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ABSTRACT

The striking propensity for violence, displayed by a band of British schoolboys, comes to light as a prominent feature of William Golding's *Lord of the Flies*. It is widely known that the choice of schoolchildren, as the perpetrators of such a savagery, finds its roots in Golding's own pessimistic vision of mankind, and his admonitions about inherent evil and fallen nature in all people regardless of their age and nationality. Nonetheless, the circumstances that lead to a decline in civilized values, and give rise to aggressive instincts, are too complicated to be expounded in purely theological terms. Other major factors could contribute to the spread of violence in human relations. This study does specifically elaborate on the tendency among the boys to be under tutelage, and the underlying psycho-sociological state that could prove crucial to the dramatic turn of events on the island. An assessment of tutelage in *Lord of the Flies* would further illuminate the significance of child characters in Golding's narrative and the way it manifests a similar tutelage in adult world.

Keywords: children; tutelage; horde; primal father; patriarchy; crowd; group; civilization; leadership; conformism; enlightenment

1. *LORD OF THE FLIES* AND IMPLICATIONS OF TUTELAGE

Attributing disproportionate brutality to a band of marooned schoolchildren, in William Golding's *Lord of the Flies,* has been a controversial subject of debate among many critics. It is, of course, understandable that, given the terror and destruction that proceeds from the boys' conduct, the novel is intent on addressing a general situation that does not specifically involve children and their manners; the gruesome atrocities of these youngsters leave us in no doubt that the narrator aims at parading a grave issue of human concern before the eyes of his audience. In this respect, Golding's own account in his essay "Fable", and his allusion to a shift in his outlook following the experiences of the Second World War (*The Hot Gates* 86-7), provide a glimpse into the possible historical and intellectual background of his work, which does, in turn, reveal the global scale of the topic that is covered in his novel. Therefore, one should search, in *Lord of the Flies*, for some firmly established moral defects in human psyche that could, sometimes, give rise to severe calamities of dramatic proportions. The children's story, in this sense, epitomizes the past tragedies or the impending disasters that might befall human communities, no matter how advanced or civilized they are.

Nevertheless, the presence of child characters in *Lord of the Flies* does not merely reflect an insignificant literary convention. Appointing young boys as the perpetrators of such an incomprehensible savagery is too unorthodox to be deemed as an inadvertent choice on

Golding's part, with the sole objective of presenting a symbolic picture of the adult world. For many readers the most contentious aspect of the boys' presence would be the paradox between the brutality of their deeds and the innocence with which children in general are associated. This "childhood innocence" is precisely the very issue that is deliberately undermined in Golding's narrative; what happens on the island does, more than anything else, testifies to the existence of an inborn depravity of mankind in actual world. Golding himself lays out a vision of man's fallen nature as an inherent quality of people at all stages of life and from all corners of the planet:

> Man is a fallen being. He is gripped by original sin. His nature is sinful and his state perilous. I accept the theology and admit the triteness; but what is trite is true; and truism can become more than a truism when it is a belief passionately held. I looked round me for some convenient form in which this thesis might be worked out, and found it in the play of children. I was well situated for this, since at the time I was teaching them. Moreover, I am a son, brother, and father. I have lived for many years with small boys, and understand and know them with awful precision. I decided to take the literary convention of boys on an island, only make them real boys instead of paper cut-outs with no life in them; and try to show how the shape of the society they evolved would be conditioned by their diseased, their fallen nature. (*The Hot Gates* 88)

Based on this standpoint, the common trait between children and adults is an intrinsic defect or what Simon conveys as "mankind's essential illness" (*LF*, 97). This comes about as the "shocking lesson" that Dalrymple learns from the novel: "evil does not have to be introduced into the heart of man from without, it is always lurking within, awaiting its opportunity to take over, and we are never safe from its predations. There is evil within me, not because I am special, or specially bad, but because I am a human" (Dalrymple, "Desert-island reading"). Golding's fable, therefore, strives to register a genuine human condition that will eventually lay waste to a planet symbolized by the microcosmic setting of an island.

In the early stages of the novel, however, a noticeable effort is observed on the part of some characters like Ralph and Piggy to establish a civilized community among the boys. This vulnerable and fragile community, of course, goes through a gradual decline as events unfold. The island, in this respect, emerges as the scene of an all-out struggle between human wickedness and moral restraints. In an interview with James Keating, Golding implicitly points at this underlying struggle in the novel and his view of its possible outcome: "I think that democratic attitude of voluntary curbs put on one's own nature is the only possible way for humanity, but I wouldn't like to say that it's going to work out, or survive" (211). In line with this view, the near triumph of evil in the novel could also stem from a pessimistic vision of human as a "terrible disease" (*The Hot Gates,* 89). However, one may not easily resign to the idea that the downfall of the preliminary democracy and the subsequent savagery should be solely blamed on an inevitable lack of balance in a conflict between good and evil. Other major mental or environmental conditions could contribute to this lack of balance and the way the story proceeds.

Of the possible conditions one could be traced to a collective mentality which is manifested in the scenes where the boys act in unison under Jack's rule. In their frenzied moods the children resemble a troop, easily swayed by the rule of a single figure who is, according to Dickson, a symbol of totalitarianism (55). They do obviously evince a strong inclination towards mindless adherence to the rule of a higher authority, especially that of a

despotic leader. This article will explore this blind adherence and the corresponding tendency to stay under tutelage or guardianship of that authority, as immediate determinants of the boys' ruinous course of action before the final rescue. An assessment of this tendency and the way it is linked to the psychical constitution of children in general would be conducive to our better understanding of the reason why children appear as the main characters of this novel, and also of their perception of the naval officer in the closing pages. The article will also analyze the way this childhood tendency continues into adulthood and spreads violence in human societies.

To gain an insight into the nature of this particular trait among the boys, we need to make a profound study of the victorious faction in the central conflict whose leader, as Oldsey and Weintraub maintain, symbolizes "a stronger, more primitive order than Ralph provides" (23). Critics have offered miscellaneous perspectives of Jack's character and the dynamics of his tribe. Rosenfield's "Men of a Smaller Growth", for instance, hints at Freudian concept of Id symbolized by Jack's personality. Carlevale's "The Dionysian Revival" discusses Golding's negative depiction of Dionysian forces in the Dionysian/Apollonian conflict of Nietzschean philosophy. In his seminal work, *Politics and History in William Golding*, Crawford examines the situation in the light of a "fantastic" and "carnival" atmosphere, where the outsiders like Ralph, Simon, and Piggy are marginalized and practically cast out.

There are also numerous historical readings of *Lord of the Flies* that have, in most cases, drawn a parallel between a number of eminent features in Jack's group and the totalitarian ideologies of twentieth century, especially Nazism and Fascism. While citing Golding's reflections on Nazi atrocities, Dickson highlights an allegorical reading of *Lord of the Flies* that suggests the inefficiency of democratic principles in confronting totalitarian drives (54-5). Drawing on the same confrontation, Mackenzie dubs Jack's rebellion as a "fascist coup" (40), and Crawford alludes to the "Nazification of English schoolboys" both in terms of their outside appearance and their manners (56-7).

In tandem with this line of approach, some of these critics point towards those attributes of Jack's tribe which happen to be strongly reminiscent of many individual characteristics within such human gatherings as excited crowds or ephemeral revolutionary mobs which move in masses and display numerous instances of releasing an enormous destructive force in a common direction. In his argument about the carnival mood, Crawford drops a hint of a crowd behavior within carnivals and its connection to fascism in Golding's work (66-7). Also, by Alluding to Gustave Le Bon's observations on human crowds and the concept of "suggestibility" in their relations, Diken and Lausten acknowledge that *Lord of the Flies* exemplifies the formation of crowds (436). In this respect, Le Bon's celebrated work "*The Crowd, a Study of the Popular Mind*" illustrates a number of crowd features, among which, the inability to reason properly, assuming an impulsive and irritable nature, the lack of judgmental spirit, yielding to suggestion, and being credulous (10) come about as the most recognizable qualities in Golding's depiction of Jack's camp.

In the light of all these arguments we come to consider Jack's group as an entity comprised of an autocratic and narcissistic leadership that is embodied in Jack's personality, and a main body of members consisting of some children who are prepared to conform to his leadership, and appear to lack any sense of individual responsibility towards their critical situation on the island. They cannot tolerate opposing views, and do not exercise any delays in their exertion of force. Their swift and disproportionate reactions are indicative of the fact that, in terms of mental state, their logical faculties operate at minimal levels. In addition, they are frequently caught by sudden fits of communal hysteria, and seek to vent their pent up aggressive instincts by means of hunting animals, or even murdering their fellow children.

These attributes, of course, provide us with what takes place only on the surface in Jack's tribe or human crowds. In other words, what we observe here is an individual's most evident personal traits when he/she is placed within a throng. There is, however, a core issue raised in some of these studies, especially in Le Bon's work, which can be regarded as a guiding step that offers an insight into the underlying mentality elaborated in this study as the childhood desire for tutelage. In some areas of his work Le Bon points out the affinity between the members of crowds and primitive people in terms of their temperaments (11, 22, 26, 31). What he implies in his argument is that the crowd demonstrates a clear regression to a primitive state of being, and its codes of behavior replicate the ones practiced by primeval humans.

It is worth noticing that Golding does himself clearly draw the readers' attention to some characteristics in Jack's group that are evocative of familiar images in primeval tribes. The fact that he dubs his group a "tribe" (*LF*, 165), or the boys' peculiar manners such as frenzied hunting dances, whooping, shrieking, torturous liturgies, or the ritual offering of gift to the beast (*LF*, 151), all assist the readers in identifying these boys with primitive hordes. The image of a horde specially comes to notice in view of Crawford's suggestion that Jack's gang may be seen as an English version of "*Hitlerjugend*, or Hitler Youth" (57). The relevant point about this comparison is the fact that in this particular Nazi organization, as Horkheimer and Adorno point out, the term "horde" rose to prominence (9). Taking these issues into consideration, one may decide that, in terms of structure and mental constitution, Jack's tribe, or human crowds in modern times, could potentially be seen as the resuscitations of a prehistoric social entity that is a primordial human tribe or horde.

The concept of horde does not go unnoticed in Freud's reflections on the subject of crowds. Drawing on Le Bon's analogy between crowds and primitive people, Freud undertakes an assessment of the structure, and of the nature of relations in the so called "primal horde", as a possible prototype of human groups in general — it must be noted here that, in Strachey's translation of Freud, the term "group" is the substitute for what Le Bon dubs as "crowd" (69); he states that human groups appear to display a mental regression, back to those qualities that are unique to primitive tribes:

> Human groups exhibit once again the familiar picture of an individual of superior strength among a troop of equal companions, a picture which is also contained in our idea of the primal horde. The psychology of such a group, as we know it from the descriptions to which we have so often referred . . . all this corresponds to a state of regression to a primitive mental activity, of just such a sort as we should be inclined to ascribe to the primal horde. Thus the group appears to us as a revival of the primal horde. Just as primitive man survives potentially in every individual, so the primal horde may arise once more out of any random collection; in so far as men are habitually under the sway of group formation we recognize in it the survival of the primal horde. (*Group Psychology*, 122-3)

Then he goes on to expand on the two constituent elements of the primal horde that are the "primal father" or the leader of the horde, and the "band of brothers" as the equal companions or the members (123-8). From these terms we can infer that Jack's newfound tribe is no more than a resurgence of an archaic image, in which a band of companions are all equal before a powerful chieftain; in accordance with that, the predominant relationship in their tribe exemplifies that of a powerful father figure among a band of boys. Later on in this study, we will have a more detailed assessment of this patriarchal relationship, and the way it

signifies the concept of tutelage as a key factor in the developments of the novel and the parallel situations in the real world.

In order to maintain his grip on power, of course, the father figure needs to embrace some specific qualities of a leader, which must be appealing to the members of his group. In Golding's novel, the two candidates for leadership are obviously Ralph and Jack. As it was mentioned before, as Ralph's group, which mirrors a civilized community, falls apart, Jack's tribe comes to rise as its alternative. In this regard, a key question that would inevitably come to mind is why, towards the end of the story, Ralph's civilizing endeavors fail, and accordingly, Jack's objectives prevail. In other terms, evaluating the styles of leadership, presented by these two adversaries of the novel, would help in clarifying the nature of emotional ties between Jack and his group, as the agents of the so called evil in the novel's central conflict.

On the one side of this conflict lies Ralph's precarious civilization which operates in an entirely different fashion than Jack's tribe. His efforts to set up a civilized society do clearly demand the compliance of all the involved parties, including the leader, with a set of rules concerning their rights, as well as their responsibilities. The significance of these rules is evident in the importance that is attached to the function of the conch, as an object that stands for law and order in their relations (Friedman, 60). Observing these rules, however, requires the existence of a particular circumstance in a civilized community. In his *Civilization and its Discontents*, Freud makes a statement about the formation of civilization which holds a key to such a circumstance:

> Human life in communities only becomes possible when a number of men unite together in strength superior to any single individual and remain united against all single individuals. The strength of this united body is then opposed as *right* against the strength of any individual, which is condemned as *brute force*. This substitution of the power of a united number for the power of a single man is the decisive step towards civilization. The essence of it lies in the circumstance that the members of the community have restricted their possibilities of gratification, whereas the individual recognized no such restrictions. The first requisite of culture, therefore, is justice — that is, the assurance that a law once made will not be broken in favour of any individual. (*Civilization*, 17)

Two essential features of a civilized community can be discerned in this statement. The first one is that, in community affairs, rather than an authoritative central leadership, we have the rule of law that determines and regulates the roles of the constituent elements, including that of the leader. The other feature that comes into view is the collective interests of the citizens, as a major new factor in community affairs. In better terms, there is something called the "community interests" that is prioritized over the individual interests. All members do, in fact, make some sacrifices with regards to their personal desires and instincts, and strive to secure these communal interests.

Taking these issues into consideration, one can develop a better understanding of Ralph's position in the whole affair on the island. Rather than assuming the role of a "leader", he turns to an organizing and law enforcing "member" whose assignments are designated by law. His efforts are aimed at safeguarding the children against the possible dangers of the outside nature, exploring its resources for their benefit, and finally saving them from the island. These efforts are remarkably consistent with what Freud regards as one of the main purposes of culture and civilization, namely "to make the earth serviceable" to human beings,

and "to protect them against the tyranny of natural forces" (14). In summary, due to the dire situation and the exigencies of life on the island, Ralph's group prioritizes the members' common interests over the personal interests of any single individual, and as a result, there appears to be a cooperative atmosphere in which there is no room for any great discrimination between the leadership and the main body of the group.

Jack's polity, on the contrary, brings with it a model of leadership that wields an enormous power in all communal affairs. As indicated before, his tribe consists of an absolute central figure and his complying subordinates. His desire to be in charge comes to light early in the novel, at the boys' first meeting on the island: "'I ought to be chief," said Jack with simple arrogance, "because I'm chapter chorister and head boy . . .' (*LF*, 23). This lust for power becomes more manifest in his incipient disputes with Ralph, and later on, in the adeptness that he shows in commanding obedience in his tribe. Those children who join his tribe, however, do not seem to be dismayed at this inordinate exertion of authority. Le Bon's remark about crowds' impression of a leader's personality could, to a great extent, account for these children's positive reception of Jack's dominion:

> Authoritativeness and intolerance are sentiments of which crowds have a very clear notion, which they easily conceive and which they entertain as readily as they put them in practice when once they are imposed upon them. Crowds exhibit a docile respect for force, and are but slightly impressed by kindness, which for them is scarcely other than a form of weakness. Their sympathies have never been bestowed on easy-going masters, but on tyrants who vigorously oppressed them. (25)

Oppression and tyranny, then, come to surface as the major realities of a crowd's existence, and ironically appear to bind the leader and his clan together. For this purpose, the leader assumes some specific personal qualities that would evidently be akin to those of the primal father, such as having a "masterful nature", narcissism, self-confidence and independence (*Group Psychology*, 123-4). The members, on the other hand, favor these traits, and do willingly succumb to his superior position in the crowd. Triest provides us with an almost comprehensive account of the entire process: "Every leader automatically takes the primordial father's empty seat. The group projects onto him the power of the multitude and thus deifies him; after turning its leader into a god the group wishes to lie in his shadow and receive his protection" (165). Thus the extent of obedience in a group could be so high that the leader can even take on a divine nature in the member's collective psyche.

The members' cravings to exalt the leader to an elevated status emerge as a chief aspect of the emotional ties in the prevailing faction of *Lord of the Flies*. This quality is implicitly exhibited in the party before Simon's death, where Jack sits "like an idol" on his log or "throne", and the rest of the tribe sit in rows at his command (*LF*, 164-5). However, the root causes of the children's unswerving allegiance to Jack remain obscure to us. In other words, one needs to find out the reason why these boys are so open to influence, and content themselves with this clearly unjust distribution of power in group relations.

The boys' standpoints towards Jack's leadership could be analyzed in view of the issue that was discussed earlier as a patriarchal structure in primal horde, a surviving factor in group relations. In this regard, Freud draws a parallel between the process of hypnosis, and the relations in primal horde, which does, in turn, offer a clearer perspective on the concept of patriarchy in human groups. He alludes to a colleague's [Ferenczi] conception of hypnotism, according to which, in hypnotizing a subject, the hypnotist puts himself in the place of the subject's own parents (*Group Psychology*, 127). Then he draws a comparison between a

hypnotist's position in the process of hypnosis and that of the primal father with respect to the primal horde:

> By the measures that he takes, then, the hypnotist awakens in the subject a portion of his archaic heritage which had also made him compliant towards his parents and which had experienced an individual re-animation in his relation to his father; what is thus awakened is the idea of a paramount and dangerous personality, towards whom only a passive-masochistic attitude is possible, to whom one's will has to be surrendered, — while to be alone with him, 'to look him in the face', appears a hazardous enterprise. It is in only some such way as this that we can picture the relation of the individual member of the primal horde to the primal father. (127)

An "archaic heritage", therefore, appears to reflect a perennial mental inclination that links the primitive horde with hypnotized subjects, and obviously with children. It revives in all of them their deep-rooted fear and respect for an authoritative parent, namely a powerful father. As a result, for the children in Golding's narrative, who happen to display an immense tendency to adopt a primitive tribal existence, Jack appears to be a more suitable chief to play the role of that dreadful father, than the more reserved and civilized Ralph.

In harmony with the role of a despotic father that a leader assumes, the members inevitably take on the dispositions of children. The existence of such dispositions is implicitly acknowledged in Le Bon's allusion to the similarities of crowds and children (10). In *Lord of the Flies,* also, this issue is borne out by both the appearance and the manners of the involved characters who are, according to Piggy, "acting like a crowd of kids" (*LF*, 199). Their childish attitudes are markedly symbolized in the scene where the naval officer catches them off guard, and presumes that they were having "fun and games" (*LF*, 221). On this account, we need to investigate this juvenile disposition of the boys and their adult counterparts in crowds, to see how they develop the capacity to accept the parental tutelage of a single individual.

Under the influence of Le Bon's notions, Freud also approves of the similarities between human groups and children (*Group Psychology*, 77-9, 117). These similarities could be explained in Freud's own psychoanalytic terms as well. For this purpose we need to look into his theory about the group's collective projection of "ego ideal" onto a single object or leader (116). Such a projection may require a certain mental state that is not present in all people. In this regard, Freud elaborates on a "prodigy" in Le Bon's riotous group, and gives us a clue about a relevant mental condition, which could also unravel the group's preparedness to select a leader and act at his behest:

> We have interpreted this prodigy as meaning that individual gives up his ego ideal and substitutes for it the group ideal as embodied in the leader. And we must add by way of correction that the prodigy is not equally great in every case. In many individuals the separation between the ego and the ego ideal is not very far advanced; the two still coincide readily; the ego has often preserved its earlier narcissistic self-complacency. The selection of the leader is very much facilitated by this circumstance. (129)

A mental process can be inferred from this statement, in which the ego ideal is supposed to grow more separate from the ego. Now if one compares this process with Freud's reflections on the mental growth in children, one may find a striking resemblance between these two processes. In this respect, the "earlier narcissistic self-complacency" of ego that Freud finds here in absence of an independent ego ideal, is analogous to his notions about the

"narcissistic perfection" of ego during childhood; the narcissism of the early infant years does, in a similar manner, leave its place to the ego ideal, and in this process the ego ideal is formed (Meissner, 140-41). Thus, we have a common pattern here, in which there is a mental shift from the self-admiration of narcissistic ego towards the formation of an ideal ego (ego ideal), which is separate from the ego itself.

In his statement, however, Freud insinuates that this pattern might not be followed by all individuals, especially the group members. In the same way as children who are still in their formative years, the members of crowd might still be at a stage where the ego ideal has not yet grown as a fully separate and independent entity in the realm of mind. This apparent flaw leads to an easier replacement of the ego ideal by an ideal leader, or as Freud puts it, the selection of leader is facilitated. Triest believes that it is the charisma of a leader and the members' "priori willingness" to exalt him/her that pave the way for ego ideal to be "converted to or replaced by 'group ego ideal' in the leader's own image" (165). In simpler terms, what we observe here is an authoritative and charismatic figure on the one hand, and a group of disciples, on the other, who show an immense mental inclination to idealize him and abide by his rules.

All that has been discussed so far, points towards one's internal desire to relinquish the control of his life to an external object with particular character traits. This common desire comes about as a decisive factor in the way events unfold in Golding's novel. Assigning the main roles to a group of child characters would clearly reinforce the presence of this factor in the novel, for immaturity and nonage, which are some of the most quintessential features in children's lives, make it necessary for them to remain under a sort of parental custodianship or tutelage. In other words, children are not mature enough to make decisions on their own. They are amenable, and more likely to yield to others' supervision and guidance, especially that of their parents. This could be the reason why many readers like Woodward may express relief at the sight of the naval officer, and conclude that "children require strict supervision and constant discipline, for without these, they pose a serious threat to the adult world" (219).

In reality, however, the most serious threats are posed by the very adult world. Even in the novel the adults are engaged in the much more disastrous nuclear war outside the island. It is due to the horrors of this ongoing war that, in Crawford's view, a reader might not have any sense of relief in the final scene of the book where the boys are rescued by the naval officer (63). The officer is himself engrossed in the grandest possible act of human savagery. Though serving to mollify the tensions, his presence cannot be deemed as that of a civilizing agent. As Boyd suggests, his neat appearance and civil behavior makes him even guilty of "sanitizing" the brutality of the war (36-7). In line with this image of the officer, the boys' reaction in their encounter with him is not a sudden return to their normal civilized past. They would rather see the officer as an older, taller, stronger, and thereby more adequate alternative to Jack. A new figure, therefore, manages to elicit their adulation, and takes over the position of ideal leader in their minds. He appears to strike such a charismatic pose that even Jack seems to be silenced by this rather hypnotic encounter. The only difference here is in the styles of leadership or supervision; in contrast to Jack, the officer does not seem to harbor any sinister and egotistic agenda in his treatment of the boys.

Accordingly, one may develop some misgivings about Woodward's notion of "strict supervision" as a fully reliable solution to the problem raised in the novel. Such a solution might end up in catastrophes as well, especially when it is applied to an adult world. *Lord of the Flies* signifies a clear instance of what may occur when a group of people submit to the supervision of a patriarchal authority with evil designs. This situation could constitute a common denominator in an analogy between the boys' island and the historical developments

in Nazi Germany or Fascist states around the world. As opposed to Hesse's suggestion that "rather than patriarchy, the very different structure of a gang of adolescent youths is the model of Fascist society" (172), *Lord of the Flies* attests to the potential existence of an embedded patriarchal structure in a group of young people such as Jack's gang as well. His tribe clearly represents many ordinary citizens who were mentally prepared to accept the tutelage of a totalitarian leadership. Their actions exemplify mindless conformism, where people lay their fate in the hands of a higher figure of evil nature.

2. CONCLUSIONS

To recapitulate, some adults might, in the same way as Golding's schoolboys, act "like a crowd of kids" (*LF*, 199). What we observe here is a mental inclination towards submissiveness, which is apparently peculiar to the formative years of childhood, but could, in many cases, persist well into adulthood. This inclination is in consistence with the "parent-child relationship" that does, according to Ebenstein and Fogelman, appeal to those who live under totalitarian systems, regardless of being communistic or fascistic (117). Of course, Ebenstein and Fogelman would rather attribute the prevalence of totalitarianism in such countries as Germany and Japan to the "great social, economic and cultural forces and traditions" of these countries than the personal psychology of every citizen (119). On the contrary, Golding's deliberate choice of British nationals and Freud's notions about "archaic heritage" indicate that the sources of the problem should be sought in the deeply seated features of human psyche regardless of nationality.

As a consequence, the predominant issue here is a widespread human submissiveness of various degrees that does obviously resonate with Gabriel de Tarde's repudiation of the existence of any individual autonomy in human societies, and his perception of people as "the unconscious puppets whose strings were pulled by their ancestors or political leaders or prophets" (77).We may find it surprising to learn that more than two centuries ago the German philosopher, Immanuel Kant, detected a lack of mental growth in adults that prompts them to seek guidance from others and prevents them from making independent decisions, using their faculty of reason; in his renowned article, *What is Enlightenment?,* Kant attempted to offer a definition of a kind of "immaturity" as the obstacle to enlightenment:

> *Enlightenment is man's emergence from his self-incurred immaturity. Immaturity* is the inability to use one's own understanding without the guidance of another. This immaturity is self-incurred if its cause is not lack of understanding, but lack of resolution and courage to use it without the guidance of another. The motto of enlightenment is therefore: *Sapere aude*! [dare to know] Have courage to use your own understanding! (54).

Based on this statement of Kant, therefore, leaning on one's own sound judgment, rather than receiving guidance from others, signifies the maturity of an enlightened mind. We may not, however, take this maturity as a widespread attribute of multitudes; Kant does, himself, claim that a large number of people may remain immature "for life" (54), and, in this sense, he implies that even adults are prone to such a specific social nonage. In his view, enlightenment can be secured by "freedom to make *public use* of one's reason in all matters" (55). Being the voice of reason In *Lord of the Flies*, Piggy represents the very enlightened mind which is virtually deprived of that freedom. Instead, yielding to the guardianship of a megalomaniac turns out to be the prevalent doctrine that determines the state of affairs on the

island, and manifests itself in the children's blind submission to Jack's autocratic leadership. In this regard, the novel would eventually bear testimony to a plausible triumph of another prehistoric instinctual drive in human species over such notions as reason or social morality that are to be deemed as fairly recent phenomena in comparison.

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