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СЎЗ САНЪАТИ ХАЛҚАРО ЖУРНАЛИ МЕЖДУНАРОДНЫЙ ЖУРНАЛ ИСКУССТВО СЛОВА INTERNATIONAL JOURNAL OF WORD ART

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DISTOPIK EKZISTENSIALIZMNI INGLIZ YOZUVCHISI UILYAM GOLDINGNING “LORD OF THE FLIES” ROMANIDA AKS ETISHI

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ANNOTATSIYA

Ushbu maqolada biz adabiyotda kamdan kam aniqlangan ekzistensial tendentsiyani yangi ko'rinishi haqida ma'lumot bermoqchimiz. Ingliz yozuvchisi Uilyam Goldingning ekzistensial falsafa aks etgan “Lord of the Flies” romanini mutolaa qilish jarayonida biz Hunter kollejining siyosiy fanlar bo'yicha professori David Spitzning “Kuch va Vakolat: Goldingning “Lord of the Flies” romani sharhi” maqolasiga asoslangan holda ekzistensializmning yangi turini kashf qildik. Ushbu maqolada ekzistensializm adabiy-falsafiy oqimini roman turi bo'lgan distopiya bilan uyg'unlashtirib, distopik ekzistensializm terminini yaratdik va distopik ekzistensializmga ta'rif berishga va uning xususiyatlarini aniqlashga harakat qildik.

Таянч сўзлар: dystopik ekzistensializm, intellektuallik, zulmat, yovuzlik, Belzebub

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ОТРАЖЕНИЕ АНТИУТОПИЧЕСКОГО ЭКЗИСТЕНЦИАЛИЗМА В «ПОВЕЛИТЕЛЕ МУХ» УИЛЬЯМА ГОЛДИНГА

АННОТАЦИЯ

В этой статье мы хотим дать новый способ восприятия экзистенциальной тенденции, которая в литературе редко определяется. Изучая экзистенциальную философию, отраженную в романе английского писателя Уильяма Голдинга «Повелитель мух», мы раскрываем новый тип экзистенциализма, опираясь на информацию из статьи, озаглавленной «Сила и авторитет: интерпретация «Повелитель мух» Голдинга». сделанный Дэвидом Спитцем, профессором политологии Хантер-колледжа. Мы сочетаем литературное направление-экзистенциализм с типом романа-антиутопии, и в этой статье мы пытаемся раскрыть определение антиутопического экзистенциализма и определить его основные концепции и особенности.

Ключевые слова: антиутопический экзистенциализм, интеллектуальность, темнота, зло, Вельзевул

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THE REFLECTION OF DYSTOPIAN EXISTENTIALISM IN “LORD OF THE FLIES” BY WILLIAM GOLDING

ANNOTATION

In this article we want to give a new way of perception of existential tendency which in literature is rarely defined. While we are studying existential philosophy reflected in the novel “Lord of the Flies” by the English writer-William Golding, we reveal the new type of existentialism taking the information in the article entitled “Power and Authority: An Interpretation of Golding's "Lord of the Flies"” done by David Spitz, a professor, of political science at Hunter College. We combine a literary trend-existentialism with the type of novel-dystopia and in this article we endeavor to discover the definition of dystopian existentialism and define its main concepts and features.

Key words: dystopian existentialism, intellectuality, darkness, evil, Beelzebub

In the modern world, which is under the influence of global processes, there is an urgent need to study the best works of foreign literature which cover all spheres of human activity and that pay more attention to philosophical tendencies reflected in literature defining human character issues. In this regard, it is relevant to study works of the best representatives of existentialist writers in English literature. An important objective is to study the features of existentialism in identifying the notion of “existence” and almost a new type of dystopia in literature. According to our research, dystopian existentialism is a type of existentialism that represents a human individual’s existence in a ruined society and the necessity of his taking certain responsibilities in this society. According to dystopian existentialism, in each human being exists evil and this evil makes the society ruined. Current researches that have been made by us showed that dystopian existentialism owns the following features:

1. Society’s distrust and suspicion of intellectuality
2. The struggle of each individual to hold rein
3. Applying the element of darkness [1, 21-33].

In order to be more understandable we would like to give our own definition to these features of dystopian existentialism. Society’s distrust and suspicion of intellectuality means intellectuality and science is always denied by the people who live in a certain society and they never consider the science as a sign of civilization. The struggle of each individual to hold rein is also observed in a ruined society of dystopian existentialism and it means nearly all people try to be a leader and try to take others under their own control. In dystopian existentialism type of novel or any writing no one wants to be governed by others and each person to be a governor. The last feature-applying the element of darkness represents the end of innocence and the darkness of man's heart. According to dystopian existentialists in each human being’s heart exists evil and to show this authors try to apply the element of darkness in their writings.

In the following lines you may inform about the novel “Lord of the Flies” and how these features of dystopian existentialism to be reflected in this novel of William Golding. The fame of William Golding rests on his early novel, “Lord of the Flies”. It is a novel which takes place in the near-future: a future too near to be read about with anything but horrid fascination. As an incident in a world-wide war a company of boys-the oldest only in their early teens-are isolated on a tropical island and must make the best of their painful situation. They have brought with them imprecise insights of what Civilization-English civilization, in particular-was. At the outset of their stay, they set up a social organization, complete with a deliberative assembly and an assignment of the duties that will be necessary for survival: fruit-gathering, shelter construction, hunting of boar-meat, and – most important of all- the feeding of a fire that will send up a pillar of smoke and alert passing ships. Eventual rescue is at the outset the *raison d’etre* of all the boys’ activity. But gradually the

remnants of English civilization fall into disarray. Belief in rescue wanes, and the mass of the exiles falls into savagery and the life of primitive fear. They paint their bodies, propitiate a nameless numen that haunts the island, and can hardly remember the civilization that, in the early stages of their stay, they aspired to return to. Indeed, just before the actual rescue at the end of the novel, they are hunting down the one boy who has the courage and resistance to remember what the rest are determined to forget. They have not, in the phrase of their British rescuer, put up a “good show” [2, 537-38].

For a good many readers, this novel was a haunting portent; it spoke not so much of island survival as of the chancy conditions of all human survival in decades to come. It reminded readers of the quick lapse into savagery that all men might soon experience. It suggested that the web of human culture was gossamer and that would remain after wide destruction was the animating and savage will of the nameless “god” of the island.

Thus, Golding’s novel was taken by many to be an uncompromising handwriting on a wall. Its texture of compelling excitement and adventure was the Crusoe experience without the comforts that Defoe presented. Human culture—justice, order, “basic decency”—was but a weak reed and would quickly collapse beneath the hands that touched it for support. That Golding’s novel was not unique—that there is, in the twentieth century, a considerable tradition of such works as his—can come as a significant afterthought to one’s reading of “*Lord of the Flies*”. Other works as various as Aldous Huxley’s *Ape and Essence* and Robert Heinlein’s *Stranger in a Strange Land* make some points so telling offered in Golding’s novel. All these novels suggest that modern man is living on borrowed time [2, 538].

Golding specified the sources of “*Lord of the Flies*” as:

- 1 Five years war service.
2. Finding out, afterwards, what the Nazis did.
- 3 Ten years teaching small boy [3, 30].

William Golding according to Bernard Oldsey and Stanley Weintraub, two of his most recent commentators “would restore concepts of Belief, Free Will, Individual Responsibility, Sin, Forgiveness (or Atonement, anyway), Vision, and Divine Grace. He would restore principles in an unprincipled world; he would restore belief to a world of willful unbelievers”.

Such an ambition, if it can truly be attributed to any modern author, is impressive, indeed. But the critical question, the extent of Golding’s success in achieving this ambition, remains unresolved. The purpose of this study is to investigate one aspect of Golding’s ambition, his treatment of the human will in his first five published novels. Perhaps the simplest definition of will, in Golding’s own term, is implicitly framed (though not explicitly stated as such) in his answer to a question concerning his purpose in writing “*Lord of the Flies*”: “I set out to discover whether there is that in man which makes him do what he does, that’s all.” By demonstrating in “*Lord of the Flies*” that “that...which makes [man] do what he does” is inherent in his nature, rather than in any of man’s social system’s or in his physical or geographic environment, Golding established the fact of man’s moral responsibility for his actions. Man’s will, as the agent which initiates and at the same time directs his actions, is gradually revealed in the sequence of Golding’s novels as an extremely important probably the most important element of man’s nature.

Golding’s belief in human guilt, or in the human capacity for evil, is implicit in the regressive theme of “*Lord of the Flies*”; Golding’s schoolboys are clearly not the “noble savages” of Rousseau’s romantic philosophy. In fact, said Golding, the very purpose of the novel is “to trace the defects of society back to the defects of human nature. The moral is that the shape of a society must depend on the ethical nature of the individual and not on any political system however apparently logical or respectable.” [4, 6-8].

In tracing “the defects of society back to the defects of human nature”, Golding implicitly suggested that the actions of innate human instincts and emotions on the will frequently result in man’s regression to lawless savagery.

The plot of Golding's first published novel, "Lord of the Flies" centers on a clash between the wills of Jack and Ralph, two British schoolboys who compete for the leadership of a group of boys who have been jettisoned onto a tropical island during the course of an atomic war.

The island setting is physically Edenic; it provides the boys with a favorable climate, an ample supply of food, and complete freedom, though there is little of the comfortable adaptation to an alien environment. As Golding's novel opens, twelve years old Ralph is jubilant at the thought of being marooned in a place where no grown-ups can limit his freedom. But man's freedom is always, and necessarily, limited, and these limitations are persistently suggested by Piggy, a near-sighted, chubby and asthmatic boy who attaches himself to Ralph. Critics have frequently identified Piggy with the element of Reason in Golding's allegorical treatment of this theme of moral regression which is central to the novel. But, as Oldsey and Weintraub aptly point out, Piggy's association with reason is inconsistent, as are his alleged associations with moral conscience or with a Freudian superego. Piggy's verbal prodding begins early, "We ought to have a meeting", and grows more emphatic, "we got to do something", as Ralph's sense of responsibility is slowly awakened. When Ralph finds a large conch shell in a tidewater pool, Piggy is jubilant; he perceives that it can be used to call the scattered boys together and to coordinate their individual wills toward a common effort which will increase their chances of rezone. Ralph is elected chief mainly because he is the first to call a setting by blowing the conch, which becomes a powerful symbol of traditional authority [4, 12].

William Barrett, an interpreter of the "conspicuous group of intellectuals" mentioned by Kruteh, inadvertently furnishes a philosophical clue to the transformation of Jack's will as portrayed by Golding. In his "Irrational Man", Barrett reminds us of Nietzsche's deep-seated conviction that "the strongest and highest will to life does not lie in the puny struggle to exist, but in the Will to war, the Will to power." Jack's incipient will to power is apparent as he enthusiastically visualizes the military potential of various geographic features of the island and as he repeatedly attempts to wrest the leadership of the group away from Ralph. Ralph's will, on the other hand, is primarily focused on the maintenance of existence; the signal fire is important to him because it may bring rescue and a return to the safety of organized society.

Barrett acknowledges the reductive nature of Nietzsche's philosophy, but maintains that, reductive though it may be, Nietzsche's theory of the "Will to power" is highly pertinent to contemporary Western culture. And, although there are no indications in "Lord of the Flies" that Golding was necessarily influenced directly by any of Nietzsche's major concepts, nevertheless his philosophy is pertinent to Golding's portrayal of Jack [4, 17].

The concreteness of Golding's prose preserves the plausibility of character, the credibility plot, and the form of action that are necessary to the novel. Golding realizes his theme clearly and fully without sacrificing story. "Lord of the Flies" has for its setting an unnamed South Sea. The main characters are a group of young schoolboys who apparently been evacuated from Great Britain, where an atomic war is in progress. They have been stranded on the island without adults. Golding's theme can be viewed on two levels. First, he explores the interaction of society and man: the traditional dichotomy of *nomos* and *physis*. The development of society, he would maintain, depends upon the nature of man, not on any political system regardless of its rationality or tradition. In society man has for himself an artificial organism that comes into contact with nature at certain points, but which remains, for the most part, only mirror, or a substitute, for nature. The defects of society, can be traced back to the defects of human nature.

Our knowledge of dystopian existentialism is largely based on very limited data. Therefore, the aim of the research is to identify the features of dystopian existentialism in "Lord of the Flies".

We consider that the first element of dystopian existentialism which has been mentioned at the above is presented by the character Piggy in the novel. Ralph is assisted in his tasks by a responsible boy who is, however, no more attractive than his name, Piggy. Although he is in some ways the most intelligent of the boys, "there had grown up tacitly among the biguns the opinion that Piggy was an outsider, not only by accent, which did not matter, but by fat, and ass-mar, and specs, and a certain disinclination for manual labour". At first, the eyeglasses that he wears

indicate society's distrust and suspicion of intellectuality. But with the weakening of the pulls of civilization on the island and the growth in strength of the anarchic drive which civilization has kept under control, the eyeglasses are finally reduced to a caricature of a genuine, if the lowest, function of intelligence—the making possible and expanding of physical power. The spectacles are the means of lighting the fire. Without them Piggy is weak and dependent. The reader is thus conditioned to a certain extent for Piggy's eventual death.

Piggy I take to be Socrates, the voice of reason. Like Socrates, he is ugly, fat, and-to men unappreciative of reason—a bore, with a disinclination for manual labor. He is the "outsider." He alone shows marks of intelligence; he can think; he has brains. He not only thinks; he knows himself as well as other men. "I done some thinking. I know about people. I know about me. And him." When he wears his spectacles he can see; he is like Plato's philosopher who has emerged from the cave. Those same spectacles not only shed light; they make possible the lighting of the fire which is meant to be seen. And when he is deprived of those spectacles, he loses his rationality too. He has a sense of what is required for society. He calls for order and justice—"put first things first and act proper"—and appeals to what is right. Though Ralph discovers the conch, it is Piggy who understands its significance as a symbol of legitimacy, an instrument of reason and order. It is Piggy who advises Ralph to call meetings so that names may initially be collected and rational alternatives and policies emerge. Like Socrates in the *Phaedo* seeking to remove the child-like fears of Simmias and Cebes, it is Piggy who reminds the others not to act like children but to behave like grown-ups. Above all, it is he who recognizes that there is no beast and no fear—"unless we get frightened of people." All in all, he is indeed "the true, wise friend." But Piggy too is killed, and with his death all sense, all reason is gone; the ultimate in madness sets in. Authority must be found elsewhere, for men accept reason no more than they do revelation [1, 7]. Ralph and Jack are the presenters of the second element of dystopian existentialism. The first character to make his appearance is the fair-haired Ralph: "He was old enough, twelve years and a few months, to have lost the prominent tummy of childhood; and not yet old enough for adolescence to have made him awkward. There was a mildness about his mouth and eyes that proclaimed no devil" . While he is not the obvious leader that Jack Merridew is, the stillness that surrounds his person, his size and attractive appearance, and "most obscurely, yet most powerfully" the conch, the emblem of authority and civilization that he carries, secure him victory in the election. From this point on, Ralph becomes Golding's symbol both for man's attempts to build and maintain a rational society and for the struggle of each individual to hold rein and whip over the steed that strives to bolt away. Golding is careful to point out that it is Ralph's administrative duties—an image of the soul's balance and order when governed by reason—that enable him to keep the anarchy that resides in his heart under control. He does not restrain himself from laughing at the asthmatic boy's discomfort when he admits that his name is Piggy. Nor does he refrain from making common this embarrassing bit of information. He also admits that, while he blames the others for not caring about the fire, there are times when he himself does not care: "I'd like to put on war-paint and be a savage. But we must keep the fire burning". Finally, Golding makes it quite clear that Ralph, although shaken convulsively with grief, has none the less participated in the murder of Simon. Ralph is Golding's hero precisely because he shares in Jack's evil, because he is like Piggy in many ways, and because he contains some of what Roger and Simon have in an extreme and exclusive way. Ralph is "the world of longing and baffled common sense.

Ralph is democratic man, the symbol of consent. "There was a mildness about his mouth and eyes that proclaimed no devil." He was "set apart" not by virtue or intelligence or other sign of personal superiority—though he may well have been the tallest and strongest of the boys—but by the fact that it was he who had blown and possessed the conch, who had exercised the symbol of legitimacy. Chosen chief by an election, he sought always to maintain parliamentary procedures, to respect freedom of speech, to rule through persuasion, with the consent of the governed. He was not an intellectual, but he "could recognize thought in another." He could gain understanding from Piggy and had "the directness of genuine leadership," as he demonstrated when he consoled and (temporarily) won over the opposition candidate by naming him second-in-command, by putting

him in charge of the hunters. But Ralph too is rejected. The boys secede from his rule; they destroy the conch; and ultimately, their passions inflamed, they seek even to put him to death. Thus consent, like reason and revelation, is abandoned as a principle of authority. The "three blind mice" having been shunted aside, what finally is left is force, naked power. It has been suggested that Ralph's response, "I am," to the query put by the naval officer, "Who's boss here?" is a reaffirmation of his leadership, of his control [5, 3]. I believe this reading to be mistaken. In the first place, Ralph's statement is untrue. He had never, to be sure, surrendered his title as chief, had never recognized the legitimacy of Jack's rule. But in fact Jack did rule; it was he and not Ralph who controlled the boys, who was boss. Secondly, if Ralph were to re-emerge as chief, it could only be within a new order, or the restoration of the old system of order, brought about by the imposition of adult authority; but that authority, in the person of the naval officer, was simply a greater force [1, 7,8].

Jack then, is authoritarian man. Like Hitler and Mussolini, he came out of an authoritarian tradition; himself a Satanic figure with his red hair and black cape, he was also the leader of a black-capped and black-cloaked gang that marched in step-"something dark [that] was fumbling along"-and followed orders. His "was the voice of one who knew his own mind," and when it was suggested that there ought to be a chief he immediately and arrogantly demanded that position for himself. Defeated in an election, he took command of the hunters, the forces of naked power. "We'll have rules!" he cried excitedly. "Lots of rules! Then when anyone breaks 'em -" But his desire for many controls did not of course extend to controls he disliked, to those over himself. Then he rejected the rules and claimed the right to decide for himself. To Ralph's plea that he had been chosen chief, Jack replied: "Why should choosing make any difference? Just giving orders that don't make any sense- . . . Bollocks to the rules! We're strong-we hunt! If there's a beast, we'll hunt it down! We'll close in and beat and beat and beat-!" He was contemptuous of the masses, dismissing the little ones as "useless." "It's time some people knew they've got to keep quiet and leave deciding things to the rest of us " Madness came often into his eyes, and when as hunter and warrior he again cloaked himself, this time behind a mask of paint, he lost all inhibitions; "he was safe from shame or self-consciousness"; he gave full vent to his passions. The conch, as Piggy said, was "the one thing he hasn't got"; and when he sought to assert his leadership through its use he blew it "inexpertly" and then, finding that he could not have his way, set it aside "at his feet." Eventually it was shattered by his henchman into a thousand fragments. Yet he prevailed. "Power lay in the brown swell of his forearms: authority sat on his shoulder and chattered in his ear like an ape [1, 8].

Immediately upon his election as chief, Ralph places his defeated opponent, Jack Merridew, in charge of the choir. Leader of the independent party of hunters, Jack eventually heads the forces of anarchy that sweep over the island. His group of hunters withdraws farther and farther from the reaches of civilization until finally they are metamorphosed into a savage tribe with a ritual and dress of their own. Golding has prepared for this from the very first mention of Jack and his choir. With the arrival of a party of boys, who together resemble a strange beast fumbling along the ground, an element of darkness enters into the world of childhood: "Within the diamond haze of the beach something dark was fumbling along. Ralph saw it first, and watched till the intentness of his gaze drew all eyes that way. Then the creature stepped from mirage on to clear sand, and they saw that the darkness was not all shadow but mostly clothing. The creature was a party of boys, marching approximately in step in two parallel lines and dressed in strangely eccentric clothing". The initial break with civilization comes with the killing of the sow: "A little apart from the rest, sunk in deep maternal bliss, lay the largest sow of the lot. She was black and pink; and the great bladder of her belly was fringed with a row of piglets that slept or burrowed and squeaked". The tie between the sow and her piglets represents to the young minds of the three hunters the society structure which they are seeking to overthrow. And that it is a pig which the boys slaughter is ironic. Most resembling man in its entrails and vital parts, as does the ape in external appearance and shape of face, the pig is for that reason, according to Montaigne, among the ugliest and most abject of beasts. Moreover, its slaughter prepares us for the slaughter of the boy, Piggy. Jack, who earlier could not endure to cut into the flesh of a piglet because of the unbearable blood, now "grabbed Maurice and rubbed the stuff over his cheeks". From here it is a short step to the murder

of Simon during one of the ritual dances, to the killing of Piggy by the sadistic Roger—that "slight, furtive boy whom no one knew, who kept to himself with an inner intensity of avoidance and secrecy"—and to the plan to cut off Ralph's head and transfix it on the stick sharpened at both ends.

The last characteristic feature of dystopian existentialism is closely connected with the character Simon. Simon, it is clear, is the Christ-figure, the voice of revelation. He is "queer" but "always about." He sees the bushes as candles, unlike Ralph who thinks "they just look like candles," or Jack the materialist who dismisses them because they can't be eaten. He was one of the original choirboys, like Peter a member of a group of believers (or apparent believers) and then a defector. He goes into the jungle to pray, to build a church; "he knelt down and the arrow of the sun fell on him." He alone speaks to the beast, the Lord of the flies, and learns that the beast is not something outside of man but is an actual part of man, always close to man and hence not something to be killed or run away from. Indeed, he had been the first to anticipate this: "Maybe there is a beast. Maybe it's only us." He alone does not fear the false god, the messenger from heaven, the slain airman—a metaphor for history—who is dead but won't lie down. Ralph and Jack see him but turn and run away before discovering his true identity. Simon sees him and understands; he knows that "the beast was harmless and horrible; and the news must reach the others as soon as possible." Like Moses, then, he comes down from the mountain bearing the truth which in Simon's case is that the beast is Man himself, the boys' (and man's) own natures. But when he comes out of the darkness, bringing the truth, he is not heard—for what ordinary man can live with so terrible an understanding? Like Jesus, he is killed, even though, again like Jesus, he had foreknowledge of his death. "Then the clouds opened and let down the rain like a waterfall." The heavens wept. And with his death the truth he carried died too; for then the parachute-borne figure on the mountain rose and spun and fell into the deep waters. And on the beach:

The water rose further and dressed Simon's coarse hair with brightness. The line of his cheek silvered and the turn of his shoulder became sculptured marble. . . Softly, surrounded by a fringe of inquisitive bright creatures, itself a silver shape beneath the steadfast constellations, Simon's dead body moved out towards the open sea.

Thus men, Christian men, even-as Dostoevsky's Grand Inquisitor would have understood—those who had once worn priest-like robes, reject the authority and the truth of revelation. They dance and chant and kill; they revel in their passionate joys; they exercise power; but they do not heed the voice of God [1, 6].

"Lord of the Flies" is Beelzebub—a Greek transliteration of the Hebrew Ba'al Zevuv, which means Lord of the flies; or, as it is rendered in some New Testament texts, Beelzebul, which means Lord of dung, or Lord of a fly-ridden dung heap. As such, he is the personification of evil. He is the beast that is part of man. Having rejected God, man can look only to himself. Having rejected reason and consent, what remains within himself is only savagery and force. The boys are the flies and the beast, the evil, the senseless passion that is in man; in each and every man—in Jack, in Roger, even (under special circumstances) in Ralph and Piggy, even in you and me—is the Lord. This is possible because the boys live in the dark. In the light they would be ashamed; and he who has common sense, who-like Ralph would live in the light, is an outcast. [The conflict between light and dark is a theme that seems to have absorbed Golding almost to the point of obsession. Recalling his youthful days, for example, he speaks of the moment when he realized that the dead in the neighboring graveyard lay with their heads under his wall, their bodies under his lawn. "The lawn, almost the only uncontaminated place in that ancient neighborhood, had been sunny and innocent until my deliberate exercise of logic had invited the enemy in. Who was that enemy? I cannot tell. He came with darkness and he reduced me to a shuddering terror that was incurable because it was indescribable." But to Golding the child, as to Piggy, the solution lay in science. "Science was busy clearing up the universe. There was no place in this exquisitely logical universe for the terrors of darkness. There was darkness, of course, but it was just darkness, the absence of light.... God might have been a help but we had thrown Him out To the mature Golding, of course, science too ceases to provide the answer. With the triumph of the Lord of the

flies, the darkness in man's heart, Ralph weeps for the end of innocence. But the final, most devastating, most ironic note has yet to be sounded. For at the very moment when Ralph thinks he is saved, when all the children are saved, by the appearance of adults on the island, we know that he and they are not really saved. For the man who heads the adults who have come to rescue them is a naval officer, also a leader of hunters; and the ship to which he will take them is a battle cruiser, which cannot carry them back to the safe shore (England), since that shore is now in ruins, but will itself soon be engaged in a hunt for the enemy-man-in the same implacable way as Jack and his deranged followers hunted Ralph. The boys move not from one evil to another evil, but from one aspect or level to another of the same evil; they go from the Lord of the flies writ small to the Lord of the flies writ large [1, 9-10].

Interestingly Golding's scientific background exerted an obvious influence on his fiction. Bernard S. Oldsey and Stanley Weintraub wrote: "there remains in his literary efforts something of the scientific stance that of a white-coated experimenter working in the isolation of a laboratory, isolating in turn his literary elements on islands, promontories, and rocks, in closets, asylums, and prison camps". All in all, this article grounds on the assumption that William Golding was the author of several philosophical works and he applied a new type of existentialism-dystopian-existentialism in his one of the philosophical writings "Lord of the Flies". The below given elements prove that there is ample support for the claim that "Lord of the Flies" was built on dystopian-existentialism:

1. Society's distrust and suspicion of intellectuality: presented by the character Piggy;
2. The struggle of each individual to hold rein: the struggle between Ralph and Jack for the leadership;
3. Applying the element of darkness: Simon's realization of a real evil and his death.

At the heart of almost all of literary works Golding attempted to illustrate that "man produces evil as a bee produces honey", specifically in "Lord of the Flies".

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