart of the civilized man and thus Golding's children is adversely affected thus his children shows symptoms of the war time. As Sigmund Freud says:

*“It is not until all these “instinctual vicissitudes ‘have been surmounted that what we call a person’s character is formed, and this, as we know, can only very inadequately be classified as ‘good’ or ‘bad’. A human being is seldom altogether good or bad; he is usually ‘good’ in one relation and ‘bad’ in another, or ‘good’ in certain external circumstances and in another decidedly ‘bad’. It is interesting to find that the pre-existence of strong ‘bad’ impulses in the infancy is often the actual condition for an unmistakable inclination towards ‘good’ in the adult. Those who as children have been the most pronounced egoists may well become the most helpful and self-sacrificing members of the community; most of our sentimentalists, friends of humanity and protectors of animals have been evolved from sadists and animal-tormentors.”(Freud,Book 12:65)*

Till they were in the control of the society they were civilized but when civilization gave way to savagery, the order collapses and there is anarchy and chaos. Golding has experimented human nature and he drew the conclusion that human nature is evil. The shadow of western civilization went through the whole tragedy and the cause of it was the war just like the children who tried to overcome their problems for their survival but in turn became savages as they could not fight their impulses. Golding insists the rule of the law but one's ability to rule himself as well.

### 5.2.3 Nostalgia and Repression in the *Coral Island* and *Lord of the Flies*

Nostalgia as a concept has developed significantly since its emergence from medical nomenclature in the late eighteenth century originally used to describe acute homesickness and categorized as a subset of “melancholia”, it has come to be defined as a decidedly less intense sensation of sentimental longing for the past. Before culminating in its twenty-first century definition, nostalgia cultivated an understanding of collective memory in the late Victorian and early Edwardian period. It is this fossilized conception of nostalgia that bears the most significance for the evolution of Children’s Literature from the late seventies to contemporary times. This mid-evolution Nostalgia was itself informed by a pre-Freudian psychophysiology with memory being viewed as an act whether passive or active standing independent of ‘cognitive memory’ and as such guided by concept such as Repression.

*The Coral Island* is for boys and about boys. It is a nostalgic recollection of boyhood adventures leading to more adventures. The repressed feeling of Ralph Rover prompt him to go on adventures .The nostalgic and repressed feelings of their Christian faith allowed them to retrospect into about their faith thereby helping them to rejuvenate their faith as well as helping the primitives to convert into Christianity.It is because of Nostalgia and the repression that they are able to keep up with their resourcefulness and innocence as they have learned to live in the society that they had left behind.

In *Lord of the flies*, the adverseness in the children is prominent as they have repressed feelings owing to the harsh reality of the horrors of World War II, the cold war and the atomic

bomb threat. In those wars the people saw a massive destruction of cruelty in every place in the world. Thus when the children gets stranded in the island those repressed feelings came out in the form of ,hunger for power, search for identity and also losing of innocence. The world affected the children who took part in it and it can very well be seen in the boys of the Lord of the flies. Thus Psychoanalytic criticism has been used paying close attention to unconscious motives and feelings of the characters.

### 5.3. Conclusion

In both the novels there is also displacement i.e. taking out negative emotions on someone or something, In *the Coral Island* the natives are totally considered as the “others”, they are evil and the main character’s condemnations of the others and the author’s utter rejection of the value of native culture. Ballantyne also not only employ the descriptions of brutal violence but also attempts to diminish the value of native customs. However it is not only the native gods and customs which are turned into objects or scorned by Ballantyne but by mocking the chief by depicting him as a drunken, child-like madman and his subjects as weak primitives, Ballantyne mocks both ‘primitive law’ and the ‘primitive man. So through the psychoanalysis of this novel it can be added that Ballantyne’s children were not fully good and sensible but unconsciously they were also affected by the society and the environment in which they grew up, making them feel superior and the rest inferiors even though their conscious nature was to convert them into Christianity.

In the lord of the flies, the displacement can be seen in the “fear of the beast”, they make believe fear led them to become more savage and cruel, leading them to kill Piggy and Simon, thus evil walks away with the crown killing reason, intelligence and virtue. A psychoanalytical reading of this novel reveals that on the surface level it is a conflict between Civilization and savagery but in-depth, it is the struggle within man’s own soul which does not even spare children. The boys are under the influence of two simultaneous emotions, one good and the other bad and without the control of society, the bad impulse takes over the boys causing havoc in their lives and also in the Island.

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## Chapter VI

### Conclusion

The wise decision takings and responsibility of Boys represented by Ballantyne and The uprising of Savagery and perverseness represented by the Boys in *Lord of the Flies* goes beyond the traditional concept of the Childhood and the Children but what Ballantyne tries to convey was just cheerful unrealities in both artistic and morality. Ballantyne profess to be telling a true story but it is becomes a fairytale like hard to believe and though Golding tale was symbolic yet it seems to be carrying more conviction. .Both the author presents and traces the children in a similar but different manner. The presentation of the island, the location, and settings even the names of the character are all similar. But both the author presents children according the spirit of their age, While Ballantyne present the Victorian valor and glory. What Golding wishes is to convey is the message of cruelty scattered in the Universe by the Second World War and the Cold war. The comparison of Ballantyne's *The Coral Island* to Golding's *Lord of the Flies* is remarkable, even though both the novel deals with the problem of evil ,yet it is seen both is seen in a quite different light.

Golding differentiates himself for Ballantyne in mistreatment to the children because the things were different in Golding's time. Both through the comparative and Psychoanalytical study of these two novels, we can make out that in both the novels Children had adult symptoms. If adulthood is the state of completion and stability, childhood can be seen as a clear knowable destination.

The journey takes a form of socialization, and when the process is completed the child who was a human becoming has been transformed into an adult who is a human being, having acquired the required knowledge for gaining one's place in the society. Children are viewed as not fully human not only because they have neither stable jobs nor stable intimate relationships, which are the two essential properties of a 'complete' adult human being, but also because they are dependent on the adult for their survival.

Ballantyne's Children were ethereal but had adult responsibility and they saved the Island, even converted the Savages and Natives into Christianity but again since Golding's idea of humanity is termed sick, he negates the notion that science can remove everything even human's fallen nature. While Ballantyne boys in the course of the novel become more responsible and closer to nature, Golding boys could not escape the effect of evil which is common to mankind. Though differently yet both the authors have highlighted the co-existence of good and evil in their respective novels.

The dissertation has explored different and wide sets of meanings available in the interpretation of the novels. While Ballantyne makes the boys fight evil which is external and revolves around Christian faith, Carnal sin and being born again with Ralph being overtly religious and focusing on God while being responsible. In *Lord of the Flies* there is a wrestle for power. Ralph suggests the Conch as a sign of better administration and Jack suggests the Pig's head, sign of brutality; once taken place, it continues. Similarly, once Jack continues to plot against breaking the morals and laws of Ralph administration untiringly fulfils his

motive. He re-enacts the privative practice of savagery through uprooting the innocence. *The Coral Island* has revealed how Ballantyne communicates both white superiority as well as the western obligation to civilize primitive people through Christian Conversion.

Ballantyne has a vague notion of the beast within and only focuses on the goodness of nature and the purity and innocence of the boys but Golding through the representation of the children questions Civilization itself. While *Coral island* narrates the lawfulness and resourcefulness of the boys, *the Lord of the Flies* embedded itself about the horror of the wars. Ballantyne only chose to see the happy good side of the children but beneath the surface we see the unconscious effect of the white superiority in the boys, thus the findings is that Ballantyne boys, after all are not the ideal perfect group of boys but they also subconsciously follows the ideal of the white superiority while trying to obey rules and being sensible.

According to Carl Niemeyer:

*His was a world of blacks and whites: bad hurricane, good islands; good pigs obligingly allowing themselves to be taken; good Christians for human food, bad sharks disobligingly taking the human beings for shark food; good Christians, bad natives; bad pirates, good boys. Of the beast within, which demands blood sacrifice, first a sow's head, than a boy's, Ballantyne has some vague notion, but he cannot take it seriously.*"(Neiymer: 245)

But even though Ballantyne wrote an all boys adventure story and a make believe world of happiness and harmony yet under the surface he was patronizing the white superiority, the urgency of converting the "others" i.e. the savages into Christianity

thus giving a huge adult responsibility to his characters who were still innocent children.

Golding on the other hand takes on a psychological role to penetrate into what is appearing and what happens it does. Carl Neiymer,, in his essay “ *The Coral Island Revisited* wrote:

*“Not only does Golding see the beast; he sees that to keep it at bay we have civilization; but when by some magic or accident civilization is abolished and the human animal is left on his own, depends upon his mere humanity, than being human is not enough.”(ibid: 245)*

*Lord of the Flies* dramatizes the conflict between the civilizing instinct and the barbarizing instinct that exist in all human beings. The artistic choices Golding makes in the novel are designed to emphasize the struggle between the ordering elements of society, which include morality,law,culture and the chaotic elements of humanity’s savage animal instincts which includes anarchy,bloodlust,the desire for power,amorility ,selfishness and violence. Over the course of the novel, Golding portrays the rise and swift fall of the isolated, make shift civilization which is torn into pieces by the Savage instincts of those who compose it.

This dissertation has also explored on the representation of Children by both the authors, Golding’s portrayal of the characters is rather dark and bleak. While Ballantyne’s *Children* is presented as larger than life characters too good to be true. His *Children* are not shown to be innocent and vulnerable because he transmits the idea of evil in his treatment of the Children Both Ballantyne and Golding’s *Children* faces hostile environment but while the helplessness and fear which came to their own deep heart made the coral island boys more braver and responsible, it gradually

made the lord of the flies children lose their mind. Overall, Both Ballantyne's and Golding's novels bears ample space to be explored from different perspective.

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