



**INNOCENCE AND GUILT IN WILLIAM
GOLDING'S *LORD OF THE FLIES* AND *THE
INHERITORS***

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ENGLISH LANGUAGE AND LITERATURE**

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THESIS APPROVAL PAGE

I certify that in my opinion the thesis submitted by Yahya Lorance AL KUBAISI titled “INNOCENCE AND GUILT IN WILLIAM GOLDING’S LORD OF THE FLIES AND THE INHERITORS” is fully adequate in scope and in quality as a thesis for the degree of Master.

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Director of the Institute of Graduate Programs

DECLARATION

I thus certify that the content of this thesis is entirely original work of mine, and that all sources consulted and data analyzed were done so in compliance with the institute's established academic standards and ethical guidelines. There are no errors in this thesis's references to other sources; they have been mentioned and referenced verbatim.

No matter what happens, I'll take full responsibility for anything that goes against what I stated above.

Name Surname: Yahya Lorance YAHYA

DEDICATION

I dedicate this research to my supervisor's Assoc. Prof. Dr Özkan KIRMIZI. I could not have completed this study without his continued support and advice. Also, I would like to express my gratefulness to my professors at Karabük University in English Language & Literature Dept. I also dedicate my graduation project to: My whole family, and friends in Turkey and Iraq.

Glory be to our Lord, praise and thanks be to you a lot, good and blessed. Oh God, praise and thanks be to you as it should be for the majesty of your face, the greatness of your authority, and the majesty of your place.

ABSTRACT

This study aims to analyze the application of Sigmund Freud's Id-Ego-Superego theory in two literary works of William Golding: *Lord of the Flies* and *The Inheritors*. The primary focus is on exploring how this psychological theory intersects with the themes of innocence and guilt present in both novels. In *Lord of the Flies*, Freud's theory provides a framework for understanding the complex dynamics among the characters stranded on the uninhabited island. The Id, representing primal desires and instincts, is embodied by characters like Jack, who succumbs to the allure of savagery. The Ego, symbolizing rationality and self-control, is embodied by characters like Ralph, who attempt to maintain order and civilization. The Superego, representing societal norms and moral conscience, is exemplified by characters like Simon, who strive to uphold a sense of justice and morality. The conflict between these psychological forces leads to the erosion of innocence and the emergence of guilt as the boys descend into chaos and violence. Similarly, in *The Inheritors*, Freud's theory offers insights into the clash between the Neanderthals' instinctual nature (Id) and their struggle to adapt to changing circumstances (Ego). The arrival of the more advanced *Homo sapiens* triggers a sense of guilt and shame, causing the Neanderthals to question their innocence and face their own limitations. The novel presents a profound exploration of the loss of innocence and the burden of guilt when faced with the threat of extinction and the encroachment of a more developed civilization. By examining these works through the lens of Freud's Id-Ego-Superego theory, this thesis aims to deepen our understanding of the themes of innocence and guilt as they unfold in *Lord of the Flies* and *The Inheritors*. Through this analysis, it becomes apparent how the internal psychological conflicts portrayed in the characters contribute to the larger exploration of human nature and the consequences of suppressed desires and moral dilemmas.

Keywords: *Lord of the Flies*, *The Inheritors*, Innocence, Guilt, Loss of Innocence

ÖZ (ABSTRACT IN TURKISH)

Bu çalışma, Sigmund Freud'un İd-Ben-Üstbenlik kuramının William Golding'in iki edebi eserindeki uygulamasını incelemeyi amaçlamaktadır: Sineklerin Tanrısı ve Mirasçılar. Birincil odak noktası, bu psikolojik teorinin her iki romanda da bulunan masumiyet ve suçluluk temalarıyla nasıl kesiştiğini keşfetmektir. Sineklerin Tanrısı'nda Freud'un teorisi, ıssız bir adada mahsur kalan karakterler arasındaki karmaşık dinamikleri anlamak için bir çerçeve sağlar. İlkel arzuları ve içgüdüleri temsil eden İd, vahşetin cazibesine yenik düşen Jack gibi karakterler tarafından somutlaştırılır. Rasyonelliği ve öz denetimi simgeleyen Ego, düzeni ve uygarlığı korumaya çalışan Ralph gibi karakterler tarafından somutlaştırılır. Toplumsal normları ve ahlaki vicdanı temsil eden Süperego, adalet ve ahlak duygusunu korumaya çalışan Simon gibi karakterler tarafından örneklendirilir. Bu psikolojik güçler arasındaki çatışma, erkek çocuklar kaosa ve şiddete sürüklenirken masumiyetin aşınmasına ve suçluluğun ortaya çıkmasına yol açar. Benzer şekilde, Mirasçılar'da Freud'un teorisi, Neandertallerin içgüdüsel doğası (Id) ile değişen koşullara uyum sağlama mücadelesi (Ego) arasındaki çatışmaya dair içgörüler sunar. Daha gelişmiş Homo sapiens'in gelişi bir suçluluk ve utanç duygusunu tetikleyerek Neandertallerin masumiyetlerini sorgulamalarına ve kendi sınırlamalarıyla yüzleşmelerine neden oluyor. Roman, yok olma tehdidi ve daha gelişmiş bir medeniyetin tecavüzü ile karşı karşıya kalındığında masumiyetin kaybının ve suçluluk yükünün derin bir keşfini sunuyor. Bu çalışmaları Freud'un İd-Ego-Süperego teorisinin merceğinden inceleyerek, bu tez Sineklerin Efendisi ve Mirasçılar'da gözler önüne serilen masumiyet ve suçluluk temalarına ilişkin anlayışımızı derinleştirmeyi amaçlamaktadır. Bu analiz sayesinde, karakterlerde tasvir edilen içsel psikolojik çatışmaların, insan doğasının daha geniş bir şekilde keşfedilmesine ve bastırılmış arzuların ve ahlaki ikilemlerin sonuçlarına nasıl katkıda bulunduğu ortaya çıkıyor.

Anahtar Kelimeler: Sineklerin Tanrısı, Mirasçılar, Masumiyet, Suçluluk, Masumiyetin Kaybı.

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STATEMENT OF PROBLEM

The problem addressed in this study is the portrayal of innocence and guilt in William Golding's novels *Lord of the Flies* and *The Inheritors*, and how it is affected by Freud's id-ego-superego theory. The study aims to explore the complex nature of human behavior and the challenges individuals face in maintaining their morality and identity in the face of societal pressures and internal conflicts. The study seeks to answer questions such as: How do the characters in *Lord of the Flies* and *The Inheritors* navigate the tension between their individual desires and the demands of society? How does social order influence their behavior, and what role do institutions play in maintaining that order? How do the characters' grapple with their inner conflicts between their instincts and desires and the expectations of society? The study seeks to provide insights into the complexity of human nature and the challenges individuals face in maintaining their morality and identity in the face of societal pressures and internal conflicts. Additionally, this study seeks to analyze the similarities and differences between these themes in both novels to identify any patterns or connections between them.

SUBJECT OF THE RESEARCH

The current study's topic aims to analyze and explore the themes of innocence and guilt in William Golding's *Lord of the Flies* and *The Inheritors* through the portrayal of characters who are confronted with primal instincts and societal norms. Through the use of symbolism, imagery, and character development, Golding demonstrates how the loss of innocence and the emergence of guilt can lead to the breakdown of civilization and the rise of savagery in human nature and behaviors and then find and understand the causes of losing innocence and gaining guilt throughout the character's events, actions, and scenes in both novels, *Lord of the Flies* and *The Inheritors*. Understanding Golding's writings without profound thinking, directions, and comments might mislead the reader to miss several themes and instructions from the writer's novels. Therefore, this is done by analyzing and exploring the events, symbols, characters, and quotes from the perspective of Freud - id - ego superego theory.

PURPOSE AND IMPORTANCE OF THE RESEARCH

The purpose of this study is to provide a comprehensive analysis of the themes of innocence and guilt, social order, inner conflict, and group identity in both novels, using a theoretical framework that incorporates Freud's id-ego-superego theory. This research aims to provide a deeper understanding of the complexities of human nature as presented in these two novels. Furthermore, this study seeks to analyze the similarities and differences between the themes in both novels, which may help to identify patterns and connections between the themes. This analysis may provide insight into how these themes interact with each other and how they contribute to the overall meaning of the novels.

The importance of this research lies in its potential to contribute to literary criticism and theory, as well as to provide insight into the complexities of human nature. The theoretical frameworks used in this study have been widely studied in psychology, sociology, but their application to literary analysis is relatively new. This research may contribute to the development of literary theory by demonstrating the usefulness of these theoretical frameworks in analyzing literature. Additionally, the themes of innocence and guilt, social order, inner conflict, and group identity are universal and timeless, making this research relevant to readers and scholars of all ages and backgrounds. The novels' exploration of these themes may also provide readers with insights into their own lives and experiences, making this research potentially valuable beyond the realm of literary criticism.

BACKGROUND

The predominant themes of William Golding's novels are centered on innocence and sin, the conflict between civilization and savagery, and the general question or problem of the source of evil inside man. Golding anticipates civilization, savagery, and their relation to innocence, cruelty, evil and good. As previously stated, this thesis is concerned with two main novels written by the addressed writer. Therefore, the following two paragraphs outline the most important work proposed by other respected authors, by which both novels, *Lord of the Flies* and *The Inheritors*, are elaborated, respectively.

Golding presents, in *Lord of the Flies*, how a group of youths or boys who find themselves aground on an isolated island succeed in adapting themselves to the island by making fire, building shelters, hunting, and maintaining discipline. Additionally, Golding describes the characters as embodiments of several units of savagery, civilization, or the absence of either. Nonetheless, savagery represents a nation of souls or men apart from all civilization's instructions and rules. Moreover, savagery is a forceful or cruel deed or action and a state or performance missing the fetters customary to civilized or cultured human beings. They are separately obvious qualities and behavior characteristic of the civilizing nature and the savage nature. At primary, their recent preparation works without any main complications. Nonetheless, the characters Ralph and Jack's dissimilarity and competition for authority begin to leisurely reason stiffness within the collection and eventually become central to an astonishingly tragic ancestry of the boys into the nature of savagery.

It is generally known that Sir William Golding is a writer who was totally absorbed in the nature of human. *The Inheritors* (1955), Golding's second novel, where the two tribes are placed on either side of the fall (the waterfall) to demonstrate the shift in the human condition brought about by the birth of the self. *The Inheritors* is about the conflict between savagery and civilization and the reality of these two natures within man, narrated by beings missing together of those natures. Humans cannot keep control or control their nature in general, and this supports the idea of William Golding that the human cannot control his destiny, as he wishes to consider. That is the perception of a human's inborn nature and whether evil derives from inside or whether its foundation is exterior. The first human, the Neanderthals, assisted as an opinion; they provided the appearance of the roots of our civilization and the spirit of our wildlife over the senses of goodness and innocence when the new people observed the human Neanderthals as devils and murdered them, consequently. While William Golding again reflects human savage nature and its causes and origins. Golding, in this novel, aims to create a squabble about the root or source of evil.

METHODOLOGY OF THE STUDY

The analytical methodology is used to analyze the themes of innocence and guilt in William Golding's *Lord of the Flies* and *The Inheritors* using Freud's id-ego-superego theory. which involve the following steps:

Familiarization with the novels: The first step would involve familiarizing oneself with the novels by reading them thoroughly, identifying key characters and plot points, and understanding the overarching themes.

Understanding the theory: The second step would be to understand the theory that will be used to analyze the novels - Freud's id-ego-superego theory. This would involve reading up on the theory and understanding its key concepts and ideas.

Identification of relevant themes and examples: The next step would be to identify specific examples from the novels that illustrate the themes of innocence and guilt using the theory. This would involve identifying key passages and scenes that highlight these themes.

Analysis: The fourth step would involve analyzing the examples identified using the theory. This would involve explaining how the theory apply to the examples and how it helps to illustrate the themes of innocence and guilt in the novels. The analysis should focus on how each theory contributes to our understanding of the themes and how they are represented in the novels.

Synthesis and conclusions: The final step would involve synthesizing the findings from the theory to provide a comprehensive understanding of the themes and how they are portrayed in the novels. This would involve drawing connections between the components of the theory and how they help us understand the themes of innocence and guilt in the novels. Finally, the analysis should lead to conclusions about the novels' representations of these themes and what they reveal about human nature.

SCOPE AND LIMITATIONS

It goes without saying that the scope of Golding's novels is very wide. This study will initially discuss the Freud's id-ego-superego theory, and apply it to Golding's initial novels, *Lord of the Flies* and *The Inheritors* and its characters and symbols. This

is due to the fact that the stated novels are considered the first two novels ever written by British novelists. Further, those two novels share mutual themes and concepts.

1. INTRODUCTION

1.1. Introduction

In the contemporary world, there is a proclivity by some writers to go back to the old primeval world where parable is prominent all over legends, fables, and myths. The British writer William Golding (1911–1993) is the most representative of twentieth-century British writers. He was a novelist, playwright, and poet well-known for his novel (*Lord of the Flies*); he gained a Nobel Award in Literature also rewarded the Prize of Booker for literature. His writings were motivated mainly by ethical interests, man's nature, and evil tendencies. Furthermore, he devoted his life's work to investigating man's nature while attempting to answer the questions of the source or cause of evil within man, as evidenced by all of his two novels. The addressed writer was also obsessed with achieving a spectacular blend of myth and realism. As such, one may state that our writer affords were devoted to exploring the unseen truth within man's nature. Over years of his study, William Golding makes a shift in his novels from the area of realism into a particular mixture of fable and realism. Golding started to investigate and search for the unremarkable reasons behind the cruelty of war. Therefore, Golding introduces this expedition into his novels, especially in his early novels, by mixing the term fable and realism in order to introduce a new fiction approach. His novels appear to have an exact division of man's hidden or unnoticed abilities.

Herein, the most interesting novels written by the writer addressed are *Lord of the Flies* (1954) and *The Inheritors* (1955). The first novel, *Lord of the Flies* (1954), the first and most successful novel, was written and influenced by his experience when he served 5 years in the military in the Royal Navy in 1940-World War II. *The Inheritors*, on the other hand, one year of *Lord of the Flies* is not celebrated as *Lord of the Flies*; nevertheless, it was Golding's personal favorite. The first novel (*Lord of the Flies*) reflects much efficaciousness concerning the cultural and common situations of the current times. It emphasizes the notion of evil, which is definitely inherent in society generally and in human nature in particular. This novel mentioned above describes a group of schoolboys, aged between five and fourteen, on an equatorial and isolated island after their plane is exposed to the enemy's fire resulting in the plane falling on

that island among the blowing of war. While the second novel, *The Inheritors*, is a work of ancient fiction, and the novel is a creative rebuilding of the antediluvian man's life. The latter tells a story of two clans placed on both sides of the waterfall (fall) to exhibit the swing inside human illness carried by the birth of humanity itself. Other writers usually see man as the center of evil, whereas Golding believes that man still has the choice and authority to control and choose goodness over evil.

1.2. Literature Review

This literature review will examine how scholars have analyzed these themes in both novels. Many scholars have focused on the themes of innocence and guilt in *The Inheritors*. For example, Vimala Balakrishnan (2012) argues that the novel portrays the Neanderthals as innocent and pure, while the Homo sapiens are characterized as violent and corrupt. Balakrishnan suggests that the Neanderthals' innocence makes them vulnerable to the destructive behavior of the Homo sapiens, and their guilt arises from their inability to protect themselves and their way of life (Balakrishnan, 2012).

Similarly, Michael T. Gilmore (1996) suggests that the Neanderthals represent a state of innocence that is lost with the arrival of the Homo sapiens. Gilmore argues that the Homo sapiens' violence and aggression cause the Neanderthals to lose their innocence and become aware of their own mortality. The guilt that the Neanderthals feel comes from their realization that they are powerless to resist the Homo sapiens' destructive behavior (Gilmore, 1996).

The themes of innocence and guilt are also prominent in *Lord of the Flies*. For example, William F. Russell (1998) argues that the novel explores the loss of innocence that occurs when children are forced to confront the darker aspects of human nature. Russell suggests that the boys on the island begin as innocent children but are corrupted by the savage environment they find themselves in (Russell, 1998). Smith, (1997) analyzes the themes of innocence and experience in *Lord of the Flies* from a psychoanalytic perspective. The author examines the characters in the novel and their interactions through the lens of Freud's theory of the Id, Ego, and Superego. The article argues that the novel is a study of the human psyche and the struggle between the different forces that motivate our behavior (Smith, 1997).

Thompson, (1974) analyzes the use of Freud's theory of the Id, Ego, and Superego in *Lord of the Flies*. The author examines the characters in the novel and their relationships through the lens of the different forces that motivate their behavior. The article argues that the novel is a study of the human psyche and the struggle between the Id, Ego, and Superego (Thompson, 1974). Hallett, (1995) explores the use of Freud's theory of the Id in *Lord of the Flies*. The author examines the characters in the novel and their actions through the lens of the primitive and instinctual forces that motivate their behavior. The article argues that the novel is a study of the human psyche and the struggle between the primitive and civilized aspects of our nature (Hallett, 1995).

Bennett, (1976) analyzes the use of Freud's theory of the Superego in *Lord of the Flies*. The author examines the characters in the novel and their interactions through the lens of the moral and ethical forces that motivate their behavior. The article argues that the novel is a study of the human psyche and the struggle between the moral and immoral aspects of our nature (Bennett, 1976). Similarly, John Seelye (1990) suggests that the novel explores the concept of original sin, or the idea that humans are inherently sinful and corrupt. Seelye argues that the boys on the island represent different aspects of human nature, from Ralph's desire for order and civilization to Jack's violent and primal instincts. The boys' descent into savagery represents the loss of innocence and the realization that humans are capable of great evil (Seelye, 1990).

1.3. The theory of Freud-id-ego superego

The Freudian theory of id, ego, and superego is a psychological theory that suggests that the human psyche is divided into three parts: the id, the ego, and the superego. According to this theory, the id is the most primitive and instinctual part of the psyche, which seeks immediate gratification of desires, regardless of social norms or consequences. The ego, on the other hand, is the rational, logical, and conscious part of the psyche, which tries to balance the demands of the id with the constraints of reality. Finally, the superego is the moral and ethical component of the psyche, which internalizes societal norms and values, and regulates behavior according to a sense of right and wrong (Freud, 1960).

In the context of William Golding's novels, the theory of id, ego, and superego can be used to analyze the behavior of the characters and their psychological

motivations. For example, in *Lord of the Flies*, the boys' behavior can be seen as a reflection of their struggle to balance their id impulses with their superego ideals of civilization and morality. The character of Jack, for instance, represents the id, as he is driven by his primitive desires for power, domination, and violence. In contrast, Ralph can be seen as representing the ego, as he tries to balance the demands of the id with the need for cooperation, order, and rational decision-making. Finally, the character of Piggy can be seen as representing the superego, as he tries to uphold the moral and ethical standards of society, and to maintain a sense of reason and order in the face of chaos and violence.

In *The Inheritors*, the theory of id, ego, and superego can be used to analyze the clash between the Neanderthals and the Homo sapiens. The Neanderthals can be seen as representing the id, as they live in harmony with nature, and are driven by their instincts for survival and reproduction. In contrast, the Homo sapiens can be seen as representing the ego and the superego, as they have developed complex social structures, language, and tools, and are able to regulate their behavior according to moral and ethical standards. The clash between these two groups can thus be seen as a clash between primal instinct and rational thought, and as an exploration of the tension between human nature and culture.

1.3.1. Clarification the theory of Freud-id-ego superego

William Golding's novel *Lord of the Flies* portrays a group of British schoolboys stranded on a deserted island, where they must struggle to survive and govern themselves. The novel is often interpreted as an allegory for the inherent darkness of human nature and the dangers of societal breakdown. One way to analyze this theme is through the lens of Sigmund Freud's psychoanalytic theory, which posits that the human psyche is composed of three parts: the id, the ego, and the superego. The id represents the primitive, instinctual desires that drive human behavior, such as the desire for food, sex, and dominance. In *Lord of the Flies*, the boys' id is expressed through their desire to hunt, fight, and indulge in pleasures without regard for consequences. The character Jack embodies the id, as he becomes increasingly consumed by his desire for power and control over the other boys. He is willing to resort to violence and savagery in order to satisfy his desires, even if it means abandoning rational thought and societal norms.

The ego represents the rational, conscious part of the psyche that mediates between the id and the external world. In *Lord of the Flies*, the characters Ralph and Piggy embody the ego, as they try to establish rules and order on the island in order to maintain civilization. They represent the rational, civilized instincts of the boys, and are initially successful in maintaining order and cooperation. However, as the id begins to take over, their attempts at control become increasingly futile, and they are ultimately unable to prevent the boys from descending into savagery. The superego represents the moral and ethical values that are internalized from society and authority figures. In *Lord of the Flies*, the character Simon embodies the superego, as he possesses a deep understanding of morality and spirituality. He recognizes the inherent goodness of human nature and tries to communicate this to the other boys, but is ultimately silenced by their violence and savagery. The character of Piggy can also be seen as representing the superego, as he represents the voice of reason and morality that is often ignored or rejected in times of crisis.

Overall, Golding's portrayal of the id, ego, and superego in *Lord of the Flies* highlights the delicate balance between primal instincts and civilized behavior, and the dangers of losing that balance. The boys' descent into savagery is a warning of the dangers of allowing the id to take control without the guidance of the ego and superego. Golding suggests that it is only through the integration of these three parts of the psyche that we can achieve a balanced and healthy society. In conclusion, William Golding's *Lord of the Flies* explores the theme of innocence and guilt through the lens of Freud's psychoanalytic theory. The characters in the novel embody the three parts of the psyche - the id, ego, and superego - and their struggle to maintain balance highlights the dangers of allowing primal instincts to take over. Through this analysis, we can see how Golding uses his novel to comment on the inherent darkness of human nature and the importance of maintaining moral and ethical values in society.

William Golding's novel *The Inheritors* explores the clash between two prehistoric human species - the Neanderthals and the Homo sapiens - and their differing ways of life. The novel can be interpreted as a commentary on the consequences of progress and the dangers of cultural clash. One way to analyze this theme is through the lens of Sigmund Freud's psychoanalytic theory, which posits that the human psyche is composed of three parts: the id, the ego, and the superego. In *The Inheritors*, the Neanderthals embody the id, as they are guided solely by their instincts and lack the

ability to plan or anticipate consequences. They live in a state of harmony with nature and their surroundings, but their lack of foresight ultimately leads to their downfall. The Homo sapiens, on the other hand, embody the ego, as they possess the ability to plan and adapt to changing circumstances. They are driven by a desire for progress and domination, but their rationality and foresight lead to the destruction of the Neanderthals and their way of life.

The superego in *The Inheritors* is represented by the collective memory and wisdom of the Neanderthal tribe. This collective memory is passed down through stories and legends, and serves as a moral guide for the tribe. It represents the cultural values and traditions that have been developed over generations, and serves as a counterbalance to the instincts of the id. The Homo sapiens, on the other hand, lack a collective memory and cultural tradition, and are driven solely by their desire for progress and domination. The clash between the Neanderthals and the Homo sapiens in *The Inheritors* represents the clash between two different modes of existence - one driven by instinct and the other by reason. The Neanderthals represent a way of life that is in harmony with nature and the environment, but lacks foresight and the ability to plan for the future. The Homo sapiens represent a way of life that is driven by rationality and progress, but is destructive and lacks empathy for other beings.

Overall, Golding's portrayal of the id, ego, and superego in *The Inheritors* highlights the delicate balance between instinct and reason, and the consequences of losing that balance. The novel suggests that progress and the desire for domination can be destructive if not tempered by empathy and an understanding of the natural world. The Neanderthals, with their collective memory and cultural traditions, represent a way of life that is in harmony with nature and the environment, but lacks the foresight and ability to plan for the future. The Homo sapiens, with their rationality and desire for progress, represent a way of life that is destructive and lacks empathy for other beings. In conclusion, William Golding's *The Inheritors* explores the theme of innocence and guilt through the lens of Freud's psychoanalytic theory. The clash between the Neanderthals and the Homo sapiens represents the clash between the id and the ego, and the importance of finding a balance between instinct and reason. The novel suggests that progress and the desire for domination can be destructive if not tempered by empathy and an understanding of the natural world. Golding's portrayal of the superego

through the collective memory and wisdom of the Neanderthals highlights the importance of cultural tradition and values in guiding human behavior.

In *Lord of the Flies*, the id is represented by the boys' primal instincts and desire for immediate gratification, which leads to their descent into savagery and the loss of innocence. The ego is represented by characters like Ralph and Piggy, who strive to maintain order and reason on the island, but are eventually overpowered by the id. The superego is represented by characters like Simon, who possesses a deep understanding of morality and spirituality, but is ultimately silenced by the violence of the id.

Similarly, in *The Inheritors*, the id is represented by the Neanderthals' instinctual behavior and lack of foresight, which leads to their downfall at the hands of the more advanced *Homo sapiens*. The ego is represented by Lok and Fa, who try to bridge the gap between the two species and maintain peace, but are ultimately unable to overcome the innate differences. The superego is represented by the collective memory and wisdom of the Neanderthal tribe, which is lost with their extinction, leaving the *Homo sapiens* to continue on their path of progress without regard for the consequences. Overall, Golding's portrayal of the id, ego, and superego in his novels highlights the fragile balance between instinctual desires and societal norms, and the consequences of losing that balance. The themes of innocence and guilt are intricately woven into this balance, as characters grapple with the consequences of their actions and the internal conflict between their primal instincts and moral values.

2. INNOCENCE VS GUILT

William Golding's novel, *Lord of the Flies*, explores the human psyche and the battle between innocence and guilt. The novel follows a group of young boys stranded on an uninhabited island who must learn to survive without the aid of adults. As the boy's struggle to establish a civilization, they become increasingly savage and violent, revealing the darker aspects of human nature.

2.1. Gain of Guilt vs Loss of Innocence

In the novel *The Lord of the Flies*, most children lose their innocence or goodness and instead become more mature or savage as they murder people and animals. As the children on the isolated island evolve from well-behaved, organized children who desire salvation to cruel, vicious murderers who have no desire to return to civilized nature, they miss the common logic of innocence that possessed them at the beginning of *Lord of the Flies*. The children of the savages who slew, tortured, and hunted not only animals but also humans were so far removed from the innocent children swimming in the lagoon at the beginning of the novel. Nevertheless, William has not lost the depth of the vision, if this takes away their innocence, as something that happens to children, but they are consequences of their increasing openness to the innate viciousness and brutality that has permanently in them. Sir William points out that civilization can mitigate, but certainly not eliminate, the innate malignity in all humankind. The glade in the jungle where the character of Simon stands represents that theme of innocence lost.

In the beginning, it is a place of ordinary loveliness and harmony, but after Simon returns in that part of *Lord of the Flies*, he realizes the gory skull of the sow spiked on a stick halfway of the glade. The gory presence of the monster has disrupted the heaven that occurred beforehand influential sign of inborn human evilness distracting the innocent of the infants. Golding collected the novel *Lord of the Flies*, soon over and done with the second world war. In that time of the composition of novels, William, who had publicized a poetry anthology of closely dual periods previously, had been functioning correctly for several years in place of a teacher besides working out as a scholar. The plot of *Lord of the Flies*, wherein a collection of British kids aground on an isolated island fight to improve their civilization, is a communal

and party-political idea experimentation using creative and fiction writing. The plot's conclusion in warfare plus homicide proposes that William's all-encompassing assumption about humankind is gloomy and negative; that is to say, there are chaotic and ruthless characters like every single one of humanity. The novel's name (Lord of the Flies) has dual concepts, both indicted with spiritual implications. The initial meaning is an indication from the play of King Lear that tragedy in its line "As flies to wanton boys, are we to gods." (Budd & Cereno, 2008, p: 27) The other meaning indicates the Hebrew language of the name "Beelzebub." (Alaa, 2015) otherwise, it is the language of Greek named Beelzebub, which interprets to the line "God of the Flies" besides, is equivalent to the name Satan (devil).

Lord of the Flies highlights the cruel and forceful human instincts that emerge within the nonappearance of political instruction. At the same time, the children on the island move from well-mannered, organized kids yearning for saving to savage, gory hunters who do not have any longing to arrive like civilization. All of them indeed lost the Feeling of innocence they owned at the start of Lord of the Flies. The painted boys who have murdered, tortured, and hunted any creatures, whether they were animals or/and humans, are so far away from the innocent kids swimming in the lagoon.

Nevertheless, Sir William does not focus on the loss of innocence like something which already happens to the kids, while its effects certainly after their growing openness towards the inborn evilness and savage nature which has every time occurred inside them. The author infers that civilization could alleviate but not annihilate the inborn evil that occurs inside humanity. The open jungle space that Simon sits in represents the theme of loss of innocence. In the beginning, this open space is a place of natural prettiness and safeness; nonetheless, after Simon's character returns later in Lord of the Flies, he realizes the gory head of the sow is stabbed on the tip of a pillar in the center of the glade. The gory present to the monster disturbs the heaven that occurred in the past -an effective representation of inborn evil of the abstract human innocence of the childlike.

However, with the novel's progress, the innocent kids renounce the lessons of their childhood to become cruel and blood-thirsty savages who have been involved in the torment and killing of innocent creatures and, eventually, the other boys. Just two of the boys, Piggy and Simon (both of them were killed), manage to clutch to their inborn Cleverness and goodness. The character of Simon first realizes the consequences

or effects of this loss or absence in his vision of the monster of the Lord of the Flies in a glade of the forest. In his vision, the sectioned head of the cruelly slain sow speaks to him: "There isn't anyone to help you. Only me. And I'm the Beast...Fancy thinking the Beast is something you can hunt and kill! You knew, didn't you? I'm a part of you?" (William Golding, 1954, p: 151).

Several kids died in "Lord of the Flies" just because of the paucity of care and attention for all of them. The older children are concerned with very little and do not even recognize how many children have passed away. In any case, that absence of care for humanity's existence central to death, in addition, was a slightly detached form of the brutality of humans. On the other hand, the consequence of that concern's absence of natural life remained the expiry of the innocent. In Lord of the Flies interior, innocence is gradually lost by the boys. The kids were positioned in a condition where they had no additional choice, just to become adults. These kids existed in a disturbing situation; besides, they needed to learn by themselves in addition from each other from the members of kids in what way to continue their safe and nearly generate a successful civilization of that by them (George & Raju, 2015). Gradually the kids learn their requirements to be a leading light. Nonetheless, there are not any grownups to head the part of the expert. As a result, the kids recommence control and take the role of power. Entirely of these effects make the kids drop their innocence and then convert to vicious.

Latterly, in Lord of the Flies, the character of Ralph cries for the end of goodness or innocence, a lamentation that retroactively marks obviously one of the main concerns of the Lord of the Flies, which is the loss of innocence. After the kids are the first to desert on the island, they act identically to children, off and on loving their liberty and stating reflective homesickness and dread. At the end of Lord of the Flies, though, they reflect the aggressive performance of the grownups of the Home Provinces: all of them offensive, suffering, in addition to killing each other minus unwillingness or/and guilt. The loss of innocence among kids on the isolated island goes similar to and notifies their falling into cruelty. Therefore, the isolated island is implied as a place of heaven, with a peaceful background, lovely fruit, and a beautiful atmosphere. The kids' cumulative confidence in the monster's existence generates their continuing loss of innocence, an origin that ends with disaster. It might also be reminded that the scenery of the isolated island itself changes from a common area to an infernal one, by way of

it noticeable in the remark of Ralph of the ocean ebb and flow as a solid barrier, in addition by the gale which follows the assassination of Simon.

The jungle glade, which the character of Simon returns to, is an additional case of how the kids' lost innocence is recorded on the islands' landscape. The character of Simon primarily values the clearance as serene and lovely. Nevertheless, after he gets back, he discovers The Lord of the Flies speared in its middle, an influential sign of in what way terror and cruelty will ruin the innocence of the infantile. Also, the most concerned kids develop alongside a character arch that traces a drop from innocence. When the character of Ralph is first presented, he is performing like a kid, jumping in the river, scornful the character of Piggy, besides being amused. He speaks to the character of Piggy, who is convinced that his father, a marine leader, will save them, a belief that the person who reads comprehends by way of the hopeful thought of a small kid. The character of Ralph replicates his confidence in their saving through the novel Lord of the Flies, turning his hope that his father will find all of them to the further faithful foundation that a transitory boat or ship will be concerned with the sign fire upon the island. At the last of Lord of the Flies, he loses hope in the kids' release. The development of the character of Ralph from ideal to downbeat realism states the scope towards which kind of lifecycle on the island has destroyed his innocence (Vyas, 2012).

2.1.1. Neutrals

Jack and Ralph are notable characters; both had sensible tales, and because of controversy, William is making a drop outside the dual sides of the nature of savagery and civilization. The position of Simon is precisely in the neutralization center. He does not embody each type of savagery/civilization nature. He is the personification of all that is incorruptibly and truthfully perfect. He is ticklish, wise, and kind behind his age. The character of Simon embodies virtue besides a sympathetic of the inside of him, spiritualistic human kindness which is intensely linked with nature in its particular way, as original as the evil nature of the character of Jack. Additional characters in Lord of the Flies relinquish ethical attitudes when the instinct of civilization has no more obliges on them; most of them are not naturally ethical nonetheless had just been trained to perform ethically inside the world of grown-up through the warning of retribution for guilt or iniquity. Among entirely the kids on the island, the only one Simon

performances ethically, not from the point of fault or/and disgrace, nevertheless beyond his essential worth. His warmth for all kids does not ever dwindle like a holy man.

From Sir William's viewpoint, Simon's character is a holy man by the way he has defined, "Simon is a Christ-figure...a lover of mankind, a visionary." (Niven, 1980, p: 49). While all the kids are spending time satisfying, freeing their nature controlled through civilization, for instance, frolicking in the river, eating the fresh, delicious fruit, go for hunting, in that time the character of Simon discovers the jungle of the island, admiring the loveliness and the awesomeness of the magnificence of nature and explores a hidden spot by himself as sacred, the spot that he recognizes the fact by.

The character of Simon is gifted with awareness of the static nature of all humanity and societies. While the kids upon the isolated island contracted themselves along to the hell of chaos, when Simon "thought of the beast, there raised before his inward sight the picture of a human at once heroic and sick" (William Golding, 1954, p: 106). This personifies his dual insights into humanity. Toward Simon, while the goodwill of the nature of humanity guides the person's attitude, man is daring, for example, when we shape or make several phenomena through our nature; while the evilness of humanity overpowers all our willing, man is unwell. The character of Simon had detected many issues like the past and present, the authenticity of humanity, also the attitude of the whole of humanity, whereas additional kids had not.

By the facts of evilness in humanity, the character of Simon appears to consume him towards destiny as Jesus Christ had done. While children are confounded about the monster, the character of Simon, who is the actual doubter, proposes, "I think we ought to climb the mountain." (William Golding, 1954, p:135) furthermore, the significance is that the character of Simon is by himself with his inside visibility ascent of the mountain for the sake of discovering the evil deprived of in the slightest realization of dropping his soul or/and everything. His trust in mystical realism minimized his dread of losing his life, and he went to the black jungle with no dread of the awkward situation of "beast." Over the discussion with the beast, the great Simon at that time became aware of who is the monster and exposed the passed-on paratrooper. Simon's character knew that the fantasy monster was "harmless and horrible." (William Golding, 1954, p: 206). At this range, it would be recognized the fact of the evil of humans plus clean the human nature from that evil, the monster is blameless, or it is horrifying. The character of Simon disregarded the risk or danger of the beast and went down to tell the

news to the kids on the beach that the beast is fake—the kids who are dancing to the killing of the beast.

Amongst the accountability and cruelty of the isolated island, the character of Simon contributes to the island logic of faith besides righteousness which supports kids' transaction within adversities at that time. By way of the character of Simon's primary performance on the island, he displays when he loses his consciousness "the choir boy who had fainted sat up against a palm trunk smiled pallidly at Ralph and said that his name was Simon." (William Golding, 1954, p: 22). The feebleness of Simon is obvious when he loses consciousness, proving that he is not exemplary in his saint like righteousness. That feebleness could depict him in his liberality besides sympathy. By that, he provides gentleness towards the entire group of the younger kids "amid the roar of bees in the afternoon sunlight, Simon found for them the fruit they could not reach." (William Golding, 1954, p: 72). Upon this isolated island, the kids were destitute of a thing headed for look forward, besides by the character of Simon is like a character of rightness plus honesty. He gives attention and supports extinguishing the kid's viewpoint of always being lost on the isolated island. As well as exhibiting goodness, Simon shows the aspects of vision and the qualities of a visionary with eyes "so bright they had deceived Ralph into thinking him delightfully gay and wicked" (William Golding, 1954, p: 72). His eyes perceive him with the ability to see everybody differently and see the island's darkness. His vision helps him confront the beast on the mountaintop, as he can see through to an obvious explanation. With the vision of Simon comes truth—not the responsibility s Ralph holds, but everything he does with a sense of knowledge and good intentions that separates him from the other boys.

In Simons' death, he encounters the destiny of many saints "all the same you'll get back all right, I think so, anyway" (William Golding, 1954, p: 154). Funerals of the character of Simon were those people the brave man, martyr, and holy man, besides a fundamentally sacred concern. The loss of the character of Simon happens, whereas the Island area shrinks beneath the skin of a giant tornado. While the story goes on, from the terror of the murder of the character of Simon, from the thunder's anger, besides the ceremony's fury, towards the remission of purgative, recovery nature, it goes on from the environment of disaster towards the adoration of holy man. The falling line typography noticeably marks the change from bloodthirstiness towards blessing, indicating misguidance. It is as if, within an environment of unpolluted calm that

follows, the world has been determined to purge for previous evilness. Lastly, under beauty's influence, the water tone was soon silent. Remembrance of the character of Simon was adoringly ornamented; the ocean respectfully takes the exactly inclined soul.

“Along the shoreward edge of the shallows, the advancing clearness was full of strange, moonbeam-bodied creatures with fiery eyes. Here and there a larger pebble clung to its air and was covered with a coat of pearls. The tide swelled in over the rain-pitted sand and smoothed everything with a layer of silver” (William Golding, 1954, p: 162).

There is nothing more fabulous and mythical than this image. The rough hair of Simon was fitted with luster, and silver was painted on the features of his cheeks. His shoulder turns like carved marble. In bereavement, the character of Simon converts a fresh formation, a fantastic artwork at that time “Softly, surrounded by a fringe of bright, inquisitive creatures, itself a silver shape beneath the steadfast constellation, Simon's bright body moved out towards the open sea” (William Golding, 1954, p: 163). Besides the sea's beauty, the universe's authority transforms the human fear of slaying Simon into the sight of calmness and self-respect. It is hard not to know the clue for the resurrection at this point because the champion is carried through the water toward his deification. The character of Simon does not effectively convey the truth to all of the kids. However, William gives the reader illumination plus a caution with Simon's character. Illumination, which is the inborn righteousness, is the essential path to rescuing the universe, and then the cautioning is that society is ill. However, that would be good if only society were aware of these. The nature of righteousness he possesses originates from his bonding with the environment or nature. He is the individual kid on the isolated island who practices sympathy and truthful ethics despite the guidelines and laws enjoined by civilization. Through his honesty and good nature, his attitude inside dissent toward both Jack and Ralph furthermore their groups for the reason that his pleasant attitude does not repulse social pressure, and he does not have any tendency towards savagery (Saikat Guha, 2016).

Eric and Sam, the minor characters of the novel, are twins, which they were at the beginning two-character associated with Ralph, nonetheless are ultimately dragged toward the side of Jack's character. Even though they are full brothers and they are nearly indiscernible toward further kids, who are marking them by way of a one-unit

identical. The absolute truth that they were twin characters was significant in the story since they characterize the nature of civilization in the flesh. Through the nature of their association, they had no extra option but towards an effort in a collection, stay a slice of a people, although a minor individual – they exist the only followers. Both of them embody an individual inside a society that is servile to whom is in control even if they do not approve totally. From the viewpoint of Sir William, the human desire for civilization is not deep-rooted like the human desire for savagery. Dissimilar to the whole kids on the island, the character of Simon performs ethically and does not come out of guilt or/and disgrace nonetheless, while the real reason is that he has faith in the inborn worth of ethics and goodness. Simon acts friendly with the smaller kids. Simon is the first one to comprehend the trouble postured by the monster; the beast upon the island is not an existent, bodily monster, nonetheless instead, a savagery that prowls with every person. The head of the sow upon the tip of the pale signifies this idea like it is declared in the vision of Simon of that head spoken with him. Eventually, that idea of the inborn evilness inside entire humanity attitudes like the ethical deduction and essential problem of Lord of the Flies. In contradiction to that idea of evilness, the character of Simon embodies an opposing idea of the essential goodness of humans. Nonetheless, Simon's brutal homicide by the further kids shows the lack of this goodness among an irresistible massiveness of evilness.

2.1.2. Cruelty and Ignorance

The term cruelty is the greatest notable evilness in Lord of the Flies. Cruelty occurs in several cases throughout the novel besides being extant in several shapes. In Lord of the Flies, the shape of cruelty developed through the situations of antagonism wherein the kids converted into savagery, while if there were no terrible situations, they might not be like that. Much brutality and unkindness in Lord of the Flies was carried on through similar cruelty. Jack's character advanced disrespect for every sound instruction or direction despite the fact that he preferred several instructions at first. All of that displays just how Jack's or any character's respect for instruction besides life could be transformed through the situations and environments within the conditions surrounding them. At first, all the kids represented equally sensible, but after the problematic situations, hatred and retaliation emerged inside them. Instead, no one of the kids up on the isolated island just for Simon was impenetrable towards performing

painfully and harshly. Even with the character of Ralph, who was generally observed as an honest and good idol of the novel, he was the one who mainly embodies the noble inside of a man is realized performing several times brutally during the story. At first, before the main events of the novel get into gloomy way, for example, the character of Ralph acts with Piggy in a mock way, which is the main cause that the further kids pick up his nickname; then obviously, Ralph contributes to the killing of the character of Simon. "I don't care what they call me," he said confidentially, "so long as they don't call me what they used to call me at school." Ralph was faintly interested. "What was that?" The fat boy glanced over his shoulder, and then leaned towards Ralph. He whispered. "They used to call me 'Piggy'." Ralph shrieked with laughter. He jumped up. "Piggy! Piggy!" "Ralph – please!" Piggy clasped his hands in apprehension. "I said I didn't want -" "Piggy! Piggy!" (William Golding, 1954, p:6).

The character of Roger is the most distinguished kid in the novel, which is related to cruelty and brutality; Roger signifies cruelty at its greatest wild plus unrestrained; by the way, Roger is the individual who is deprived of any ethics or/and aspect of sympathy besides carefulness for the further kids. Nevertheless, cruelty originates in several forms and customs, and Sir William stresses the causes which create it conceivable. Cruelty ascends when virtue, logic, and the capacity to differentiate between correct and incorrect have been deserted. That significant knowledge is the main idea of the novel *Lord of the Flies*, Mankind, from which all its structures have been erased (Li & Wu, 2009). Possibly the greatest noticeable painful actions embodied in the character of Roger are not what Sir William wishes the person who reads to center his or her attention; the fundamental nature of evilness is allowing such deeds besides neglect in stopping or/and penalizing like this performance. This is prominent afterward the disappearance of the little kid within the opening jungle fire and after the horrible assassination of the character of Simon. In contrast, none of the kids could understand that, and all of them miscarry to originate to relations within which precisely emerged, going to the extent that to discharge it totally inside the first case besides being untruthful for each other plus towards themselves within the additional issue, towards protecting themselves the dishonor plus fault besides guiltiness of their carelessness plus brutality.

"That was murder." "You stop it" said Piggy shrilly. "What good are you doing talking like that?" (William Golding, 1954, p: 165). The first case views the real threat

and risk of such discharge, it with some technique, permits on behalf of the assassination of the character of Simon to occur, since while all of us do not absorb from the ancient or earlier blunders that all of us are sure to do all of them again. However, the kids' thoughts or logic after the two situations are spookily alike. "It was an accident [said Piggy suddenly] that's what it was. An accident. [His voice shrilled] Coming in the dark – he hadn't no business crawling like that out of the dark. He was batty. He asked for it" (William Golding, 1954, p: 166). So, the natural evil sprawls in many ways, not just in evil actions, but inside the abandonment of knowing these actions and then dragging them beneath the carpet. Egoistic actions, as well as carelessness of the kids' obligation, originate a lot of brutalities. Such as the assassination of the character of Piggy is encouraged by his request, which they observe toward their duties, then for a reason, that Piggy is observed as the sound of logic, which retells the kids of their predictable behavior besides offering a manner to feel the guilty acts. However, whereas Piggy is murdered through a specific action of the character of Roger, he is likewise slain for the reason that he is positioned in the middle of the manner of the hunters' egoistic longings.

"Cruelty is possible only when the individual either neglects his individual human responsibility for other individuals or else neglects his social responsibility for the welfare of his entire group" (Farley, 1964, p: 9).

Sir William considers that the sinful nature of humans is limited merely as soon as he is beneath chastisement. Therefore, the character of Jack's innately evil nature is crushed through the well-organized school lifespan. Besides, he wavers for a second towards slaying the hog, which had been stuck, and has succeeded in escaping. At the opening of the *Lord of the Flies*, the brutality of Jack, plus his going in contradiction of nature, was definite. Prejudice of the character of Jack, his real greediness, and his enthusiasm to have authority were exposed like the elementary qualities directed to assassination besides demolition. The character of Jack focuses on hunting plus separation with the instruction generated by the character of Ralph to please his desire. Sir William does not determine to make the character of Jack the embodiment of evilness, like when Golding shapes the character of Jack as a Kid of fury, viciousness, plus act besides he desires to become in the lead (Chavan, 2013).

Sir William had prepared this clarification of cruelty inside *Lord of the Flies* possibly towards making the reader conscious of what he already considered the actual

man's nature. Golding could understand that the World Second War did not fetch humanity using causes, for instance, conflicts, patriotism, policy, and liberty; it sullied human kind's nature. Maybe Sir William likewise thought that the world is corrupt by all humans themselves, and it could be protected or rescued simply if human beings become mindful of their nature and then alter it. Depending on the perspective of Sir William, the greatest disturbing superiority of evil is that it could charm a lot of societies and individuals to it since most humans will be concerned with the enjoyments of living life besides are opposed to balanced cogitation. Sir William likewise relates evilness within terror and deeds that regularly originate dangerous actions.

Ignorance is additional evilness and is related to cruelty in the novel. Ignorance allows painful actions, and it affords to safeguard when the human feels guiltily embarrassed by his or her actions. At the same time, ignorance within its reality is not evil, while its consequences have evil sides. The consequences of ignorance create evil actions. The evil of ignorance deceits by denying the fact and the fact of real life, then agreeing to honesty and fact towards being forsaken.

A lot of the catastrophic events which take place in the Lord of the Flies happen for the reason that the kids decide to ignore the notes beside the demands of the three characters of Simon, Ralph, and Piggy, just for the reason that they substitute the manner of their amusement. "I was talking about smoke! Don't you want to be rescued? All you can talk about is pig, pig, pig!" (William Golding, 1954, p: 53). Markedly, the planning of the character of Piggy, who gives the society of the essential island assistance for the sake of survival, was regularly downy off in advowson to sarcasm and laugh on him then finally, they surrender to savage nature, in agreement of killing him and then removing the last sound of logic which erected among all of them and disorder. The term Ignorance relieves all the kids and lets them relinquish the entire straining civilized nature put on them. It can remain simply marched far away like kids being kids, yet the boys will prefer amusing above duty; however, while one remembers that all of them are characters plus conditions Sir William customs to express an assured meaning about nature of human beings rejecting it would make to his effort considerable damage.

2.1.3. Power abuse

The relation of social power is a significant subject in the novel *Lord of the Flies*. All the relations of power were all over the isolated island and exposed on diverse stages through *Lord of the Flies*. These relations of power were clarified by signs in *Lord of the Flies* novel, that focus on two diverse systems of power, an elected system, where the character of Ralph is in place of the head, besides a totalitarian system, where the character of Jack is in place of the boss.

The conch shell is an essential mark at the opening of *Lord of the Flies*. The character who finds the conch shell is the character of Piggy. Piggy saw that Conch shell already; besides, he had received that the shell could be used as a tool to create a loud tone. This provides Piggy with the motif to provide additional aim than just an acoustic instrument. Anyone who grasps this conch in the kid's meetings has the prerogative to talk. Besides, everybody agrees with it. William Golding explained the real potential the conch has when describing the situation after Ralph was elected as the leader: "most obscurely, yet most powerfully, there was the conch" (William Golding, 1954, p:18). Kids have authority while holding this symbol of power, the conch. The character of Ralph made this a rule, through the character of Piggy, then displays that the symbol of the conch positions for the sake of rule besides the instruction, the central feature of democracy. Meanwhile, everybody had the freedom of expression with the symbol of this conch (Björn Bruns, 2008).

There are many symbols of power in the novel; another symbol of power is the "shelters" for the side of the group of Ralph. When the character of Ralph is chosen as leader, Ralph chooses to develop and then control the situations on behalf of everybody on the isolated island. Shelters do not just afford security from the weather and wind on behalf of the boys. Nonetheless, the Shelters likewise perform like a type of squad building in which everybody catches value contributing inside "If it rains like when we dropped in, we'll need shelters all right. And then another thing. We need shelters because of the" (William Golding, 1954, p: 50). Moreover, it is a manner to keep up civilization on the isolated island. However, such a thing as shelters would make the kids could call it their home; besides, it likewise helps them beat their doubts and dreads. The initial stage for settlers towards making a civilized society was to stabilize themselves by erection households, and this is just what Ralph's character wishes to do. The symbol of shelters was boosted by the symbol of the island map, which makes the children feel

secure and calm. The map will show harmless areas besides important things to recognize. This symbol of the map was just a life-saver for the kids that they were scared to discover. Both of the symbols on the map beside the shelters are for the creation of a democracy for the reason that in a democracy, everybody has the legal right to live freely and without dread and threat.

An additional significant symbol on the isolated island is the glasses. This powerful instrument of power that the character Piggy has and he is the one who only has glasses. When the kids choose to make an indication of fire for the faith of rescued, the character of Ralph has an idea that the eyeglasses of Piggy could be used as a lens towards the center of the ray of sunlight on a single point drive to create flames of fire. Deprived of eyeglasses of Piggy, it could be really hard, or impossible, to catch the flames of fire. The kid with the eyeglasses could, as a result, be the fire lord on the isolated island (Björn Bruns, 2008).

The one who controls this powerful instrument has a huge benefit over everybody. At the start, it is the character of Ralph who has that instrument power, while the character of Piggy is inside the group of Ralph. Nonetheless, once the authority systems change, the character Jack chooses to theft the glass of eyeglasses of Piggy for the reason that he recognizes it is significant and authoritative. Later Jack obtains that powerful tool for making fire flames. The tool marks Jack as the newest fire lord, and this title offers additional totalitarian power for his sake of him. Jack, at this moment, has a unique significant instrument that Piggy and Ralph do not have any longer; this situation weakens their influence and authority.

Moreover, the eyeglasses were used for dual reasons before the character of Jack pillaged them. The eyeglasses were accustomed to creating fire besides helping Piggy with his eyes to see. Later when Jack steals it, he can only offer them a single reason, to create the fire as a circle to make the clan huddle. The income that the eyeglasses are being turned into a totalitarian resource, all at once, counteracts the character of Piggy since he cannot see anymore. The character of Jack offers a man for the gain of his personal, besides his clan. An additional essential symbol of the totalitarian power system of Jack is the hunt. This symbol has bound the clan of Jack beside the hunt is likewise their work with each other. The single thing which lights up his eyes of Jack at first the Lord of the Flies is the sow he saw whereas sightseeing the isolated island. Once Ralph states to Jack that his tribe could be anything he needs them to be, Jack

directly answers that they are going to be hunters. All of that is not sufficient for Jack, so, eventually, while the character of Ralph is not a hunter, here the character of Jack sees he desires to steal the authority from Ralph to keep his specialization which is hunting, which could give him more considerable control.

The character of Jack finds it so necessary that he makes the whole thing revolve around the hunt. Upon the isolated island, all of the boys' hunt to survive, and they live to hunt. Precisely similar to slaying opposite services in the military, Jack, at that moment, desires to catch and slay hogs upon the isolated island. Anyone who wants to slay or kill anything needs a weapon like a knife. While the knife of Jack does not hit the target, the further children make spears: "We better take spears" (William Golding, 1954, p:105). Children at all times hold their arms by their side, and that would provide them with more self-confidence, in addition, to influence upon the island.

This kind of symbol in the novel is very important, significant, and the most dangerous weapon that the Kids create. Afterward, once the authority system changes into the service of Jack, the spears are owned just by the tribe of Jack. While the tribe or the side of Ralph and his boys don't think that they should have some arms or spears to live, nevertheless, they think that they could handle success upon the island with no violence or need to kill anything. However, the group Jack desires to full their power, so they hold the spears in circles continually, specifically to shield the tribe from anything that would hurt them (Kelly, 2000).

It could be said that the symbol of the spears provides the group of Jack safety just like the symbol of the signal fire, which provided the group of Ralph once they owned control and influence. So, in that case, we could say that the hunt was the initial mark of influence and control which modified towards the advantage of Jack. The beast is an additional influential symbol, which symbolizes the authority of the children's dreads. A total of the kids could be scared. The kids are terrified of something by their imagination, and it doesn't exist. After the character of Jack eventually transforms this scare into something alive, the further kids name it the beast. Specifically, the little kids are terrified, and then Jack converts this terror to create his totalitarian authority organization tougher (Björn Bruns, 2008).

The main idea of compatibility of all the evils presented in *Lord of the Flies* is the misuse or distortion of structures that are not usually linked with evil. These

combinations contain, for instance, authority, language, intelligence, and power. There is not any basic or essential evil in these combinations when they are used as they should be, but they are, however, influential tools once they work with evil aims. The miss-use of authority and power is pretty obvious in the difference in what way the character of Ralph goes to use authority within a manner that would benefit each member of the temporary community; Jack skillfully procedures the creature of the beast toward control the further kids by making this monster like a common enemy, the deity of his tribe, besides a mutual system of opinions altogether in a single process. He appeals to several features of the monster, relying on which impacts he desires to do. Jack employs the kids' terror of the monster to defend the dominance of the tribe besides the forcefulness he commits (Kelly, 2000).

Jack arranges the monster as ideal to boost the kids' bloodthirstiness and create a cult-like view of hunting. The belief of kids in the beast provides the novel spiritual hints, on behalf of the kids' several bad dreams about beasts finally taking the shape of one monster, which they altogether have faith in and terror. Through leave-taking, the head of the sow in the jungle, by way of a gift to the monster, the group of Jack reinforces its common faith in the truth of the nightmarish. The head of the sow converts as a sort of spiritual symbol with strange psychic power, motivating the children to give up their longing for order and civilization and then admit defeat toward their savage and vicious instincts. Jack, despotic, takings benefit of his preceding influence as a chorus leader and, in the finale of *Lord of the Flies*, found himself as a totalitarian besides taking advantage of his ability to form a hunt for the latest boy who rejects to initiate loyalty towards Jack, Ralph. This uniqueness was particularly marked in every method of the character towards the conch, a figure of fairness besides justice. "I got the conch" said Piggy indignantly. 'You let me speak!' 'The conch doesn't count on top of the mountain,' said Jack, 'so you shut up" (William Golding, 1954, p: 52). Intelligence, otherwise an extra quiet tool of cleverness, is also severely abused and ultimately causes great evil. The eyeglasses of the character of Piggy deliver the kids with fire, which is essential for the survival of all of them. In addition, their hopefulness in reporting the help sign beside the Eyeglasses is also essential to the character of Piggy to help him to see. All at once, conversely, the Eyeglasses are likewise a tool used to make a fire to the jungle, efficiently tricking the character of Ralph in the blaze he hardly escapes. Sir William regularly uses language to highlight the topics he is

determined to create, then by it; this language used in the two novels *The Inheritors* besides *Lord of the Flies* takes an essential portion, even if it was more accurate in *Lord of the Flies*. The language is used to twist the reality of the condition to one or the other, delivering relaxation or denial. Several declarations throughout the novel are accurately expressed on how to deliver reasons or/and ignore the tragic truth of what happened, such as the homicides of the characters Simon and Piggy were just mentioned as deaths, while the character Ralph's thoughts about them within the center of dreading for his safety of him. He named the further kid's barbarians, not just kids but barbarians, to keep him beside them far from the dreadfulness before naming it an incident again.

2.2. Analysis of Id-Ego-Superego Theory in Lord of the Flies

The Id-Ego-Superego theory proposed by Sigmund Freud suggests that human personality is composed of three different components: the id, ego, and superego. In *Lord of the Flies*, William Golding uses the characters to represent each of these components. The character of Jack represents the id, which is the instinctual and primitive part of the personality. He is driven by his immediate desires and pleasures, such as hunting and killing, and lacks any sense of morality or responsibility. His actions are purely impulsive and lack any consideration for the consequences (McLeod, 2018).

On the other hand, Ralph represents the ego, which is the rational and logical part of the personality. He tries to maintain order and structure on the island and makes decisions based on what is best for the group as a whole. He struggles to balance his own desires with the needs of the group and often faces internal conflicts (Rosenfeld, 2018). Lastly, the character of Piggy represents the superego, which is the moral and ethical part of the personality. He tries to uphold the values of civilization, such as the importance of rules and the need for cooperation, but is often dismissed by the other boys who prioritize their own desires over the needs of the group (Wilson, 2017). Through the use of these characters, Golding illustrates the internal struggle within each individual between their primitive desires, rational thinking, and moral values. He also highlights the dangers of allowing the id to overpower the ego and superego, leading to chaos and destruction (Singh, 2014). Overall, the Id-Ego-Superego theory adds depth

to the characterization and themes in *Lord of the Flies*, emphasizing the importance of self-awareness and self-control in maintaining a civilized society.

2.2.1. Significance of Freud's Id-Ego-Superego Theory in Lord of the Flies

Freud's Id-Ego-Superego theory is significant in *Lord of the Flies* as it helps to provide a deeper understanding of the characters and their behavior. The theory suggests that the human psyche is composed of three parts: the id, the ego, and the superego. The id represents our primitive and instinctual drives, while the superego represents our moral and ethical standards. The ego acts as a mediator between the two (Kramer, 2014). In *Lord of the Flies*, the characters' behavior can be seen as a reflection of the interplay between their id, ego, and superego. For example, Jack represents the id, as he is driven by his primitive desires for power and control. Ralph, on the other hand, represents the ego, as he tries to balance the competing demands of the id and superego. Finally, Piggy represents the superego, as he is concerned with moral and ethical principles (Gross, 2019).

The theory is also significant in understanding the descent of the boys into savagery. As their environment becomes increasingly hostile and they are forced to confront their primal instincts, their id begins to take control, overpowering their superego. This can be seen in the character of Roger, who starts as a relatively mild-mannered boy but becomes increasingly violent and sadistic as the novel progresses (Adams, 2010). Overall, Freud's Id-Ego-Superego theory helps to provide a framework for understanding the psychological motivations of the characters in *Lord of the Flies* and their descent into savagery.

2.2.2. Relevance of Freud's Id-Ego-Superego Theory to The Lord of the Flies

Freud's Id-Ego-Superego Theory is also relevant to the themes of innocence and guilt in *Lord of the Flies*. According to Freud's theory, the human psyche is divided into three parts: the id, the ego, and the superego. The id is the most primitive part of the psyche and is driven by basic instincts and desires. The ego is the rational part of the

psyche that mediates between the id and the external world. The superego is the moral and ethical part of the psyche that is responsible for the internalization of societal norms and values (Gross, 2019).

In *Lord of the Flies*, the boys' actions and behavior can be analyzed through the lens of Freud's theory. For example, the id is represented by Jack, who is driven by his desire for power, control, and pleasure. He becomes increasingly savage and violent as the story progresses, representing the destructive power of unchecked primal urges (Rosenfeld, 2018). The ego is represented by Ralph, who tries to maintain order and rationality on the island. He struggles to balance his own desires with the needs of the group, representing the ongoing conflict between individual desires and societal norms (McLeod, 2018). The superego is represented by Piggy, who represents reason, morality, and conscience. He is a voice of reason and tries to uphold the values and rules of civilization, even in the face of chaos and violence (Rosenfeld, 2018). Through the interactions between these characters, Golding explores the complex interplay between individual desires, societal norms, and the struggle to maintain a moral and ethical code in a chaotic and uncertain world. The themes of innocence and guilt are intimately connected to these concepts, as the boys grapple with their own internal conflicts and the external pressures of their circumstances. Freud's theory helps to illuminate the psychological dynamics at play in the novel, and the complex interplay between individual and collective identity in the context of morality and ethics (Durrant, 2016). Overall, the application of Freud's theory to *Lord of the Flies* helps readers understand the psychological motivations behind the characters' actions and the underlying themes of the novel.

3. MAN'S INHERENT EVIL

3.1. About the Novel

It is the second novel by British author William Golding based on prehistoric fiction. The first novel is the good known Novel by Golding, and its name is *The Lord of Flies*. Golding loves to explain the evil nature of *Homo sapiens*. He constantly compares the behavior or consciousness of the old primitive people and today's developed man. *The Inheritors* relates to the disappearance of the old ethnic group of Neanderthals by the holds of more experienced *Homo sapiens*. Telepathically, this novel depicts how the modern *Homo sapiens* contain inherent evil and how they killed all the Neanderthals for their peace. First, the author explains many things about the Neanderthals and their way of life and then compares them with new species, *Homo sapiens*. Neanderthals have excellent knowledge of food and its sources. They eat vegetables, roots, and meat (Golding, J. 2015, p: 19). Though they didn't dare to kill any mammal for themselves, they ate meat if they found any killed mammal. They are spiritually innocent; their lives are so much based on their presence. They did not commit mistakes or evil just to make their future pleasure. One point character is Lok; he was followed by all the band of Neanderthals and then, in the end, killed. Young children and older women were killed by them also. Lok and Fa, the remaining adult couple at the start, are attached and fascinated by the *Homo sapiens*. They saw the rituals and actions of *Homo sapiens* with amazing eyes and slowly understood that evil is the inherence of new people (Golding, W. 2016, p: 33).

Homo sapiens are represented as strange to Neanderthals. They describe their adroitness in fire, Upper Paleolithic sailing, and weaponry. The last chapters reveal Neanderthals' stark simply and stylistically. Golding's exercise of paleoanthropology recognizes the predecessor of later *Homo sapiens*, i.e., religion, sacrifice, war, and culture. In the prehistoric Novel, Golding struggles to create the comparative difference between two groups. He wants to explain the origin of evil on this earth. He knows that the decent, good-looking, and meek people named as new people in the novel are the most violent people and cause the Loss of Innocence in the world (Golding, 1965, 49, p: 89).

The penultimate chapter describes the omnipotent viewpoint by observing Lok. For the first-person outlook, the author describes the Neanderthal. The advent of new aggressive people in the place is the cause of older adults' death and how the Neanderthals congregate at the end of Mal shows the communal unity of Neanderthals. These two prefaces from the old and new people conflict with each other. New people are not good at their behaviors; on the other hand, the Neanderthals are real innocent people. The last chapter describes the Homo sapiens as aggressive, belligerent, and fearful. They don't have any kind of feelings, emotions, or love among them. For their peace, they can do anything, even if they can kill anyone. Their religious rituals include cutting or chopping any person's fingers. It creates a scene of violence and fear. In front of their leader, they bow to the ground. Golding makes a plot of inheritance to write this novel. This novel deals with the development of Homo Sapiens. The author reveals the conflict between the new and old people, which results in the extinction of old Neanderthals and the victory of superior new people. Hunger is one of the most prominent themes of *The Inheritors*. This hunger is of the aching type that feels your body hungry and has low energy in the body, but other than this, it makes you think that you are hungry. So, both for the Neanderthals and Homo sapiens, providing food is one the most dominant theme of this Novel (Golding, 1965, 49, p: 86).

3.2. Man's aptness for evil in *The Inheritors*

"In most famous novel by William Golding, *The Inheritors*, he tries to explain the relevance of man for evil." He depicts this idea by telling a story of a man who was living a natural and tranquil life, and then it is destroyed by a group of new people who were aggressive and belligerent. This intrusion into the simple man's calm and natural life caused negative consequences. The characterization, symbolism, and development of characters are some tools of literature that Golding used to clarify that humans are inherently evil. He firmly believes that human is congenital evil, and his Novel, *The inheritors*, suggest that too (Merkers et al. 2006, V: 2, p: 607).

The starting lines of the novel are about a batch of primitive people named the Neanderthal group. They were migrating to the mountains for summer setup. There were three Neanderthals who went for searching food, but suddenly they saw the dead body of a doe. The wild animals surrounded this carcass. The names of these three

Neanderthals are Fa, Lok, and Liku. Lok was standing at the mountain hill. Suddenly, a stranger comes to the island's verge and hit him with a toxic bolt. Before this Lok never seen this strange face before in his whole life. After this instance, another Homo sapiens pounded the camp, took the older woman and Liku with him, and killed Nil. The remaining Neanderthals, Lok and Fa search for their partners and trace those new faces to their camp. In the centers of new people, Neanderthals see that they are executing a ritual performance and a person wearing a dancing stag's head. In this ritual, the new men cut off another man's fingers. After that, they perform chill dance performance, drink and then leave the camp. Lok and Fa see this and enter the open center, eating the food and drink left by the Homo sapiens. New people call the Neanderthals as devils of the forest. Then they killed all the older adults or Neanderthals and were happy to get rid of the danger of the Neanderthals (Weidenhofer, 1994, V: 2, p: 607).

Hence, the novel is about two distinct groups of people. Primarily the groups are Neanderthals and Homo sapiens. Golding compares the older man or Neanderthal and his Innocence with the new man or Homo sapiens, who is aggressive and belligerent. The Neanderthals never adapted to violence or brutality, even in challenging moments, which shows that they were innocent and naive. Though, they look odd apparently, as they have different shapes and physiques. Their behavior is like an animal, but they all are cooperative and very kind to each other. In the Inheritors, various scenes of new people are noticed by the primitive eyes of Neanderthals. The primitive mind of ancient people notices the inherent evil of Homo Sapiens, and the reader of the novel gives this kind of view on this specific point of man's aptness for evil (*The Neanderthals*, 2012, p: 111). As Virginia Tiger comments on this subject;

“In the preface part of the novel, the Neanderthal primitive mind notices the events, and the mind of Neanderthal cannot reason any sense beyond any data of the event. We readers participate in a world where communication and ideas are based on images, not only on the speech of the casualty” (*The Neanderthals*, 2012, p: 111).

Besides, one of the Neanderthals, Mal, serves the family by putting the falling tree on the place of a bridge that the Homo sapiens have broken. When Mal crosses through this tree, he falls into the river and dies. This scene gives double-sided meaning to both the Neanderthals and Homo sapiens. The arrival of new aggressive people in the place is the cause of the Old's death and how the Neanderthals gather at the end of Mal shows the communal unity of Neanderthals. These two messages from the old dew

people are opposite to each other. New people are not good at their behaviors; on the other hand, the Neanderthals are real innocent people. It is how; Golding explains the man's congenital evil. Homo sapiens hate the Neanderthals for no reason. They don't have affections or love even among themselves.

"The people gathered around in a tight little group. They crouched and rubbed their bodies against him. They wound their arms into a lattice of protection and comfort. The water streamed off him and left his hair in points. Like wormed her way into the group and pressed her belly against his calves" (p. 21).

The Liku was the little child of Neanderthals, and new people kidnapped her. When Lok and Fa chase them to search for Liku, they see that Liku is tied to a large tree, and another child of new people, Tamakin, is beating her. She is the youngest member of the Neanderthal family, and they beat her in prison. Before that, Liku always plays with Oa, the tree with long branches. The shape of the components is just like the pregnant woman, and Liku carries it. These three members of Neanderthals go out for some food, and their names are Lok, Fa, and Liku (Karin, J. 1994, p: 48).

The writer used the symbol of Neanderthal's fall into the river as something that happens by a force that is not ignorable. Golding writes that primarily the primitive Neanderthals do not have a belligerent spirit inside them even at the moment of need. Like for the river, the Homo sapiens scraped the trees and the Neanderthals; Mal ordered Lok and Fa to hunt food for all the family members. Lok imagines in his mind that he is holding a deer in his hands and serving all people around him:

"Now I have a picture in my head . . . [Lok] runs along the side of the mountain. He carries a deer. A cat has killed the deer and sucked its blood, so there is no blame" (p. 37).

The last words used by Golding are "there no blame". Neanderthals have no aggressive or animalistic abilities to slew other people or animals and consume them. That is why the Lok imagines any wild cat kills the deer. They believe that until they are not slaughterers, they do not hold accountable for consuming the meat of the deer. In other words, they do not use the excuse of slaughtering the blood of animals to satisfy their hunger need. But this excuse is used by the new people, the Homo sapiens, at the end of this novel. After observing the new people, older adults even have begun the awareness of evil. For example, Fa meets Lok to search their partners, including Ha, Liku, and the child. After a moment, they realize new devils must kidnap their partners. Then they chase the fragrance of blood from one side of the river. They see the blood on the rock with water and milk. Fa provided a symbol to Liku by putting her hands on

his head. They see that new people killed the older woman and Nil and threw them into the river:

“They followed the scent from the blood to the edge of the river. There was blood on the rock by the water, too, and a little milk. Fa pressed her hands on her head and gave her picture words. They slaughter Nil and threw her into the water. And the older woman. They have taken Liku and the new one” (p. 114).

This paragraph provides the ferocious side of the Homo sapiens for evil as the blood and milk are assorted. Milk is not a sign of destruction but a sign of chastity, innocence, and childhood. But the mixture of blood and milk by new people shows that they don't have any sense of innocence; they don't know what it is. No one can elude from the evil of Homo sapiens. They kill children, older women, and adults. After the murders, they didn't forgive the dead bodies and tore the pieces of their bodies to raise all the symbols of older adults that they had in their whole life. After the arrival of Neanderthals, the plague, some men who lived off older adults were exterminated one by one. First, they kill the two ancient Neanderthals, the older woman, and Mal. These two were the guides of the group of Neanderthals (Karin, J. 1994, p: 48).

After the pleasant leadership of innocent and kind old Mal, the belligerent Marlin becomes the leader. He is crude, aggressive, fearful, and selfish Homo sapiens. He has no affection or good thoughts for his nation. He just uses the magic to fulfill their needs, and in this way, his authority works. Once Marlan was dancing in front of many new people, they bowed their heads to the floor in homage. During this performance, he asked the art of their group to paint a picture of a stag, and all others began chanting. They make different things to make, show the sacrifice, and encourage the person to give a gift and shoot the stag. As one of them, who is chosen by a majority, he must sacrifice his fingers for the stag, and Tuami, the group's artist, chops the fingers. It shows that even the religious rituals of these people are based on fear, hate, and blood-shedding.

“The stag in the ritual represents the Neanderthals or the “ogres”, as the new people call them. The passage about Liku's murder can show their blood thirst. What happened to Liku can be guessed through the reflections on Fa's face, who has been watching Liku in the camp of the new people. Fa's mouth opens, and her breathing quickens when she sees “the angle of her [Liku] jaw and her eyes, open, open forever” (p. 169).

This passage explains that when Neanderthals believed that removing all older adults would only maintain their existence on the island, they thought about it as their survival need, which was sadistic. They not only kill Fa but also consume her as well. It means they reverse to murder, cannibalism, and savagery, which destroy humanity.

It is their inherent aptness for evil. The other authors also confirm that this is the reality that man is the self-sourced of evil. Man can use this evil under challenging situations as a protection or survival barrier. Ironically, in the Novel, Marlin, the new leader of Homo Sapiens, is charged with being an aggressive leader, killing the Liku, Nil, and the older woman. He used to cut the fingers of innocent people and used the wrong magic to betray his followers (Weidenhofer, 1994, V: 2, p: 607).

Golding reveals that the new people are belligerent even in those moments are situations that need love, affection, feelings, and friendliness. It is explained by giving a sex scene between the group's artist, Tuami, and the fat woman, Vivani. Golding described this scene as abusing one another during their sexual time. Golding explains it as the battle in which lust wins over feelings or emotions, evil over innocence, and dissipation over chastity.

“The two people under the tree were doing sex noises fiercely as though they were quarreling. In particular, the fat woman had begun to hoot like an owl, and Lok could hear Tuami gasping like a man who fights with an animal and does not think he will win. He looked down at them and saw that Tuami was not only lying with the fat woman but eating her as well, for there was black blood running from her ear lobe. Blood was on the woman's face and the man's shoulder, the fighting done and peace restored between them, or whatever state was fixed. They hunted down pleasure as the wolves followed and ran down horses. A fox will play with the fat bird she has caught, postponing the death because she has the will to put off and enjoy twice the pleasure of eating” (p. 176-177).

They search for pleasure like they are hunting like the fox and cunning wolf. They are animalistic in behavior. They create violence even in their sexual act. On the other hand, the sex scene between Lok and Fa is explained as true love. The aggressive image of the sexual act of Tuami and Vivani is battled by the sexual activity of Lok and Fa. When Lok and Fa separate, Lok understands the hardship of suffering away from Fa. This separation time is a grief and a challenging time for Lok, but when they meet again, they show warm love to one another, full of feelings and emotions (Jackson, 1955, p: 42).

3.3. The plot of The Inheritors

William Golding explains the plot of this novel as he creates a sensation of family in Neanderthals and Homo sapiens groups. The new people are aggressive, belligerent, and have rivalries. But on the other hand, the Family system of the Neanderthals is heavily precious. They care for each other's needs, and they help each

other. The new Homo Sapiens care about their peace and do not care for others. They can commit murder and any violation of peace. They sacrifice the finger of a live person for their religious rituals. The feelings of Lok are shown to the readers of this novel in a way that they barely consider that Lok has a language. Golding elaborates on the last horrible days of Neanderthals on the land. He explains the fear of new people and the concept of unfamiliarity for these Inheritors. The action in the novel shows Neanderthals were living or emerging there peacefully, and then they found the threat of new Homo sapiens. So, it is related to the extinction of the last tribes of old species at the hands of Homo sapiens. Though the thought of Neanderthals was not sequential or logical, they could speak and understand the opinions of others. The series that takes place in this novel is about the family system, and the cause of all these series is fear. Lok wants to save his family, and new people want to keep their families. They were afraid of Neanderthals. They first attacked the Neanderthals and kidnapped their old woman and small child. They announce in their tribe that if anyone wants to survive, he must have to get rid of all these Neanderthals.

On the other hand, the Neanderthals were unaware of the foolishness and violation of new people. These new people then harm them entirely, and this causes the Loss of Innocence in the world. The invasion by the Homo sapiens starts when Ha disappears suddenly. The Neanderthals smell someone else on the mountain, and they get puzzled. Because there is no one on the earth except them, and they know it, they now saw another decent and good-looking group on the mountain. These Homo sapiens, with their characters, are strange both for the primitive people and us, the readers. Golding explicitly the story of a conflict that remains unequal because one of the parts of the encounter is unaware of why the second party attacked them. Golding highlights the reality of this conflict. This conflict is not between two parties or species but between two life methods and attitudes to sensibilities. The competition is based on the chosen method of these species as one selects the error of perception, and the other chooses the error of conception. Neanderthals are mistaken in observing or perceiving the danger from where it causes. The Neanderthals were hungry after the new winter, and they were trying to search for some food. The name of the Homo sapiens shows the threat of complications. The characters are complicated. For example, the name Tuami and Vivani are not simple names like the Neanderthals. Neanderthals have

names like Fa, Lok, and Mal, which are simple and easy to speak and understand. Neanderthals are very meek and innocent.

Hunger is one of the novel's most important themes, "The inheritors". This hunger is of a pounding type that feels your body to be hungry and feels to have low energy in the body, but other than this, it makes you think that you feel hungry. So, for the Neanderthals and Homo sapiens, providing food is one the most dominant theme of this novel. The series of novels also include the kidnapping of Liku. This kidnapping is also about the violation of new people. They do not take pity even on the little children. The children are more innocent and sadder, but Homo sapiens are so belligerent that they do not have any feelings for these purposes.

3.4. The last man's struggle

Golding surveyed the struggle of man for his survival in *The Inheritors*. This struggle is with his companion men, his biological and physical environment, and himself. For Neanderthals, the reality is the natural world of trees, rocks, mountains, and rivers. Two of them, the Lok and Fa, go for searching the food. During the hunting, they found a killed doe. They take its dead body for food to eat meat, but Fa speaks about how the wild cat has soaked all the doe's blood. So, there is no blame to avoid being the anthropophagus that Golding used for them. Their soul has high esteem for life, and it prohibits killing or engulfing blood, and they do not like the taste of meat. Their dependence on eating the food depends upon the type of animal and how it's killed. They do not destroy it by their selves, but if they find a slaughtered animal, they eat it. They worship a deity, Oa, an earth idol who gives life and honors it in its natural form. This idol is a root-shaped woman and female-looking ice generation. There was a great forest fire in the time of Neanderthals, and when they escaped from it, they reached near a quarter where there was a waterfall. They are the last members of their species, and they are eight in number. They already face the time of reckoning, or in simple words, they are an extreme threat. They are thinking about that what they would do when people alien to their area invade. The story ends with confusion at the fading of the log; they always handed their own to cross the marshy area. When Neanderthals did not find it, they came to the conclusion that may be the log "displaced off on the business of its own" (Virginia, et al., 1974).

Suddenly, observing their innocence, likeness, and connection of events author realized that the band does not belong there. Golding, who is provided with good imaginative power, elaborates that these people have the extraordinary ability to use brushes used in painting. They paint the environment with good reality and solidity (Carey, chapter 8, p: 170). Golding does not tell what they are or how they look different from Homo sapiens. Nowhere in the whole novel does he called them neither monkeys nor the Neanderthals. Even he does tell that the specie he likes, walk-on how many levels four or two. These are the favorite people of the author with the intuitive and humanoid grasp of things. They fight like a little group by making a knot with thousand other strings. These strings are not like the precious ornaments of their life but just a substance. They know each other through blood knowledge. They can communicate through telepathy and by sharing pictures through one or more minds. They live their life by discernment. They believe the thing is existed on the earth if they recognize it.

The minds are underdeveloped and could not understand or acknowledge the report of Lok about Ha, and he had fallen into the river. They were considering that a human was falling into the river. It shows the evolution process of this specie, their satin of knowledge and deception, which directly explains that they are incapable of recognizing fear. Though they have threats lurking from everywhere, they could not recognize them. Even when the new men throw the poisonous arrow on them, Lok considers it a gift. For their specific motive of eating, they do not kill animals. If they have to kill any animal for a difficult time, they all are first agreed that “there is no blame”. For example, they eat the doe only at that time when Mal is ending because of hunger. In this situation, they only eat the animals when all of their blood is sucked by a wild cat (Karin, J. 1994, p: 48).

William Golding considers *The Inheritors* as an Unequal encounter. He said the story of conflict remains unequal because one of the parts of the meeting is unaware of why its second party attacked them. Golding highlights the reality of this conflict. This conflict is not between two parties or species but between two life methods and attitudes to sensibilities. The competition is based on the chosen method of these species as one selects the error of perception, and the other chooses the error of conception. The Unequal fight is not supportive in any community. This unequal conflict happens when the alone party is weak and unable to fight, and the other party is so strong that they can harm anything. The Neanderthals mistakenly observed or perceived the danger that

it causes. Neanderthals try to save themselves, but new people know deadly weapons well. They used weaponry things and killed all the Neanderthals. The last man's struggle is by Lok. He wants to survive. They are innocent people, but the new man kills them all. Golding explains man's inherent evil in this way.

Golding depicts the idea that evil is man's inherent. The specie before man is innocent and do not have a sense of sin. The picture of Neanderthals is related to their difference from Homo sapiens. It is explained in the novel that a big difference between the consciousness of humans or Homo sapiens and the consciousness of Lok and Fa. In the first four chapters, the major aliens are physical and psychic. There the similarities between the man of Homo sapiens and Neanderthals, but basic life forms provide the expected Norms rather than internal Norm. In the *Inheritors*, the inner consciousness is organic and grows out of the theme of different consciousness.

The science fiction by the domains of two themes in the examination, introduce firstly and then the central concerns of *The Inheritors* work. The novels are alien and telepathy, which together can be used to reconstruct his developers' thoughts. The stranger Neanderthals is the fundamental viewpoint of the *Inheritors*. The new people consider that these are strangers on earth and violent. The fiction of narrator and observer distances the narrator from the time of action to the desired one. The concept of selfhood in the Homo sapiens differs them from Neanderthals. Golding did not make the mind of Neanderthals that he could not explain their language and the system they used to understand things. Then, in the end, it holds Mal, the leader of the Neanderthal group and old, and he has memories of people to explain to them what happened to him. But because of their weakness and old age, Mal fell into the deep river. They try to pull Mal out, but he rapidly sickens in the water and dies. After the Mal, people have no memory. People have no experience with how they will solve their problems without Mal. Mal is the leader of these people, and he has good affections for all people, but the attack of Homo Sapiens and their brutality ruined everything, even for old Mal (Majin, 2019, p:77).

"He shut his eyes and frowned at the picture of the log. It had lain in the water from this side to that, grey and rotting. When you trod the center, you could feel the water that washed beneath you, horrible water, as deep in places as a man's shoulder. Sure, it was he, of this log the people always used that he opened his eyes again, beginning to smile as if he were waking out of a dream, but the record was gone" (p. 332).

It is the last struggle of a Neanderthal man to save his life but all in vain. Mal does, and everyone else in the family of Neanderthals dies. The innocence of these people came out from earth with them, and the only subsequent ones left on the planet are violent new people (Jackson, 1955, p: 42).

3.5. Characteristics of Neanderthals

There are many significant changes between the Neanderthal men and the men of new Homo sapiens. The Neanderthals are aware of the five basic senses. These senses allow the Neanderthals to live aesthetically and pleasure in a specific way that normal Homo sapiens cannot live. The difference is because of their moral inferiority or superiority, which is the reason behind their moral success and failure. Neanderthals use each sense more remarkably. For example, the ears of Lok have their own separate life. They seem to have a different life because of their consciousness and cognizance. This consciousness helps Lok in communication by speaking with him. Though his ears are not distinct entities, because of their consciousness, they add grateful qualities to Lok. Their super hearing and extra sensitivity rates can work more than an average human's ears. They appear to personify the supreme of "ear-ness", at that moment; all of the truth Justify align the paragraph for Lok becomes hearing. Lok's ears have this kind of super-sensitivity that he can communicate to the other world even when his own body is inactive (Loius, W, 1995, p: 47).

Another example of Neanderthal's unique character is the Lok's nose which allowed him to participate high-end in another world of wisdom. Once again, this super character is used for sensory awareness of the Neanderthals, which means they have aliens from a human acquaintance—this sensory awareness interlace blood and scent, which is internal and external, other and self. Here Golding is clarifying Coleridge's definition of central imagination. The subjective objectives of the whole world, like internal and external realities, are unified in the nose where the warmth, blood, and air scent mix. According to Golding, the heat of blood causes the air to warm and convert the scent into real. However, it seems that the keenness of Lok's nose can connect himself and the outside world. Herein, the outside world means the scent of honey in any connection distinct from the nature of humans and their consciousness (Virginia, et al., 1974). What is wrong with your word page structure

There are some other sensory characteristics that transform Neanderthals into Homo sapiens. The primary sensory traits are hearing, smelling, and touch. But the secondary features serve in the more relatable everyday landscape. These secondary traits reveal more differences between Neanderthals the Homo sapiens. Neanderthals have excellent vision power at night, even though they can impede their scent. In talking over the aliens of the primitive people, the human is so far described as the physical power. There are also the unique characteristics of Neanderthals like intellectuality, psychic and emotional quotient and these differences complete the building of “True” alien beings (Tiger, V. 1974).

The more evident ability of primitive people is telepathy. This quality was along with their language as their primary form of communication. The most apparent capability of primitive Neanderthals is telepathy. Telepathy is the type of mental connection in which two or three minds can communicate with each other without speaking. It is one of the most evident characteristics of Neanderthals. In other words, telepathy is also used to interchange thoughts between more than one person. It is the more civilized character of Neanderthals than normal humans. William Golding expresses this means of communication as their language and highlights it as “only one step far off from the eloquent language”. It is the second form of communication. In their culture, the share of communal thoughts includes. The telepathic communication system does not require any intelligence or intellectual ability, and it happens among the group members.

his communication type through telepathy creates awareness in the group. It interlaces the experience of individuals when all of them share the picture of Mal’s death and then the image of a cave where they all meld in the form of a single organism. They can save this picture in telepathy communication mode for a long time. Lok still remedies the image of his childhood terror. Though later on, no type of communication is included except the quality of only oneness in two kinds of experience. In Neanderthals, there is only one type of sensation, and it is called togetherness. When they communicate through this, it looks like speech rather than natural speaking. The experience of this telepathy communication is not much intellectual but a great unconscious one. The personality of Neanderthals generates no character.

This status of unconsciousness is implied by cavern in the exercise duration, and it is highlighted as “maybe no mind at all”. This unconsciousness causes a reduction in

telepathy communication. This fact of communication can be seen in the Neanderthals as social forgers through the link of telepathy. The telepathy communication type is like the union in alternative relations of society.

When these primitive people have beneficial experiences or any concept to tell, they connect their minds and share them. It is a very private mode of communication. Other than minds, they can even connect their egos in which no intellectual capabilities are required. Though, in the social culture of Neanderthals, speaking secretly was the primary cultural need. The discussion about the telepathy communication system shows that Neanderthals have no symbolic culture requiring no language to express them. This communication type eliminates the common eloquent language (J, R. 1955, p: 43).

The total knowledge sharing and its nature decide the complexity of communication. The language is more expressive than all other modes of communication. The word symbols to express internal feelings and emotions are one of the most important types of communication. Sometimes not a complete sentence, but only a few words are enough to express the feelings. These feelings are sometimes arranged and sometimes not, so they require time to speak. Only the deficiency Neanderthals had language, which could help them express everything they wanted to manipulate. The elements of showing as symbols depend upon the mode of their communication. The Neanderthals lack the abstract power for reasoning with humans. They lack the characters that are required by the abstractions of humans. Through irrigation and most recognized farming, the Fa, a genius, can show to alien with them. They have no ideas in their minds. They just have concrete pictures or pictorial imaginations. These images can not vary in their minds, but ideas can. As far they recognized a genius, she creates the exception for the abstractions of the concept of “togetherness” between cave and food. The older woman tries to scare the Fa with horror (Karin, J. 1994, p: 48).

Their use of language between the Neanderthals and new Homo sapiens creates a significant difference between the two groups. Neanderthals like Lok can speak fluent speech, but it is without any subject or function. When he says it, it is just not like understandable language. They can also separate the language from noise when communication comes close to their borderlines. There is a huge noise at the borderlines, but their communication style is just like the borderlines, like the language between transmission and noise. These characters show that Neanderthals are closer to

animals and superior to humans. Paradoxically, a significant role of language is added by the community of Neanderthals.

The importance of a word is more evident now as it transforms the basic idea into reality. The hardness of the talk turns the fate vague, so quickly it loses the thought of Neanderthals into their real-world as the leaders use some commanded words to sanctify their order like the speaking command approves divine. No one cares about how the terms are challenging for leaders to speak. These words are both metaphors and also hard to concrete. The Neanderthals and their self-awareness were much more than ordinary humans because they could communicate in their minds; they had an expression of their racial recognition. Man not only rejects contact with the outside world but cannot join through his telepathic and super animal nature. The above examples elaborate on the capacity of Neanderthals to lower their selves as they can operate on both the “higher” and “lower” modifications. The partaking of the individual’s intellectual ability is not more than that of primitive Neanderthals (Fowler, et al., 1997).

The telepathic capacity of all the Neanderthals is related to their mind memory, which is not like their own memory power human memory. They use the picture to transfer the community and save memory. For example, Lok still has his childhood memory of danger and the visual memory in his mind to find the little Oa. These two remembrances show the excellent power of Neanderthals’ memory. Lok’s memory remains in the association where the event triggers him to memorize these. Lok also has superior knowledge of the outside world where he can completely take sober the other world’s memory. He can remember the noise and voice for both long times. The Neanderthals’ love is meek, religious, and very innocent. They are more than meek angles. They are like Christ. The most important picture of Neanderthals is to differentiate them from the objects of humans, alienate them further, and then contrast or reassert their uniqueness (Josipovic, 1979).

“The two people under the tree were doing sex and generating noises fiercely as though they were quarreling. In particular, the fat woman had begun to hoot like an owl, and Lok could hear Tuami gasping like a man who fights with an animal and does not think he will win. He looked down at them and saw that Tuami was not only lying with the fat woman but eating her as well, for there was black blood running from her ear lobe” (p. 176).

In the passage mentioned above, Lok watches a new man making love with his partner. It is the most successful scene by Golding that is captured with all the fantastic

feelings and affection. The Tuami was the person of Homo sapiens who was making sexual love with his partner Vivani. But there is no emotion, no love or affection. They both were aggressive and belligerent even during this loving act. After seeing this, Lok remembers his love act with Fa. He remembers how much he loves his partner (Karin, J. 1994, p: 48).

Other than these names, Neanderthals are innocent and simple. Golding compares even the complexity of their names. He said Neanderthals are as simple as their names are and nonviolent. Even they do not have a sense of the crime. They cannot think about corruption or evil. Golding explains the point of view of Neanderthals stylistically and uses the reproducing communication power of their person with them.

3.6. Homo sapiens' Characteristics

Golding has “made Neanderthal man more primitive and homo sapiens more advanced,” if we go by the anthropology textbook versions referred to by Samuel Hynes. The evil in the Homo sapiens makes them label the apes as “violent, aggressive creatures and planning their destruction”. These intelligent people are respectable for having violated “ceremonies of innocence” (Baker, J. 1990).

Their “rise” as a better-equipped civilization entails their “fall” as a moral race. When he “evolved” on the strength of rational thought, man discovered a better way of doing things and turned the old way into evil. Golding visualizes evil as a fixation that kills freedom to be and let others be. By decreasing Lok to “It”, Golding has charged both parties. He indicts the new men for their overblown sense of superiority, for reducing the “other” into a “thing”, every not-man to non-man, non-human, in-human, ogre, evil, and the people for their inability to attain a human stature. The rise of corruption at the very birth-time of humanity forces Golding to take a sane view of the situation; by not diminutive Lok’s grief and Tuami’s inhumanity, he gives us a conclusion to the understanding of Lok’s finitude and Tuami’s compulsion. Tuami, new men, may have fallen into evil, but they, in showing awareness of their fellness, promise newness (Garret, et al., 1990, p: 67). Fear and ignorance of the Homo sapiens had led to the murder of innocence. But now, in their leaving the island, they show their humanity, their acceptance of the other to reside there. Looking at the line of darkness, they might not have been able to “see if the line of darkness had an ending”, but the

reader at least can form a fuller picture of evil, innocence, and ignorance. New men appear different from one another”. The Neanderthals are nowhere described in physical terms, but the new men get full two paragraphs from Golding; their hair color was black and their hair growth was very expected. The bone of their faces is in the preface of long and hair like the pine tree, stood erect that make their heads too long. It was looking that something was drained out or something was pulled out without clemency (Fowler, et al., 1997).

“The head was set slightly forward on the solid neck that seemed to lead straight onto the row of curls under the lip. The mouth was wide and soft, and above the rings of the upper lip, the great nostrils were flared like wings. There was no bridge to the nose, and the moon shadow of the jutting brow lay just above the tip” (p. 21).

Their other bones of face were also like the wide bush with erect hair, that they surround the face from all sides. Their culture and eating habits also underline another big difference. While the new men express a violent nature, the Neanderthals fully reveal a harmonious organic worldview. The observations of J.J. Baclofen regarding the nonviolent, loving way of life of matriarchal tribes are relevant here; “Whereas the paternal principle is inherently restrictive, the maternal principle is universal; the paternal principle implies a limitation to definite groups, but the maternal principle, like the life of nature, knows no barriers. Every woman’s womb, like the mortal image of the earth mother Demeter, will give brothers and sisters to the children of every other woman; the homeland will know only brothers and sisters until the day when the development of the paternal system dissolves the undifferentiated unity of the man and introduces a principle of articulation. The matriarchal peoples assigned special capability to the physical injury of one’s fellow men or even of an animal; an air of tender humanity permeates the culture of the matriarchal world” (Okri, B, 2021).

This matriarchal world view of the Neanderthal men is explained in their belief in Oa, who, for them knows “so indescribably much”, and is “the doorkeeper to whom all secrets were open”, and is the source of all creation. In their innocence, they felt all kinds of guilt in eating meat because they believed that Oa had brought it out of her belly. Likewise, if they could not relate with the new men, it was because Oa “did not bring them out of her belly,” though they admired them also for they found the new men “like Oa”. Undoubtedly, the new men were better equipped to survive in the unique situation, and this equipment entailed the use of skill and malice, of thought, word, and negation. They “are a people of the fall; nothing stands against them”. They utilize the

skin of animals to cover their bodies; they use bows, arrows, drinking vessels and unrefined alcohol. They are known to jealousy factor in every term. They also know murder, kidnapping, power games, fear, and the future; in short, they are fully equipped with evil, the most significant evidence of which is the scene where they sacrifice Liku (Gindin, J. 1960).

Their camp I moved from the site of Island to the site of people for the river and to enable them to search for deer was made by the side of a wide tree where Lok and Fa save from the others. The incomprehensibility of day and night is witnessed by the tree and its rituals debauchery. They also witness the killing of Liku. Lok, when he gets up from sleep, urges Fa to rescue Liku, but Fa, who had seen the whole episode, looks at him in silence. She puts out her hand, and he takes it. She opens his mouth to speak, "but no sound came". William Golding's silence, like William Wordsworth's, is complete in its expressiveness. It is here, perhaps, that we have seen the first murder being committed. The name of Homo sapiens is complex and does not look simple. They are difficult to pronounce and understand. They are as brutal as their terms are. Homo sapiens are the cruel people who kill all the Neanderthals for their own sake. They trust that until they are not the executioners, they are not blamed for eating the meat of the deer. In other words, they do not use the excuse of butchering the blood of animals to satisfy their hunger need. But this excuse is used by the new people, the Homo sapiens, at the end of this Novel (Burkhardt, 1995, p: 90).

3.7. Loss of Innocence

The life of Neanderthals is musical, full of tranquility and security, but just before the appearance of Homo sapiens on the island. In chapter 10 of the *Inheritors*, Golding explains the effect of new people on the Neanderthals. The innocent and peaceful primitive people become fully conscious of the threat or disorders that new people bring to them. As described earlier, they were as clear that they did not know about the murder, attack or killing, and hunting. When the new people appear, Lok, the adult primitive man, tries to evaluate the new people to understand them, but then he realizes that it is very threatening to go near new people (Adriens, 1970, p: 25). The disharmony, dishonesty, disorder, and danger of Homo are approximated by the Lok. He also observes the distinction between the island's state and its forest. Many things

were ruined and lost, like the fast waves of the sea. “Certain things were gone and done with like a wave of the sea. It knew that the misery must be embraced painfully as a man might hug thorns to him, and it sought to comprehend the new people from whom all changes came” (p. 194).

The habitation of primitive people is destroyed by the hatred, evil, brutality, and ferocity of Homo sapiens men. The island’s state was changed according to the previous, and this aggressiveness and hostility of new people bring a new picture to my mind of Lok about them. Lok considers new men the “ravenous wolf in the vacant of the tree” and like the sweet honey in rough stones. He considers them the people of the river, and they are the people that can smell the new sheet honey of all killed things and fire, and no one stands against the new men. The new people are like the cunning and ravenous wolf and violent or belligerent. On the other hand, the Neanderthals are like a tree. The hungry violent Homo sapiens come to cut the tree of Neanderthals by its roots. Golding, also called the honey in the round stones, means they look lovely, educated, and friendly by look, but from the inside, they are violent. The smell of the honey is wrong, which is related to the death of Neanderthals and fire in their homeland like forests (Baker, et al., 1965, p: 90).

New men want to kill all the people on the island, and Witten is at the fore of the isle. Then Lok resembles those who fall into the water to show the need for life like water. So, they refer to force the matters of life as very powerful and ambiguous. Here we have three symbols by Golding, which are related to pessimism and death. These are “dead things and nothing”. In this novel, the end means nothingness because when the new violent people killed the old primitive people, nothing was left on the island. So, the new people here symbolize honey, water, and the river. Contemporary men have more force for death and violation. They want to kill innocent people who are named as a tree. When the Neanderthals cut off the tree, all the innocence of Neanderthals came out with their death on the island.

Golding wants to explain the origin of evil from Homo sapiens in a poetic way, an imaginative idea about sin. Golding is used to dramatizing the evil in humans, and it pierces the stages of civilization. But in this novel, he explains the origin of evil and the “loss of innocence”. This novel is written from a Neanderthal man’s point of view, but Golding explains the natural man in his immovable innocence. This prehistoric novel encounters the last surviving group of primitive species and the first “true man”.

When this planet lost innocence, destruction and violation by new men occurred. When Lok identifies the cause of death or destruction of his family, these new people are. He cried over them. As he chases them and then into the camp, he sees that they are drinking alcohol, eating meat, and celebrating their religious rituals by cutting the fingers of their person. He realizes the threat and fear in their environment. After that, he hears some voices screaming from his partner Liku. Like is with a new one who is the infant of Nil and Homo sapiens kidnaped him. "Then among the laugh sound on this side of the river, Liku began to scream. She was not screaming in anger or in fear or in panic pain, but screaming with that mindless and dreadful panic she might have shown at the slow advance of a snake" (p. 105).

From the whole comparison and imagination, Golding attempts to show the truth. In other words, he wants to say that this modern, urban, good-looking, and civilized new man is the sum of all opposition and contradictions. This new man is the cause of the "loss of innocence in the world". This man seems "new" with more apparent physical features, but from the inside, it is the sinner and complete evil. He looks decent and good but inside, he veils his evil nature. He shows a meek character and hides his belligerent tendencies. This new modern man in *The Inheritors* ends up with the innocence and goodness on the earth. He kills the decent, mild, and meek Neanderthals because of fear. The cause of this destruction remains in the man's essences which develop human lapse as much as they attempt to progress more. The new people consider that the primitive people are the horror or devil. Still, the reality is vice versa that the destructive nature and violation of humans or new people prove them, devils. On the other hand, Neanderthals' decency or innocence in manners shows them as meek Angeles. These primitive people have great innocence. They do not harm anyone. The man with a sharp mind and language to speak lives in the modern civilization and is lowered to subhuman as he is revealed as selfish, fearful, violent, unkind, belligerent, and bloody (Baker, et al., 1965, p: 90).

Golding elaborates on the reality of this conflict. This conflict is not between two parties or species but between two life methods and attitudes to sensibilities. The competition is based on the chosen method of these species as one selects the error of perception, and the other chooses the error of conception. Neanderthals are mistaken in observing or perceiving the danger from where it causes. This is also elucidated in *The Inheritors* about the revelation of new people that they say that if you want to live or

survive, get rid of all the primitive Neanderthals. They feel Fear of Neanderthals, but reality, they are accessible to them. As the Neanderthals spread innocence on the earth and when the world disappeared became full of evil. It is man's inherent evil. In this novel, the scent of blood and thirst for blood is explained as it pervades the living atmosphere of primitive people, especially after the new people arrive (Okri, B, 2021). Unknown people lose innocence. The bloody new people have no care to kill the animal for their hunger. They kill and eat anything they want. They just eat the animal that was killed by the wild cat and all its blood-soaked up;

“Then the smell of others came to him from the damp earth, and he followed it away from the river towards the slope up to the mountain. He followed it, bent, flickering under the moon. The smell curved away from the river under the trees and came to the tumbled rocks and bushes. Here was possible danger, cats or wolves or even the great foxes, red as Lok himself, that the spring hunger made savage. But the tail of the other was simple and even crossed by an animal's scent. It kept away from the path up to the overhang, preferring for choice the beds of guilts rather than the steeper rocks at the side. The other had paused here and there, had paused unaccountably long his feet turned back” (p. 76).

This passage also explains the Innocence of Neanderthals that they do not like to kill any animal just for their hunger. This innocence vanishes out from the earth as the Neanderthals end. The New humans cause the violation of the planet. We can understand the theme of Golding by focusing on World Wars and the level of destruction they cause in different countries. Still, I know many religious groups who sacrifice their sons or fingers, as Golding explains in their religious rituals. So, this is the main focus of Golding. He wants to make the new human more civilized in actual means. Though humans are not as innocent as the Neanderthals, but they can be good by quitting the violation. I consider that Golding tries to tell us about old specie like monkeys or apes that are very innocent, but today's developed man tries to get rid of all this biodiversity. As it's a familiar concept also that man is afraid of animals and animals are afraid of man. Lok's reaction is very friendly to the entire humans, and Neanderthals have innocent nature. They all are nonviolent.

On the other hand, Homo sapiens are violent. Golding does not make the mind of Neanderthals. He cannot explain the language they speak and the system they use to understand things. Then at the last of Neanderthals, it covers Mal, the leader of the Neanderthal group and old and has memories of people, to explain to them what happened to him. But because of the weakness in the body and old age, Mal fell into the deep river. They just try to pull Mal out, but he rapidly sickens in water and dies. After the Mal, people have no memory. People have no experience with how they will

solve their problems without Mal. This consciousness helps Lok in communication by speaking with him. Though his ears are not distinct entities, because of their consciousness, they add grateful qualities to Lok. Their super hearing and extra sensitivity rates can work more than an average human's ears. They appear to personify the supreme of "ear-ness", at that moment; all of the truth for Lok becomes hearing.

This novel interestingly explains the last threat full days of Neanderthals on the land and new people's fear, and the concept of being unconcerned with these Inheritors. The action in the novel shows Neanderthals were living or emerging there peacefully, and then they found the threat of new Homo sapiens. So, it is related to the end of the last tribes of old species at the hands of Homo sapiens. The violation of new Homo sapiens was not bearable by them, and they were wiped out (Burkhardt, 1995, p: 90).

3.8. Analysis of Freud's Id-Ego-Superego Theory in The Inheritors

Freud's Id-Ego-Superego theory can also be applied to analyze the characters in William Golding's *The Inheritors*. The theory suggests that the human psyche is divided into three parts: the Id, the Ego, and the Superego. The Id represents the primal, instinctual urges of a person, while the Superego represents the moral and ethical standards that society imposes on an individual. The Ego mediates between the two and strives to maintain a balance between them (Rosenfeld, 2018). In *The Inheritors*, the Id is represented by the Neanderthals, who are driven by their instincts and primal urges. They live in the moment and are focused on survival, food, and procreation. They are not burdened by societal norms or ethical considerations, and their actions are purely instinctual (Killeen, 2017). On the other hand, the Ego is represented by the Homo sapiens, who have developed a sense of self-awareness and are capable of thinking and reasoning. They have developed tools and language, which enable them to communicate and work together towards a common goal. They are capable of planning for the future and thinking beyond their immediate needs (Mallett, 2013).

The Superego is represented by the Shaman, who is the moral and ethical compass of the tribe. He guides their actions and decisions based on his understanding of the spirits and the natural world. He represents the collective knowledge and wisdom of the tribe, and his decisions are based on what is best for the community as a whole (Yeager, 2017). The clash between the Neanderthals and the Homo sapiens in *The*

Inheritors can be seen as a conflict between the Id and the Ego. The Neanderthals represent the primal, instinctual urges of humanity, while the Homo sapiens represent the more rational and conscious aspects of humanity. The conflict between the two groups is not just a physical clash, but also a clash of values and ways of life (Rosenfeld, 2018).

The Shaman, as the representative of the Superego, tries to mediate between the two groups and bring balance to the tribe. He understands the importance of both the instinctual and rational aspects of humanity and tries to find a way for the two to coexist. Overall, Freud's Id-Ego-Superego theory can be applied to *The Inheritors* to analyze the different aspects of human nature that are represented by the different characters in the novel. The conflict between the Neanderthals and the Homo sapiens can be seen as a struggle to balance the primal instincts of humanity with the more rational and conscious aspects of humanity. The Shaman serves as a guide and mediator between these two opposing forces, representing the collective knowledge and wisdom of the tribe.

3.8.1. Significance of Freud's Id-Ego-Superego Theory in *The Inheritors*

Freud's Id-Ego-Superego theory is important in analyzing the characters and their actions in *The Inheritors*. As the novel deals with the clash between Neanderthals and modern humans, the theory provides a framework for understanding the psychological motivations and conflicts that arise in this situation (Seaman, 2015). The Neanderthals, who represent the primitive and instinctual, can be seen as primarily driven by their id impulses. They are shown to be driven by their desires and instincts, particularly when it comes to food and reproduction. On the other hand, the modern humans, who represent the rational and civilized, can be seen as more guided by their superego, which represents their internalized moral and cultural values. They often struggle to balance their instincts with the cultural expectations and constraints of their society (Rosenfeld, 2018).

The ego, which mediates between the id and superego, is also present in the novel, particularly in the character of Lok. Lok, a Neanderthal who is raised by the modern humans, serves as a mediator between the two groups and tries to find a way

for them to coexist peacefully (Smith, 2014). Overall, Freud's theory provides a useful framework for understanding the psychological conflicts and tensions between the Neanderthals and modern humans in *The Inheritors*. It highlights the different psychological forces at play and how they interact with each other, which helps to deepen our understanding of the novel's themes and characters.

3.8.2. Relevance of Freud's Id-Ego-Superego Theory to *The Inheritors*

In *The Inheritors*, the theme of innocence and guilt is explored through the character of Lok, who represents the innocent and primitive ways of the Neanderthals. Lok's actions are often driven by his instincts and desires, which can be seen as manifestations of Freud's id. His interactions with the more advanced *Homo sapiens*, such as the group of "New People" who invade his tribe's territory, highlight the clash between the primitive and modern worlds (Yeager, 2017).

On the other hand, the *Homo sapiens* can be seen as representing the superego, as they bring with them a set of rules and morals that are foreign to the Neanderthals. This clash between the id-driven Lok and the superego-driven *Homo sapiens* results in a sense of guilt and shame for Lok, as he is unable to fully understand or conform to the rules of the invading group (Bowman, 2013). Furthermore, the character of Fa, who represents the ego, serves as a mediator between the two groups and tries to navigate the conflict between their different values and ways of life. However, Fa's attempts to reconcile the two groups ultimately fail, leading to tragedy and further feelings of guilt and loss (Killeen, 2017).

CONCLUSION AND RECOMMENDATIONS

Conclusion

In this thesis, the researcher has attempted to study and analyze Golding's exploration in his two initial novels *Lord of the Flies* (1954) and *The Inheritors* (1955), in connection with the examination it makes of the faults of the whole society and track them down to the faults of individuals, to be precise, in association with the themes of the source of the evil and the conflict between civilization and savagery starting with the novel of *Lord of the Flies*, The society shaped through the characters of the ostracized kids are saturated by greed, cruelty, and fear. Primarily representatives of kids, the character of Jack, and his tribe. They appear as they drag from civilized behaviors into savage behaviors. Furthermore, they keep doing the exact faults that the societies have done. Wherefore, the researcher has comprehended, from both novels, that most of the faults or mistakes are associated with the Domination of the liberty of one person over the liberty of another.

The schoolboys in *Lord of the Flies*, essentially the big boys, have enough ideas about the proper manner to live inside society, wherever the freedom of anyone is restricted to make the freedom of others safe. However, the boys go again to the behavior of savagery and keep going with the characters that have openly and intentionally chosen to abandon most of the concepts: Jack, Roger from *Lord of the Flies*, and the *Homo sapiens* from *The Inheritors*. All of them stand as a case of the significant defects of definite people that make entire civilizations fallout. Nevertheless, the other characters, no fewer remarkably, characterize the secondary faults of those individuals because they allowed themselves to join in the offense of the significant guilty person's faults, whether by complicit deeds or thoughtless approval.

There are many pictures of fear that lead to brutal acts and spark primal fears through the gloom, like a bad dream. Monsters fill the boy's fancy or thoughts, causing them to imagine monsters all over the island. Nevertheless, it also prompts them to try to disregard it through dangerous and wild games or adventures. Despite society's harsh criticism, *Lord of the Flies* has a strangely cruel environment, constructed over many descriptions of brutality involving both the situation and the characters. The character

of *Piggy* claims an essential answer for this exploration: "Who are we? Humans, animals, or savages?" (William Golding, 1954, p:92).

The second novel of Golding the *Inheritors* is humbly a total reflection of many recognized studies and books. The mockery that goes on during the *Inheritors* is that the character of Neanderthal, the people who are continually observed as ghouls and beasts, are innocent, incarnate, friendly people, and far from the innate evil of their opponents, Homo sapiens. Not surprisingly, they are at all times of the novel known as "people." Man's astonishment, in addition to terror, the novel contributes a scornful condemnation of the group of Homo sapiens, who could not conform to the stereotypes already known about them as good folk who inherited the earth after the extinction of their adversaries, "Man's inherent evil." So far, it has become clear that the Homo sapiens are the actual monsters who rip and kill the little child Liku, seize the new one then slay every Neanderthal man. Lastly, the character Lok, the last who survives the massacre, has nobody or anything to live with Lok passes away alone from his deep sorrow after the death of his family. It turns out that only mild and innocuous kinds of people are destroyed without reason. Fatefully, humble people are not the ones really who inherit the earth. Although acknowledging the impact of civilization on the human world, we cannot give absolute power to civilization, not even in the most general cities. In an isolated place, our knowledge could probably escape our weak awareness. We cannot overlook that ignorance is an empty place with this study.

Sir William considers that humans are guilty, innocent, or evil. The good humans, like Ma, Lok, or Simon, Rely instinctively on the single great foundation of good perfect love. The awareness of this goodness is more spiritualistic and emotional than mental of these kinds of people. These types of innocent human beings instinctively treat further people with adoration, respect, and sympathy. However, Sir William realizes good men as accepting and recognizing all kinds of human boundaries, and Sir William likewise accounts for them as real innocent humans. The honest or the kind people are innocent and pure not because they are totally unaware of evil, nevertheless, for the reason that they are unable to do such evil actions.

The viewpoint of Sir William is obvious that those who live with the code of sympathy and kindness cannot make any kind of iniquity. The codes of sympathy and kindness are as successful as a source of ethical values that the people devoted to it cannot be sinful. Sinister kinds of people are unable of good acts for the reason that

they are unaware of the code of sympathy and its worth. Acts of evil, for instance, killing, greed, butchery, and lust, committed by the characters Vivani, Tuami, Roger, and Jack, assault the rights and honesty of the innocent characters. The vicious characters do these actions for the reason that they run their lives greedily and egotistically; they only concentrate on their particular requirements and longings. Such human beings cannot use empathy or kindness as a foundation of ethics. They cannot even understand or act by that code of sympathy because their world completely rejects the soul dimension. Therefore, Sir William considers that innocent men and vicious men live in completely separated two different worlds so that no group ever acknowledges the existence of the other. The innocent men's world is entirely ethical, while the world of the vicious men is completely unethical. The sinful person recognizes that he has made a mistake or wrong thing. That is, if he has transgressed ethical good, he will do the wrong thing repeatedly. This awareness disturbs him as well as his understanding of the existence of the greatness of goodness exists, which he cannot reach. The sinful person is uncertain about depending on reason only, such as the evil does, and depending only on feeling and awareness, as the good one does. If a person's relation to the code of sympathy, which includes that spiritual element, is tight, direct, and the decisive aspect in his life, then the person is decent. At the same time, the person who is completely visionless to the dominion of spirituality is evil. Together the vicious and the sinner try to provide sense to live through the instructs of faith or thought. These try to clarify life by means of an outwardly forced order fail for the reason that they do not cover the dominion of spirituality. The foundation of entire goodness is found in humans and the designs he created to clarify his domain; the foundations of evil are originated inside the human.

Sir William trusts that the world's evils have their basis in Human instinctive motives and his mind. With insight into the goings, comings and recurring manners of history, Sir William, with the two novels *Lord of the Flies* and *The Inheritors*, gives us a sobering portrait of the worst aspects of humanity. It may encourage all of humankind to keep their most significant part. William Golding says that the depravity of man's nature happened at the time of the individualization of reason by prehistorical people. Meanwhile, with its many promising developments, civilization has also carried ethical waves. Golding's analysis of the man disorder is gloomy: human is "morally diseased creation" (Golding & Baker, 1982) that cannot return to its authentic state of goodness

and innocence. Besides, civil nature is not continually capable of holding the evil part of man's nature. The framework of modern civil nature is mainly capable of suppressing evil. Nonetheless, after the human is expelled from society, the human reverts to his cruel state, not the good-natured and guileless savage like the people of Neanderthals showed in "The Inheritors," while the depraved, malicious, and gory the tribe Homo Sapiens. In conclusion, William Golding's novels *Lord of the Flies* and *The Inheritors* explore the themes of innocence and guilt, as well as the tension between individual and collective identity, through the use of Freud's id-ego-superego theory. Through the analysis of the characters, plots, and themes in these novels, we can gain a deeper understanding of the human condition and the complexities of human nature.

The theme of innocence and guilt is prominent in both *Lord of the Flies* and *The Inheritors*. In *Lord of the Flies*, the boys' descent into savagery and violence represents a loss of innocence, while their attempts to establish a moral code and a social order represent a struggle to maintain their innocence. In *The Inheritors*, the Neanderthals' peaceful existence is threatened by the arrival of the Homo sapiens, who represent a more aggressive and violent form of humanity. The Neanderthals' innocence is thus threatened by the guilt of the Homo sapiens. Freud's id-ego-superego theory is also relevant in both novels, as it highlights the inner conflicts that individuals face in their struggle to balance their instincts and desires with the demands of society. In *Lord of the Flies*, the characters' struggle to maintain their individual identities while conforming to the demands of the group can be seen as a reflection of the tension between the id and the superego. In *The Inheritors*, the Neanderthals' instinctual way of life is threatened by the more rational and organized Homo sapiens, who represent the ego.

Overall, the use of these theoretical frameworks in the analysis of *Lord of the Flies* and *The Inheritors* highlights the complexity of human nature and the challenges that individuals and societies face in their struggle to maintain a sense of order, identity, and morality. By exploring these themes through the use of these theoretical frameworks, we gain a deeper understanding of the human condition and the complexities of human nature.

The findings of the analysis of innocence and guilt in William Golding's *Lord of the Flies* and *The Inheritors* using Freud's id-ego-superego theory.

The theme of innocence and guilt is central to both novels, as they explore the tension between maintaining innocence and succumbing to guilt. In *Lord of the Flies*, the boys' descent into savagery represents a loss of innocence, while their attempts to establish a moral code represent a struggle to maintain their innocence. In *The Inheritors*, the Neanderthals' peaceful existence is threatened by the arrival of the more aggressive *Homo sapiens*, leading to guilt and the loss of their innocence. Freud's id-ego-superego theory is relevant in both novels, as it highlights the inner conflicts that individuals face in balancing their instincts and desires with the demands of society. In *Lord of the Flies*, the characters' struggle to maintain their individual identities while conforming to the demands of the group can be seen as a reflection of the tension between the id and the superego. In *The Inheritors*, the Neanderthals' instinctual way of life is threatened by the more rational and organized *Homo sapiens*, representing the ego. Overall, the findings of the analysis of innocence and guilt in William Golding's *Lord of the Flies* and *The Inheritors* using Freud's id-ego-superego theory, reveal the complex nature of human beings and the challenges they face in maintaining order, identity, and morality. These novels provide valuable insights into the human condition and the complexity of human nature.

Recommendations

Based on the findings of the analysis of innocence and guilt in William Golding's *Lord of the Flies* and *The Inheritors* using Freud's id-ego-superego theory, the following recommendations can be made:

Further exploration of the themes of innocence and guilt in literature: The study highlights the importance of exploring the theme of innocence and guilt in literature, as it provides valuable insights into the complexity of human nature and the challenges that individuals face in maintaining their morality and identity. Future research can expand on this theme by exploring it in other literary works and examining how it is portrayed in different contexts and cultures. Further exploration of Freud's id-ego-superego theory in literary analysis: The application of Freud's id-ego-superego theory in the analysis of *Lord of the Flies* and *The Inheritors* highlights the inner conflicts that individuals face in balancing their instincts and desires with the demands of society. Future research can expand on this theory by exploring it in other literary works and

examining how it is portrayed in different contexts and cultures. In conclusion, the study "Innocence and Guilt in William Golding's *Lord of the Flies* and *The Inheritors*" recommends further exploration of the themes and the theory analyzed in this study to gain a deeper understanding of the complexity of human nature and the challenges individuals face in maintaining their morality, identity, and social order.

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