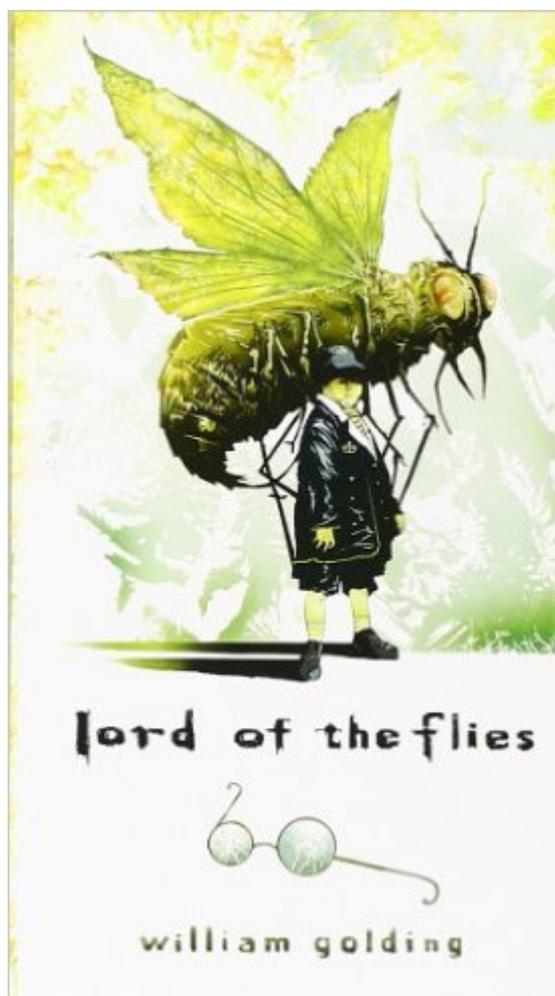


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Lord Of The Flies



Synopsis

Before *The Hunger Games* there was *Lord of the Flies*. *Lord of the Flies* remains as provocative today as when it was first published in 1954, igniting passionate debate with its startling, brutal portrait of human nature. Though critically acclaimed, it was largely ignored upon its initial publication. Yet soon it became a cult favorite among both students and literary critics who compared it to J.D. Salinger's *The Catcher in the Rye* in its influence on modern thought and literature. William Golding's compelling story about a group of very ordinary small boys marooned on a coral island has become a modern classic. At first it seems as though it is all going to be great fun; but the fun before long becomes furious and life on the island turns into a nightmare of panic and death. As ordinary standards of behaviour collapse, the whole world the boys know collapses with them—the world of cricket and homework and adventure stories—and another world is revealed beneath, primitive and terrible. Labeled a parable, an allegory, a myth, a morality tale, a parody, a political treatise, even a vision of the apocalypse, *Lord of the Flies* has established itself as a true classic. "Lord of the Flies" is one of my favorite books. That was a big influence on me as a teenager, I still read it every couple of years." —Suzanne Collins, author of *The Hunger Games* "As exciting, relevant, and thought-provoking now as it was when Golding published it in 1954." —Stephen King

Book Information

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Customer Reviews

"Lord of the Flies" is singularly the most important novel for required reading, whether assigned in school or self-imposed. It regularly appears as number one on my own list of best books. Let's play

"What if." What if a plane carrying a full load of school boys crashes on a deserted island with no adult survivors? What would happen to those boys? What would you expect to happen? William Golding works with this premise: an idyllic setting, innocent schoolboys. One boy, an older boy just short of teenage years, a boy with fair hair, assumes leadership to stir the others into some semblance of organization and survival mode, much like adults would do if adults were present. He also saw a need to defuse the web of fear of the younger ones. Where are we? How long will we need to wait before someone comes for us? All questions with no answers at this time. Ah, yes, Golding tells us, everything goes well for a while. But remember the "scar" made by the crashing plane? Something ugly is on this island (but it's not the scar). It's in the bushes, in the dark, in the depths, in the depths of hearts, and it grows like the malignancy it is. A blatant revelation of what is about to come occurs when Roger silently and stealthily watches a young'un, unbeknownst to the little child. All the young'un is doing is running a stick through the sand, disturbing a crab in a tiny pool of water. Even he imposes control and fear on a helpless creature as Roger boldly picks up a couple of rocks and tosses them the youngster's way. He deliberately misses but comes closer with each throw. Next time he will probably hit the young boy, but not yet. This taboo--deliberately and unnecessarily causing pain to one smaller than you--has not been broken--yet.

With this his first novel, author William Golding wrote a novel that he could never surpass in greatness. *Lord of the Flies* is a novel about our human nature. Too often I think, people jump to quick conclusions about the book and Golding's stand on human nature. "His stance is too pessimistic" or "That books really gross." What these people fail to realize is that Golding tried to paint a picture of human nature as he saw it. He wasn't making things up, I don't think he was particularly angry, he wrote *Lord of the Flies* to expose people to the atrocities that he witnessed in World War II. One of the largest underlying principles in *Lord of the Flies* is of course, human nature. William Golding gives the reader three interesting characters to analyze: Jack, Piggy, and Ralph. It's quite apparent as you read the novel that Golding must have read a little Sigmund Freud before writing *Lord of the Flies*. Let's start with Jack. Jack is the definite Id on the island. He wants to survive but he also wants to eat meat and have fun. Jack is clearly unable to control these urges and in turn has a pretty large influence on the other boys on the island. Piggy is the definite Superego on the island. Piggy is always referring to "well my auntie..." and always finds an excuse not to do something. Piggy has no intentions of satisfying his id, and in turn influences only Ralph and Simon. Ralph on the other hand, takes the middle road. He is clearly trying to find a way to satisfy his id, but he can't seem to find one. Take what he said in chapter eight for instance:

"...Without the fire we can't be rescued. I'd like to put on war-paint and be a savage. But we must keep the fire burning...

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