

**LORD OF THE FLIES THROUGH A PSYCHOANALYTIC LENS****Ananya Singh**

Lord of the flies is a classic novel written by Golding in 1954. The story closely follows the journey of school boys accidentally stranded on an island, indefinitely, due to a plane crash. With an injured pilot and no salvation on the horizon, the boys organise themselves into a semblance of a society. Still guileless and untouched by the politics of the outer world, the boys make their own rules which surprisingly indicate patterns similar to the socio-political backdrop of this story. The key characters of this poignant and fresh work of fiction are Ralph, Piggy, Jack, Simon and Roger.

The periphery characters act as symbols of minute changes occurring, together snowballing and leading to the savagery these boys regress to.

Through the lens of psychoanalysis, the researcher aims to systematically dismantle the make-up of the main characters of this literary work and identify their motives and motivation.

The researcher will primarily use Freud's compartmentalization of the psyche into three broad constituents, namely, the Id, Ego and Superego to understand the principles governing these individuals. Through basic study of the Psychoanalytic Model we understand, the Id is an inborn part of one's psyche which is instinctive. It operates on the principle of seeking pleasure and avoiding pain. This part resides in one's unconscious and if not modified by the ego and superego, it results in expression which may subject others to harm.

The two characters who embody an Id heavy personality are Jack and Roger. While from the beginning of the book, Jack exhibits a desire to establish his position as an Alpha male. Solely by his actions that ensue we can extrapolate, the need for mass approval. During the course of the story he discovers the fear and solemn respect he inspires as he betokens a dauntless, bloodthirsty, demeanor. With the progress of the storyline, we can see Jack and his troop of hunters slowly getting gripped by the frenzy that accompanies anarchy. Jack essentially models for the other inhabitants of the island, a rule of force. To abandon oneself recklessly to one's instincts and celebrate the consequences and revelry in bloodshed. He appeals to the side of these boys that wants to break free and to live like savages. Governed by no rule and no regulation except the basest, most primal instincts. They begin operating on the belief of 'Kill or get killed'.

The author through the story cleverly establishes symbols of order, weaving them carefully through the story. These symbols maintain a steady presence weathering an environment gradually being poisoned by rivalry and vengeance. With the destruction of each symbol of order, we move one step closer to absolute chaos. This symbolic presence of order is tied to: Piggy's glasses, the Conch, the peripheral

roles of children on the island, Simon and Piggy himself.

The Ego is that classification of the psyche which institutes realistic ways of fulfilling the id's desires. It often compromises or postpones satisfaction to avoid negative consequences of breaching societal norms. The egofunctions basis the realities and rules of society and etiquette in deciding how to behave.

This mindset is demonstrated by Ralph. He is the voice of reason since the beginning. He negotiates between absolute goodness and complete anarchic tendencies. He tries to accomplish parity between animalistic instincts and internalized morals. Ralph is chosen as leader repeatedly because he's an embodiment of balance. He stands for a democratic working of society, the motivation derived from need for coherent functioning and not mere satisfaction of immediate desires or favorable self appraisal.

It's interesting to note that the boys refuse to remove Ralph from the position of their leader yet within moments desert this troop to join Jack. By this point Ralph and Jack are two instrumentally polar symbols of influence. While a part of the boys truly believes that Ralph is their rightful leader- just and considerate, they also by their actions betray the fact that they're unable to resist the temptation of hedonism, even if it meant being ruled by an iron fist.

Lastly the Superego provides guidelines for making judgements. These often are based off of role models, or societal or parental influence. The Superego pulls the reins on a person by an active conscience. Conscience, employed by the superego, reflects all actions for which a person has been punished.

The feelings of guilt it incites upon one's actions that may be perceived as problematic are to deter the id from establishing further control on the person. The ego sometimes gives in to the id allowing a person instant gratification in situations the society may not be aware of to censure. A person with a weak superego will exhibit delinquent, criminal, or antisocial tendencies. On the contrary, an over-strict or harsh Superego may cause a rigid persona, inhibition, or unbearable guilt.

A strong superego is exemplified by the character of Piggy. He has been the voice of goodness through the journey of the book. For example, despite the worsening circumstances he sticks to the earlier established rule of allowing dialogue to the person holding the conch. He isn't physically gifted hence represents a luxe, relaxed society with abundance and not quite a predator mindset that the others display. Piggy is also the final and absolute allegorical proxy for order. After this symbol's destruction, ie. Piggy's death we see more islanders falling prey to the defloration of their innocence by the darkness. With Samneric, it is by force. As Jack and his companions capture them, extracting compliance through duress, breaking down their wall of resistance by asserting dominance over them.

Golding provides us with a solution sooner than the resolution of the story. Simon, who brings a

certain mysticism to the story has been compared to Christ by many critics who consider the scene of his confrontation with the decapitated head of the sow also known as Lord Of The Flies- by Simon, as an instrumental scene. Simon displays an ethereal presence and an unquestioning link with nature. His selflessness and saintly disposition in addition to his tragic death while serving a greater purpose significantly mirrors the sacrifice of Christ. There are granted an array of differences between the two figures, the first very obvious one of Simon being a mere human, tied to his own mortality and the whims of human flesh, yet one can not neglect his indispensable role. What the researcher meant by stating the solution precedes the resolution is a reference to Simon's epiphany of the real beast being internalized. A version of themselves the boys have succumbed to. The resolution that follows this revelation is delayed. The writer subjects the reader to chaotic and bloody conflict and the heated pursuit of Ralph by Jack's hunters, in full knowledge that the truth is accessible to the boys as Simon had broken down that invisible barrier between reality and unintended fabrication before his cold blooded murder.

This transfiguration for the worse comes undone upon an encounter with a link to the real world. A world with centuries of order behind it, where adults are safekeepers and children are given unrestrained freedom to just be children, an escape from the heavy burden of responsibility which adults bear the brunt of.

The resolution of this story is an act of abandonment. The boys instantly shed their shields of personality, their armour made of the blood they had spilled, the irreversibility of the crimes they had committed in allegiance to a hedonistic ideal. This comes when a ray of hope pierces the tension that had built up since the second they had woken up stranded on the island. Salvation that came first appeared in the form of a disparaging officer who delivered the message that they had been rescued, from the island and inadvertently from the demons they had become.