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THE PRIMACY OF “ANIMAL INSTINCT” AS A CONCEPT IN WILLIAM GOLDING’S NOVEL-PARABLE “LORD OF THE FLIES”

The presented article addresses a relevant topic. At present, there is a relatively large body of critical literature on existentialism. However, there are comparatively few works at various levels (theses, monographs, or articles) that are directly related to the works of the prominent English novelist, W. Golding. We believe that this topic is all the more significant. In our view, there are at least two factors that can be attributed to the perspective in the article. Firstly, the architecture of the piece is noteworthy. Poe refers to W. Golding’s individual writing style as a prominent example of English existentialism, in contrast to his peers, who less frequently addressed the topic of post-war relapses of fascism. It is rightly pointed out that existentialism has been rightfully recognized in European literary theory as a school and artistic movement. Moreover, its influence extends beyond the bounds of actual world cultures, as it has actively permeated various fields of humanities. Furthermore, the author of this piece pays attention to the historical context. In other words, they explore why this particular aspect has become central to W. Golding’s existential teachings.. Everything here is very clear and concise: the atrocities of the Nazis were the starting point for the author’s exploration of the issue of “animal instinct”. The following factor is thematic. Clearly, the author has thoroughly researched a significant amount of relevant literature. This has made it possible, first, to clearly distinguish the creative work of W. Golding from that of other like-minded individuals. Secondly, it has allowed for a direct focus on the chosen subject. The example of the novel-fable “Lord of the Flies” vividly illustrates the degradation of adolescent personality. Within some literary characters, bestial nature predominates, with high morality and ethics suppressed under the weight of primitive instincts. Eradicating evil proves to be a challenging task. The article demonstrates how evil gradually increases within a person. Towards the conclusion of the work, a question arises regarding the author’s final thoughts: are they pessimistic or optimistic? The response clearly favors the latter.

Key words: English literature, existentialism, island, fascist thugs, teenagers, animal instinct, help from the sky, warship.

Introduction. By the beginning of the second decade of the 21st century, scholars of literature had accumulated a considerable amount of experience in various literary movements and trends. Generally, their main characteristics have been identified, signs have been recognized, criteria have been established, and features have been outlined. Philologists, historians, philosophers, culturologists, and representatives of related fields continue to write about and discuss the new aspirations, hopes, and preferences of European authors. However, over time, many authors have grouped together in specific groupings. These groupings have later evolved into various movements and trends in Western European literature.

What have they become, what have you transformed into, and what are the leading trends in modern Europe? These are questions that are asked by literary critics, professionals, and admirers of talent. In short, these are questions asked by a thoughtful and serious reading public.

As a separate object of our research, we have chosen one of the most notable works by the renowned English existentialist author W. Golding.

Firstly, it is important to note that existentialism was a significant trend in European literature and culture during the 20th century. Within this context, notable representatives in England included W. Golding, K. Wilson, A. Murdoch, M. Spark and A. Vercors, among others. This article will focus specifically on the works of William Golding and his novel-parable, “Lord of the Flies”.

The main purpose of the article is to analyze the example of the novel-parable “Lord of the Flies” and clearly show the degradation of adolescent personality.

The main problem. English existentialist authors have a unique writing style, employing their own methods to explore reality and present a personal interpretation of the world. The central themes of their works often revolve around moral choices,

which are often flawed or at least questionable, as well as the creation of a self-contained world by literary characters, isolating them from others. Additionally, there appears to be a pervasive sense of misunderstanding, conflict and discord in both personal and societal relationships.

In addition to European scholars, Azerbaijani academics such as N.J.Mammadkhanova, S.A.Jabrailova, and M.A.Ahmadov have made a modest contribution to the study of existentialism as a literary movement and the works of W.Golding. S.Kh.Nasibova examined Golding's work in terms of literary reception [5]. These scholars have specifically examined the theory of existentialism from a methodological perspective, which is a valid approach, given that it is from this standpoint that other prominent scholars have approached various philosophical issues.

The essence of the matter is that the primacy of "animal instinct" is inseparable from the author's existential thinking. Thus, it should be acknowledged that existentialism, in his person, is a large-scale and holistic cultural, philosophical, and historical concept. Additionally, there are other characteristic features of this movement, but we will not elaborate on them in this article to avoid distracting from the central topic – the primacy of "animal instinct" in W.Golding's novel-parable.

During the creation of the epic work, the writer was guided primarily by the philosophies of the leading theorists in this field – J.-P. Sartre and A. Camus, who were among the first to establish the foundations of an existential worldview in Western European thought. Their philosophical ideas formed the basis for W.Golding's artistic works and those of others.

It is worth noting that the renowned philosopher Kierkegaard, who, incidentally, also shared similar views with Golding and was an ardent follower of the existentialist literary tradition, observed similar ideas and perspectives in many individuals who acted, so to say, "on the edge of life".

In an extreme situation that takes place in a novel-parable, W.Golding writes about similar "distressing behavior" exhibited by individuals. Furthermore, the author's creed during the mature phase of his work reflected the existence of numerous individuals in England and the political landscape of his contemporary era was shaped by the attitudes of these individuals.

The central novel "Lord of the Flies", which served as a warning, was not written from scratch. Instead, it was preceded by a lengthy history, which was woven mainly from the memories of the post-

war period. It appears that over the years, nothing has been erased from the collective memory of honest patriots and far-sighted, responsible individuals. From these personal and highly specific statements, as well as from creative borrowings, the historical, philosophical, literary, and aesthetic preferences of William Golding become more understandable.

Shortly after the war, W.Golding's existential perspectives became more firmly established. This was primarily reflected in his transition from previous optimistic beliefs regarding the irreversible and expedient nature of historical processes to a state of disbelief. To be more specific, the writer's belief in scientific progress, rationality, a better social order, and the inherent goodness of humanity appeared to him after the war to be nothing more than ordinary illusions. However, despite this, the individual with his or her immediate needs always remained at the center of Golding's attention. Therefore, there can be no talk of complete pessimism in his works.

For confirmation, we turn to W.Golding's most artistically significant work, the novel "Lord of the Flies". In commenting on his most famous work, *Lord of the Flies*, Golding stated: "...those who have experienced the horrors of fascism and failed to understand the evil perpetrated by humans are either blind or lacking in reason" [7, p. 82]. This is a profound statement that makes both Golding and his colleagues accountable for many things. Later, he elaborated on the nature of his critique of humanity: "Previously, I believed in human perfection as a social entity, but now I question the vital sources and strengths of goodwill" [7, p. 86].

In accordance with the ideological orientation of the novel-parable, it can be divided into two main planes: the directly eventful plane and the allegorical plane.

The first plane is the plot, which tells a dark and dramatic story of how a group of seemingly well-behaved teenage boys transform into monsters, an atavistic tribe representing the dregs of modern English society. These characters become literal savages, hungry for blood, and engage in a real struggle for survival.

However, the more significant and relevant plane of the narrative is the second one, which is the symbolic subtext. This subtext serves as a reminder of the dangers of fascist barbarism and serves as a warning about the fragility of modern civilization. According to William Golding's view, history should serve as a serious warning about these dangers.

Of course, the author in no way intended to be insincere, nor did he adopt a posture of imposing

authority when he exclaimed, "Look, here is the nature of the most dangerous of all animals: man". N.J.Mammadkhanova prudently notes: "It was perhaps at such a critical juncture that the English author sought to anticipate the full consequences of fascist atrocities" [3, p. 98] These are vividly and powerfully described in the text.

In "Lord of the Flies", W.Golding seems to be shouting loudly: fascism is the origin of all atrocities on Earth. Or, more precisely, it is what departs from fascism that branches off in the years after its defeat. Therefore, the main theme of the novel is the author's attempt to trace the flaws in modern English bourgeois society back to the visible and concrete defects in human nature in general. It is steeped in the poison of "animal instinct". W.Golding's message is that society's form should primarily depend on an individual's ethical essence. The problem is if this essence remains negative until the end. A lot depends on an individual, rather than the socio-political system, no matter how rational it may seem. The ancient Greek philosopher Empidocles said, "Nothing can come from nothing, nor be destroyed by itself". This is also true of fascist bullies, in whose souls evil has been constantly growing.. However, for the time being, the protagonist had no alternative. And, in the novel, this situation led to a violent outcome. Therefore, "Lord of the Flies" can be seen as a cautionary tale, from which we can draw valuable lessons today.

Indeed, at times (behind the surface), one gets the impression that the roots of true evil lie not only within a country's borders (W.Golding was always subconsciously referring to imperialist Britain and its relapses into the shameful practices of the Victorian era), but also within the character and actions of individuals. This is a complex but interesting philosophical perspective of the English author, albeit within the confines of existential thought. What is this philosophy exactly? It manifests itself in the following way [1].

According to the author, the main dividing line does not run between the majority and minority categories of people, nor between "many" and "few", which was the focus of W.Golding's philosophy. In fact, it is not even a line drawn between individuals, but rather within each individual. The inner psychological state of a person is also influenced by the conditions in which they were raised and brought up, to varying degrees, and this is what ultimately determines their relationship with others. This was the starting point for the author when creating the novel-parable "Lord of the Flies".

It is noteworthy that William Golding addresses the issue of the evil perpetrated by fascist elements

with seriousness and responsibility in his essay. In particular, he focuses on atavism and the primacy of animal instincts, which can be considered the most basic and instinctual. This instinct, when gradually taking root within a person, can lead to the dominance of such behaviors [2].

It is interesting to note that Golding's approach to this issue reflects the philosophy of Plato, who viewed man not only as a social animal but also as a moral being with the capacity to suppress instinctual tendencies. Unfortunately, Golding's novel (and, according to him, real life) demonstrates that this is not always the case [4].

By the way, contemporary literary scholars argue that such psychological tendencies in the United Kingdom during the historical period under discussion have become increasingly prevalent and reflected in the forms and methods of traditional English education for young people. On the contrary, genuine intelligence, which is found to be inherent in Old Believers and conservative English families, has nothing to do with a national characteristic such as snobbery. This is, of course, typical of the nation as a whole. However, in this instance, it seems to us that the situation is rather unique. In Lord of the Flies, readers are openly confronted with the idea that good intentions can be corrupted by rust, and moral standards and the principle of "gentlemanliness" can be undermined.

According to William Golding's novel, the teenagers on the island soon became "educated" (from the translated text), and layer by layer, they seemed to lose their "veneer of civilization". In this regard, the author suggests that the so-called "animal instinct" became more apparent. According to his idea, this phenomenon has an intermediate nature, but, unfortunately, it leaves a significant impact on the negative aspects of modern civilization. Self-destruction of this phenomenon is a challenging issue, and it is likely impossible to achieve.

The author clearly demonstrates the primacy of dark and primitive forces in the text. Everything seems to be imbued with an ancient, or rather decaying, consciousness reminiscent of Neanderthals. The reader is presented with a standard of an immature human mind that is closer to Rousseau's ideas. While the great philosopher-educator began from the good, W.Golding is dominated by "animal instincts". To be more specific, the beast, in the form of English teenage protagonists – future fascists – overcomes the forces of good in this text. This is an embodiment of universal fear, a materialization of it, so to speak. Young people experience this fear as a result of

feeling their own helplessness and being stranded on a desert island created by the author.

However, we would like to conclude with the following observation. It should be noted that the existentialist trend in England has a genetic link to the philosophical movement that also developed in France and Germany during the interwar period. One of the main ideas expressed by William Golding and some other like-minded individuals was the idea of people living in a world without God, in a realm of irrationality and absurdity.

In addition to his novel-parable, "Lord of the Flies", the central characters in some of his other works, and indeed, most of his writings, exist in a state of fear and unfounded anxiety. Typically, they lack any sense of mutual connection in their lives, except for a ghostly hope in love. This is reflected in the nature of various literary themes.

In this work, as well as in other works, the world created by W. Golding is so discordant that almost every chapter, section, or episode is imbued with dramatic pathos, a vivid representation of English or European existentialism. The animalistic nature in some of the novels often takes over, leaving little room for fundamental human emotions. The characters often feel extremely isolated and lonely in the "valley of sorrow" [6].

For instance, there are often motifs of painful anguish and hopelessness, which, to some extent, obscure the light. In a literal sense, it would not be accurate to describe W. Golding as a pessimist. However, such a depressive atmosphere prevails in "Lord of the Flies" and in many of his works. And it appears that everything bears the imprint of the theme of absolute human solitude, which, incidentally, is a characteristic feature of Western European existential literature. Such "heavy" motifs of resignationism are also present in the analyzed work of W. Golding in general.

With regard to the choice of genre for this novel, it is not surprising. The use of a parable (or parabolic tale) is characteristic of many works by this author. However, we would like to assure you that this is not unique to his work, but rather a common feature of the works of aforementioned English existentialist

authors (see the beginning of this article). These works, as a rule, contain parables, which can be defined as stories with a broader moralistic allegorical meaning. The works of William Golding often exemplify what is known as the literature of ideas in contemporary British literature, where there is an intense debate between the main characters and abstract topics take center stage. These discussions are interwoven throughout the narrative of the novel.

The central characters in existentialist novels often embody different spiritual and ethical perspectives, as they are said to be divided in their beliefs. The narrative, in turn, is structured according to the principles of polyphony, although not in the traditional sense as is often discussed by critics regarding Fyodor Dostoevsky's works. Instead, it adheres to the spirit of an orthodox stylistic approach. This approach dictates its own set of behavioral standards, which the characters in Golding's work follow [5].

It is interesting to note, in our opinion, that according to natural and characterological canons, many parables have been written not only by W. Golding but also by philosophical novels by K. Wilson, M. Spark, and A. Murdoch. The protagonists of these works often discuss the capabilities of the human mind and the unreality of actively resisting the world of absurdity when it begins to pose a serious threat to human existence. They also engage in debate about the so-called "habit of despair" (a characteristic concept in English existentialism), which is a moral or, rather, immoral stance, typical of the post-war era in England but which has not received artistic justification.

Based on differences in aesthetic principles and narrative structure, existential novels from the 1950s and 1980s can be primarily distinguished from groups such as novels with parabolic elements (e.g., W. Golding's work) and socio-philosophical novels. Although it is also present in W. Golding's novel, in the works of other existentialist authors, this element typically combines parabolic features with traditional psychological analysis, as seen in the work of A. Murdoch and K. Wilson, among others, who are representative of English literature.

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Ібрагімова Х. А. «ПРИМАТ» ТВАРИННОГО ІНСТИНКТУ ЯК КОНЦЕПТ В РОМАНІ-ПРИТЧІ ВІЛЬЯМА ГОЛДІНГА «ПОВЕЛИТЕЛЬ МУХ»

Представлена стаття присвячена актуальній темі. На сьогоднішній день є досить велика критична література з екзистенціалізму, але праць різного рівня (дисертації, монографії або статті), пов'язаних безпосередньо з творчістю видатного англійського письменника-прозаїка У.Голдінга налічується відносно небагато. Тим важливіше, на наш погляд, обрана тема.

На нашу думку, в заслугу статті можна поставити, як мінімум, два фактори. По-перше, приваблює архітектоніка роботи. Спочатку по йдеться про індивідуальний почерк У.Голдінга як яскравого представника англійського екзистенціалізму, на відміну від його колег по перу, які набагато рідше зачіпали тему рецидивів фашизму після війни. Правильно вказується, що в теорії Європейського літературознавства екзистенціалізм по праву визнається школою і художнім напрямком. Більш того, – виходить за межі власне світової культури, так як активно поширюється на різні гуманітарні науки в цілому. Потім автор цієї роботи приділяє увагу історії даного питання. Тобто показується, чому обраний аспект став головним в екзистенціальному вченні У.Голдінга. Все тут гранично ясно і конкретно: звірства фашистів з'явилися відправною точкою для розвитку письменником проблеми «тваринного інстинкту».

Наступний фактор-тематичний. Очевидно, що автор непогано вивчив велику профільну літературу. Це дозволило, по-перше, чітко відокремити творчу спадщину у.Голдінга від інших його однодумців. По-друге, безпосередньо зупинитися на обраній темі. На прикладі роману-притчі «Повелитель мух» – ясно показана деградація підліткової особистості. У деяких літературних героїв звірине початок бере верх, Висока мораль і моральність виявляються пригніченими під важким вантажем первісних інстинктів. Витравити зло виявляється справою вельми непростою. У статті показано, як поетапно відбувається посилення зла в людині. В самому кінці роботи постає питання про остаточні висновки письменника: чи носять вони песимістичний або все ж оптимістичний відтінок? Відповідь чітко дана на користь останнього.

Ключові слова: англійська література, екзистенціалізм, острів, фашистські молодчики, підлітки, звіриний інстинкт, допомога з неба, військовий корабель.