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A Discussion of Aristotelianism and Machiavellianism in William Golding's *Lord of the Flies* as a Children's Dystopic Novel

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Abstract

The present article analyses the representation of the political regimes in William Golding's children's dystopic novel, "Lord of the Flies". Therefore, it, first of all, underlines the dystopian nature of the novel along with the features of plot, setting, characters and content to facilitate the reader to grasp the warning against totalitarianism throughout the novel. The study finds Aristotelian and Machiavellian philosophies of politics as highly convenient approaches to examine the political endeavours of the boys in the novel. As the key intention is to interrogate to what extent they fail or succeed in following the Aristotelianism and Machiavellianism, the paper presents a detailed comparative analysis of two separate philosophies to reveal their weaknesses and strengths in controlling people. The article then affirms that the order, set up through Aristotelianism, necessitates the repression of the evil, which is considerably tough for a ruler while the evil empowers Machiavellian totalitarians who turn citizens' lives into a nightmare.

Keywords: *Aristotelianism; Machiavellianism; totalitarianism; Lord of the Flies; children's dystopic novel.*

Introduction

The twentieth century witnessed totalitarian leaders such as Stalin, Mussolini, Franco and Hitler in addition to World War I and II, bringing about people's shattered beliefs and loss of hopes. In this respect, the apparent impossibility of utopia generated its converse; dystopia. Thus, the works of the twentieth-century dystopian literature including children's ones raised an anti-totalitarian voice, warning against the results of totalitarianism. Among them is William Golding's children's dystopian adventure novel *Lord of the Flies* (1954), which blends satire and allegory. The paper links two political philosophers, Aristotle from the 4th B.C.E century and Niccolo Machiavelli from the 16th century to evaluate totalitarianism collapsing order in the novel. The study argues that while Aristotle took the politics to the standard of democracy through his political principles in *The Politics* and *Nicomachean Ethics*, Machiavelli fostered totalitarianism through multiple principles he set for the Italian princes to obtain and sustain their authority in *The Prince*. The selected novel depicts the defeat of Ralph, who pursues the principle of order with Aristotelianism, by Jack who adopts Machiavellianism, according to which the end justifies the means, thus, chaos on the pathway to power. Thus, the paper supplies an Aristotelian evaluation of Ralph by analysing his endeavour for order and democracy. It also presents a Machiavellian approach to interrogate evil in totalitarian leaders represented by Jack and illustrates the miserable life, presented by the totalitarian regimes.

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Twentieth-Century Children's Works in Dystopian Literature

Dystopian literature flourished in the twentieth century as a response to and a derivation from utopian literature which had been popular until then. The utopian genre may be considered to encompass all imaginative writings concerning all possible good futures for humanity. Although utopianism dates back to Plato's *Republic* (c. 380 BC), the conventions of utopian writing were first embodied in Thomas More's *Utopia* (1516). It is regarded as the key text of utopianism, where More also coined the term "utopia," generated from the Greek phrases "eu-topos" referring to "good place" and "ou-topos" meaning "no place." The mentioned meanings encapsulate Suvin's definition of "imaginary community…in which human relations are organized more perfectly than in the author's community" (2010: 25). Such a contemplation suggests the possibility of social progress as a result of criticising the existing society with optimistic idealised conditions, which are produced in a text (Hammond, 2017: 3).

However, optimistic dreams of alternatives began to lose their credibility in the late-nineteenth century. Charles Darwin's *The Origin of Species* (1859) initiated the seeds for the fear of biological and social regression as it suggested an inevitable tragic end for some species but a fortunate future for the ones who would "progress towards perfection" via "all corporeal and mental endowments" (336). The fears of biological and social regression fed numerous writings in the late nineteenth century. Among were Samuel Butler's *Erewhon* (1872), William Delisle Hay's *The Doom of the Great City* (1880), Richard Jefferies's *After London* (1885), Walter Besant's *The Inner House* (1888), H. G. Wells' "The Star" (1897) and M.P. Shiel's *The Purple Cloud* (1901). In this regard, as argued by Clarke, "the largest, most varied and most influential code of utopian fiction in the history of the genre" (1979: 61) was created in the late Victorian period. Furthermore, the twentieth century witnessing the World Wars, the 1930s' Great Depression besides the unemployment and poverty, and totalitarian leaders forcing on people's freedom, privacy and individuality shattered the dreams for perfection considerably and caused a decline in the production of utopias (Kumar, 1987: 224). The most austere coup on utopianism resulted from the decades-long "Cold War" (1947-1989) between the United States and the Soviet Union struggling for global supremacy. All the alterations supplied the utopian writing with a new dimension through "dystopia." Despite its Cold War origins, the coinage of the term "dystopia" traces back to the nineteenth century, when John Stuart Mill called pessimistic approach to the future as "anti-utopia", "inverted utopia", "critical utopia" or "utopia in the negative" (Kollar, 2008: 5). Then, the literary critics Negley and Patrick adapted the term to distinguish between absolute degeneracy and imagined perfection (1952: 5). It enabled to determine the conventions of a distinct genre, dystopia, as "defamiliarisation, lexical invention, extrapolation, exposition, flashback, [and] satire" (Hammond, 2017: 9).

In addition to various political fictions written as an attack against utopianism since the 1890s, G. K. Chesterton's *The Napoleon of Notting Hill* (1904), Jack London's *Iron Heel* (1908), Yevneny Zamyatin's *We* (1924), Aldous Huxley's *Brave New World* (1932), Katharine Burdekin's *Swastika Night* (1937), Ayn Rand's *Anthem* (1938), George Orwell's *Nineteen Eighty-Four* (1949), and Margaret Atwood's *The Handmaid's Tale* (1985) are among the works contributing to the development of dystopian fiction as a subgenre (Horan, 2018: 2-3). Concerning its common characteristics, it may be claimed that politics is foundational in it. Political concerns and cultural and social anxieties are on the foreground in dystopian literature. British authors made use of dystopian fiction to depict national and international politics with their all pessimistic sides. They witnessed in a way the surpassing impacts of totalitarian leaders such as Benito Amilcare Andrea Mussolini, the prime minister of Italy from 1922 until 1943, Adolf Hitler, who governed Germany

from 1934 to 1944 taking an outstanding role in extending totalitarian control over Nazi Germany to other countries, Joseph Stalin, the leader of the Soviet Union from the mid-1920s to 1953, and Francisco Franco who reigned Spain from 1930 to 1975. The dream of utopia turned out to be utopic, a forlorn hope, through totalitarianism for many twentieth-century authors as power ambition of totalitarian leaders fed by evil led to the scarification of numerous people. For instance, Orwell, by his *Nineteen Eighty-Four*, insisted that he depicted not only the Stalinist Russia and modern Britain but also all societies suffering from totalitarian rules as follows: "My recent novel is NOT intended as an attack on Socialism or on the British Labour Party," Orwell wrote in June 1949, adding that a British setting had been chosen "to emphasize that the English-speaking races are not innately better than anyone else" (qtd. in Booker, 1994: 19). In addition, called as "the age of extremes" (1995: 1) by Hobsbawm, the twentieth century displayed overpopulation, natural catastrophe, chemical contamination, viruses and plagues, which were resulted from the blistering struggle of globalism, capitalism and nuclearism. Of these, according to Hammond, "it was nuclear technology that made dystopianism more prevalent than it had been in the past. While global cataclysm had been forecast in the disaster fiction of the late nineteenth and early twentieth centuries, the memory of Nagasaki and Hiroshima and the advent of the thermonuclear age made it a far more immediate worry" (2017: 9-10). In this regard, the literary productions covering the period from the 1890s to the 1980s were dystopian in terms of their subject matters, settings and plots. Browning notes that many dystopian authors often represent a political system or philosophy with which they disagree throughout a futuristic story:

> The [dystopian-literature] author is, in one way or another, commenting on the nature of his own society by taking what he considers the most significant aspects of that society and projecting them into an imaginary environment. This projection reflects the author's dissatisfaction with the current state of affairs, but not to the extent that it is a prophecy of doom or a warning that we must brace ourselves for a certain disaster. It is instead a warning accompanied by faith or at least a hope that the situation will be improved if man will only accomplish a certain series of necessary reforms. (1970: 18)

In addition to the authors mentioned above, John Bowen (1876-1965), Storm Jameson (1891-1986), Leslie Poles Hartley (1895-1972), Clive Staples Lewis (1898-1963), William Golding (1911-1993), Alexander Cordell (1914-1997), Doris Lessing (1919-2013), Raymond Williams (1921-1988), Kingsley Amis (1922-1995), Alan Sillitoe (1928-2010), Fay Weldon (1931-), and Ian McEwan (1948-) fictionalised the concerns about the politics which is also in alliance with science (Hammond, 2017: 9). According to Booker and Claeys, a notable political and social satire in dystopian fiction differentiates it from science fiction even though they both exist intertwined in literature. Booker notes: "Clearly there is a great deal of overlap between dystopian and science fiction, and many texts belong to both categories. But in general, dystopian fiction differs from science fiction in the specificity of its attention to social and political critique" (1994: 19). In a similar vein, Claeys states: "The term [dystopian] is used here in the broad sense of portraying feasible negative visions of social and political development, cast principally in fictional form. By 'feasible' we imply that no extraordinary or utterly unrealistic features dominate the narrative. Much of the domain of science fiction is thus excluded from this definition" (2011: 109). Moreover, Gottlieb states the indefeasible endings of dystopian works to be distinctive in her note that "[i]t is one of the most conspicuous features of [...] dystopian fiction that once we allow the totalitarian state to come to power, there will be no way back" (2001: 4). In spite of the insolubility of their

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endings, it may be claimed from a positive perspective that they present alarming warnings to the reader even though Ferns asserts that the dystopian fiction is a "parodic counter-genre" which "satirizes both the society as it exists…and the utopian aspiration to transform it" (1999: xii). As Baccolini and Moylan note, dystopian literature "with its disasters and representations of worse realities, retains the potential for change, so that we can discover in our current dark times a scattering of hope and desire that will arise to aid us in the transformation of society" (2003: 235). In this regard, defamiliarizing the contemporary world by intensifying its most negative features in a nightmarish portrait, dystopian fiction warns readers against the possible future, which is waiting for people. Accordingly, although dystopian literature "represents the fear of what the future may hold if we do not act to avert catastrophe," it fictionalises the ideological dangers of the twentieth century so plausibly and influentially that the reader often has difficulty in distinguishing between future possibilities and current realities (Levitas, 1990: 165).

As may be conferred from Levitas' expressions above, the changing attitudes towards the future also altered the tendencies and expectation in art. In Hammond's words, dystopian fiction "articulated the profound loss of faith that marked literary culture of the period" (2017: 100). Thus, the meaningful storytelling faded out because "the epic side of wisdom" died out (Benjamin, 1999a: 86), and creative art was replaced with "mechanical reproduction" through dystopianism (Benjamin, 1999b: 215-217).

As to twentieth-century children's literature, it may be asserted that children's literature was influenced even more than literature for adults as children have always been regarded as the owners of the future. Thus, appealing more and more children through fiction concerned most authors. In this regard, children's literature around the world encompassing a foremost creation of possible and impossible worlds through books, films and even online games. Therefore, the way adult authors see past, present and future "finds renewal in children's literature," functioning in similar ways to literature for adults which examines and constructs the world (Wu et al., 2013: xi). In this sense, children's literature introduces the world to children and draws them into the way of constructing the world again and again.

Both utopian and dystopian works, appealing to child readers, may be considered to be an extension of adventure tales. However, it may be observed that there is a converse transition in products of fiction; literature and media, from utopian works, which promise hope for a better future, to dystopian one, which warns against a worse future waiting for the next generation. Accordingly, the utopian setting of adventure stories is replaced by dystopian ones in children's literature as depicted in George Orwell's *Animal Farm* (1945), Margaret Atwood's *The Handmaid's Tale* (1985), Lois Lowry's *The Giver* (1993), J. K. Rowling's *Harry Potter* series (1997-2007), Stephenie Meyer's *Twilight* series (2005), Suzanne Collins's *The Hunger Games* (2008).

Not merely their settings but their subject matters and plots are also dystopic. More concretely, the Eden-like island where Roland Michael Ballantyne's optimistic nineteenth-century children's adventure novel, *The Coral Island* (1858), is set was replaced by a chaotic hell-like island where William Golding's dystopian adventure novel *Lord of the Flies* (1954) is set. Golding conveyed the idea to the reader that it is again children who will be anticipated to create order out of the chaos. Having fought in World War II, Golding testified people's suffering from Hitler's totalitarian regime, affecting people's lives on a large scale. Having read Ballantyne's *The Coral Island,* Golding wished to write its realistic version by satirising idealism in it and other looks like it (Bloom, 2010: 12). Accordingly, the boys in *Lord of Flies* are evacuated by a plane during a nuclear war while the three boys, Jack, Ralph and Peterkin in *The Coral Island,* who are shipwrecked in

their journey for adventure. Therefore, his novel *Lord of Flies* satirises the idealised depiction of life in *The Coral Island* by putting the boys in the novel into a test in which they fail by ruining the island and leaving it in chaos. It is striking that only boys, not adults or girls are saved as it is only boys who are regarded as the promising perpetuators of the values and norms of the society in the future. However, such an approach to boys seems to collapse in the novel as Boyd notes as follows: "Golding is determined to disabuse us not only of naïve optimism about the nature of children but also of the sort of faith in the goodness of all things natural" (1990: 6) on the tropical island where they are left free of any grown-up authorities. Apparently, through the boys undergoing various tests including the contradiction of order versus disorder and reason versus sensuality, the author warns the next generation concerning some issues. The foremost is the clash between democracy and totalitarianism. Driven by the main characters, Ralph and Jack, two opposite regimes are depicted in contradiction to each other. As an embodiment of democratic and oligarchic order, Ralph feeds on reason whereas Jack who acts like a totalitarian leader is fostered by ambition and power. The novel illustrates what anticipates people who are under the totalitarian regime. Thus, the novel both represents the present conditions and illuminates the possible future, waiting for people if some precautions are not taken, more specifically, if totalitarianism is not abandoned. He states that the novel paints "[t]he overall picture…[which] was to be the tragic lesson that the English have had to learn over a period of one hundred years; that one lot of people is inherently like any other lot of people; and that the only enemy of man is inside him" (Bloom, 2010: 11). It may be deduced that Golding warns against totalitarianism which he seems to ponder as a regime fostering the evil nature in human beings.

The study sheds light upon the mentioned characters' qualities as rulers and their impacts throughout the novel from the Aristotelian and Machiavellian philosophies of politics. It associates Ralph's way of order with Aristotelianism and Jack's with Machiavellianism. Therefore, it will interrogate Aristotle and Machiavelli's distinct approaches to the principles of ruling and being ruled in a comparative context to evaluate the novel on a sound basis.

Aristotelian and Machiavellian Philosophies of Politics

Since Plato's *The Republic*, numerous philosophers of politics have endeavoured to sketch a regime or improved an existent one for a better way of living in a community in various ages. Among them are Aristotle, a 4th century BCE Greek philosopher, and Machiavelli, a 16th century Renaissance political advisor, whose political views are discussed even today, both of them are regarded as the founders of modern political science and ethics with their varying but lasting views.

Politics is Aristotle's most prominent work of political philosophy, concerned with some political notions such as the state, types of government, justice, equality, education, citizenship and property. His political philosophy is closely intertwined with his ethical view of "the good life;" thus, Aristotle's political theory is hand in hand with the ethical theory, which he elucidates in *Nicomachean Ethics*. Therefore, *Nicomachean Ethics* may be taken as the ethical companion to *The Politics*. On the other hand, Niccolo Machiavelli's main concern is the ruler's benefits, as may be sensed from his political suggestions in *The Prince* (1532), which he dedicated to the Medici ruler of Florence in the late 1400s as a handbook of politics even though Lorenzo Medici never read it. It was substantially criticised for its principles disregarding Christian values and morality for sake of the ruler's authority and banned by the Catholic Church as an evil work though it had not been allowed to be even published until Machiavelli's death.

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Aristotle states: "It [Politics] comes to be for the sake of life, and exists for the sake of the good life" (1984a: 1.2.1252b27-30) and notes in *Nicomachean Ethics* that the objective of political science is to attain human happiness, which he considers to be "the highest of all goods achievable by action (1984b: I.4 1095a15-20), and to guide city-states towards it" (1984a: IV.1 1288b21-89a7, III.8 1279b12-25; 1984b: VII.11 1152b1-2). However, Machiavelli declares that "in all actions of all men, and especially of princes where there is no court of appeal, the end justifies the means" (2009: 82). The huge gap between their political philosophies seems to derive from their concepts of political purposes. In Aristotelian politics, the target of the city-state must be to pave the way for Eudaimonia, that is, happiness, so politics refers to the science of happiness in Aristotle's understanding. He regards citizens as the backbone of his political ideal, whereas the Machiavellian concept of the political objective is ruler-based rather than citizens; therefore, he does not even mention the lives of citizens under the rule, and he problematises their support merely in relation to the ruler's balancing his cruelty and mercy. According to Machiavelli, politics exists for the unshakably steady power of the ruler over the land and citizens. In this regard, happiness in the Aristotelian philosophy of politics is replaced with a blind power in the Machiavellian political approach.

In the Aristotelian approach, happiness requires intellectual, moral virtues and education to cultivate the moral virtues which a ruler should use as his primary tool (1984a: VIII.1). Aristotle handles politics within the triangle of happiness, intellectuality and moral virtues. Thus, for him, a qualified ruler acts in accordance with his reason and ethics (1984b: 78), and happiness is "a certain activity of soul in accord with virtue" (1984b: 1199b25-26). The political society exercises virtue to pursue bliss with minimal conflict among people. It is appropriate to claim that Aristotelian politics is "a project of inculcating virtue" (Berger, 2013: 77). The Aristotelian conception of co-existent ethics and politics draws contrast to Machiavellianism in which politics is above all things including ethics. Therefore, the Aristotelian notion of moral virtue does not exist in Machiavellianism which does not regard anyone else's happiness other than the ruler himself. As the primary concern is the power of the ruler, the way he uses does not matter in Machiavellianism even if it includes lying, violence and cruelty. Machiavellianism is consequentialist; thus, any act is justified as long as its outcomes bring the desired good (2009: 200-201). Therefore, a ruler may disregard virtues comfortably. In his both national and international affairs, a Machiavellian ruler is supposed to seem to be compassionate, humanist, religious, loyal and honest even if he is not at all (Machiavelli, 2009: 70) so that he can keep their support alive all the time. For instance, he states: "A prudent lord, therefore, cannot and must not keep faith [his promise] when this is to his disadvantage" (2009: 88). Machiavelli even suggests the ruler "learn how to be evil in order to be preserved" because many people around him are already evil, so it is inevitable to use evilness (2009: 99). It is better for the ruler to be cruel than to be merciful due to the reputation it establishes and often results in his overthrowing as expressed by Machiavelli himself as follows: "[O]ne ought to be both feared and loved, but as it is difficult for the two to go together, it is much safer to be feared than loved…" (2009: 137) while paying attention not to be despised or hated (2009: 130). Furthermore, it is more significant for a ruler to appear rather than to be virtuous. In this sense, Machiavelli deviates from Aristotelian concept of virtue claiming that "it is not necessary for the prince to have all the qualities mentioned; it suffices that it appears to possess them […as] men [citizens] tend to judge more by the eyes than by the hands […, so] he [the ruler] must cause his acts to be recognized as greatness" (2009: 111-113). As the preservation of his power is more urgent than acting virtuously and in an ideal manner, Machiavelli states: "He who abandons what is done

for what ought to be done, will rather learn to bring his own ruin than his preservation" (2009: 127). Accordingly, Machiavellianism necessitates adaptability to various situations at different times. Therefore, Machiavelli suggests the ruler misuse virtues for his own benefit when necessary, which calls "virtu." Therefore, through his sense of "virtu," Machiavelli differs considerably from Aristotle as Machiavellian "virtu" requires evilness in contrast to Aristotelian virtue perpetuating Christian goodness. Nevertheless, Machiavelli does not advocate evilness for its own sake and states that "while crime may conquer an empire, it does not gain glory" (2009: 68), explicating that evil should be used with wisdom as and when required as it is never the primary choice.

Aristotle divides the term "virtue" into two separate parts; moral and intellectual ones. The moral virtues range from courage, temperance, generosity, magnificence, magnanimity, ambition, gentleness, friendliness, truthfulness about oneself, wittiness to justice. On the other hand, the intellectual ones consist of art, science intellect and wisdom. While social and political institutions guide people to attain intellectual virtue, Aristotle underlines the priority of moral virtue in ruling and being ruled. However, it is implicit in Aristotle's work to decipher the relationships between the mentioned eleven moral virtues and the five intellectual virtues paving the way to the truth in life (Berger, 2013: 78). Nonetheless, it is safe to claim that to be really virtuous is to take pleasure in behaving virtuously for Aristotle. Furthermore, to illustrate the relations among virtues, happiness and politics in Aristotelian politics, Berger draws on the association below:

> As complete virtue, justice is following the law [an intellectual virtue]; as a particular virtue, justice [a moral virtue] is conducting oneself in a manner that is equal or fair with respect to others. Justice as complete virtue is political in following the law because the law seeks happiness for the community; good laws are laid down by a political community in order that all of the moral virtues may be cultivated. Justice in this sense is complete virtue in relation to others, thus it is moral virtue practiced politically. (2013: 80)

On the other hand, Machiavelli underlines the priority of the intellect virtue over the moral one to acquire and sustain one's power because, for him, a steady and strong authority may be achieved not with moral virtue and luck but with wisdom and intellect. He asserts: "[S]ome men desire to have more, whilst others fear to lose what they have, enmities and war are the consequences; and this brings about the ruin of one province and the elevation of another" (2009: 128). For success, the ruler needs "to be [like just] a fox to know the traps, and a lion to frighten the wolves" (2009: 110). Accordingly, the ruler is supposed to be as intelligent and cunning as a fox and as predatory and bold as a lion. Thus, he both needs to gain the confidence of the citizens by manipulating them cunningly by benefitting from the weaknesses of the people around himself while appearing to be a leader as they wish to have. Therefore, he must evaluate every opportunity for his own benefit. Machiavelli underlines the vitality of every opportunity without which he claims that the strength of the ruler may be extinguished (2009: 262). Machiavellianism requires distinguishing between citizens who are easy to be oppressed and the ones who are not so as to secure his own power because if the latter ones are in majority, the rule's authority may be shaken. To avoid this, the Machiavellian ruler "must, first and foremost, conquer" the potential disobedient ones (2009: 75) by benefitting from their weaknesses prudently. Therefore, he states that "well-organized states and prudent princes have always been concerned not to reduce the great to despair and to satisfy the people, for that is one of the most important things a prince should have in mind" (2009: 115-116). To keep the balance among his citizens is the key to power for Machiavelli. For instance, while handling generosity towards people, he should avoid being generous enough to lavish his wealth to

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gain their sympathy, on the other hand, he is not also forced to impose new taxes, causing discontent among the citizens (2009: 61). Accordingly, by manipulating his citizens, a Machiavellian leader convinces them about the belief that they are free and treated well; however, they would be under the constant and overreaching control of the ruler.

The Aristotelian claim that some people are born to rule while the others to be ruled is misjudged by many critics; for instance, McDowell evaluated it as an "embarrassing" view of slavery (1995: 212). However, Aristotle emphasises the significance of citizenship more than Machiavelli, whose primary concern is the ruler and all the issues strengthening his authority. Aristotle's concern with the ruled ones may be sensed by regarding the fact he begins *The Politics* with the definition of citizenship and the rights of citizens rather than rulers. He presents a positive sense in regards to being a citizen. He states that a citizen, including the ruler himself, is a person who rules and is also ruled (1984a: 1277b13-16), he can participate in declaring and judging (1984a: 1275a22-23), and interfere with the legal and deliberative offices of a polity (1984a: 1275b18-20). A citizen is the pinnacle of excellence in the city with his contribution to defence, land ownership and judiciary because although he does not regard all citizens as equal as some contribute more than the others in the issues mentioned above, he advocates that all citizens have a common target; happiness. Accordingly, the Aristotelian concept of citizenship is far from slavery. On the other hand, for Aristotle, the birth, parentage and the place of birth are not enough to indicate one to be a citizen, and political and social institutions such as education and law are to construct one's citizenship. In this sense, being formed by social and political institutions in which a citizen cannot be involved invalidates the argument that a citizen is not a slave. To put it another way, as Martínez states, in the Aristotelian view, citizens become a slave to the institutions which they do not act and help to form (2013: 128). Aristotle states that to be a citizen is to be dependent on institutions including education, laws which guide and protect them. In this sense, a citizen is formed and led by the contribution of all these institutions (1984a: 1275b4-1258a22-23). In this context, Aristotle considers people not merely social but also "political animal[s] by nature" (1984a: 1253a2) who strive for happiness within a political partnership. In this regard, qualified rulers, indeed, generate an aversion to immoderate partisanship and faction by constructing citizens to be morally virtuous as all educated citizens are anticipated to be both ethical and political people who go for "the good life" (Berger, 2013: 87-88). Evidently, moral virtue, rather than the intellectual one, is the ground on which Aristotle bases all aspects of his political philosophy even in the political relations with other statesmen. He advocates that political friends care for one another and sustain their political relationship within the framework of virtue. In this sense, the political relationship refers to friendship for the sake of virtue and happiness, not for pleasure and utility (Berger, 2013: 81). Considering Aristotelian differentiating the ruler from the citizen, it may be claimed that it draws parallels to the Machiavellian approach distinguishing between the one to rule and the ones to be ruled. However, the birth and heritage in the Aristotelian ruling are not valid for Machiavellianism which notifies the leader not with inborn or taken over authority but the one which is acquired by conquering both the land and citizens through his own cunning political strategies. Therefore, it may be claimed that not heritage but the ambitious nature fosters anybody to become a Machiavellian leader as Machiavelli himself expresses that although everybody naturally desires something which some of them can obtain, whereas the other cannot; some desire more while the others fear to lose what they have, and this conflict results in the ruin of the former and the elevation of the latter (2009: 208). Furthermore, Machiavelli is not much concerned with the perspective of

the ones to be ruled as much as Aristotle. He does not inform what a "good" citizen is like and his missions in contrast to Aristotle.

For Aristotle, the way to happiness goes along with six types of constitution encompassing democracy, aristocracy and monarchy, all of which he calls "fair types" and anarchy, oligarchy and tyranny which he calls "unfair" ones. He asserts that a middle way is required to be chosen to rule for "the good life" in a community and advocates that the ideal one is a balanced mix of democracy and oligarchy. On the other hand, Machiavelli does not specify which form of government is better but regarding the details in *The Prince* mentioned above, which has been taken as a "handbook for tyrants" since it appeared, Machiavellian politics may be called as totalitarian holding all the power in one hand and ruling the citizens by manipulating and pacifying.

The comparative information about Aristotelian and Machiavellian politics reveals that they are based on different views. It is safe to argue that while the former proposes legitimate politics, the latter brings about a manipulative way of politicism. Both have separate strengths and weaknesses. In this regard, the leading characters, Ralph and Jack in *Lord of the Flies*, follow Aristotelian and Machiavellian political approaches, respectively, and fail, which will comprise the point of criticism throughout the novel.

Aristotelianism and Machiavellianism in *Lord of the Flies*

Lord of the Flies has been read achieving remarkable worldwide success in almost twenty-six languages and millions of copies for over sixty years (McCarron, 2006: 2). It has been evaluated in different contexts. When scrutinised closer, the novel provides a critical approach to political regimes.

The adventure of the ten to twelve-aged British boys who are left on an uninhabited island by a plane to save from a nuclear war initiates the search of a regime to regulate their lives until they are taken back to home if possible. Ralph who is a tall and attractive boy is appointed as the leader. Ralph is not a perfect boy but basically a good boy. He attempts to establish a fair and peaceful life on the island with a democratic government. According to Aristotle, "a state aims at being as equal and as far as can be" (1984a: 181). Ralph exhibits an Aristotelian attitude, so his first step is to ask the boys who wish Jack to be the chief to raise their hands. However, when only the choir does so with a kind of "dreary obedience" (Golding, 1997: 15) in support of Jack in comparison to the majority who raise their hands for Ralph, Ralph announces himself to be the leader later. He continues following the Aristotelian political strategy. He feels responsible for the welfare and happiness of the other boys. To attain happiness or "Eudaimonia" in Aristotelian term, among the boys on the island, he aims to build huts for sheltering, and he urges the boys to use the island as a place to relieve themselves rather than polluting it, makes rules to keep their water and food clean even when he is away for hunting or having a swim in the lagoon (Reiff, 2010: 78). As an Aristotelian leader, he takes into consideration the needs of the boys he rules. In an Aristotelian manner, he makes use of his intellectual, moral virtues and education as primary tools in his rule. He is educated to raise his hands to express his thoughts in the school. Therefore, he wants the boys to raise their hands before speaking. He constructs a democratic atmosphere among the boys by involving them in administration as well. He builds a platform on which any boys, who wish to speak, get on and speak to the others. Furthermore, he announces a conch shell to be used as a sign of the right to speak. The one holding the conch obtains the right to speak without interruption. Thus, the platform and the conch shell become the symbol of order and democracy when the boys assemble (Gregor and Kinkead-Weekes, 2002: 4). Piggy, who acts as Ralph's advisor throughout

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the novel, seeks to carry the conch to Jack's tribe in a strive for restoring the order of the community on the island. In Gregor and Kinkead-Weekes' words, the conch "becomes no less than the basic challenge to the Tribe to choose between democracy and anarchy, civilization and savagery" (2002: 4). However, when it falls down and exploded into thousands of pieces, the author suggests that law, order and democracy cease to exist among the boys, and the evil surpasses the good from then on.

Intellect and moral virtues are the other primary Aristotelian tools Ralph holds to obtain authority over the other boys. He becomes an admirable leader as "he has courage, he has good intelligence" (Oldsey and Weintraub, 1965: 21). However, he often fails to keep his balance to sustain his authority, which is taken over by another leader Jack, as he sometimes neglects the right thing to do by getting caught in the mob mentality. To illustrate, he is involved in Simon's murder with the other boys whom they irrationally consider to be the beast even though he discerns his guilt afterwards. In the viewpoint of Aristotle who admits both good and evil tendencies in human nature urging that the evil ones should be controlled by reason and morality, Ralph seems to fail in it and be involved in Simon's murder. Furthermore, he also sometimes disregards Piggy though Piggy is sensible and clever enough to devise schemes and maintain order. Although he often takes Piggy's viewpoint into account, he goes on looking down on Piggy whom he calls "the fat boy" despite his warning the other boys to call him merely as "Piggy." He also finds Piggy boring and outsider because of his overweight, asthma and eyeglasses. Piggy is a product of his grown-ups, whom he follows in every step. He believes that if the boys behave like grown-ups, they will act sensibly for the good of all and that if a ship with grown-ups arrives, the boys will be saved. When the other boys do irrational things, he considers them to be "[a]cting like a crowd of kids" (Golding, 1997: 162) even though they are already kids. He also reprimands the boys tending to leave Ralph and attend Jack's tribe as follows: "What are we? Humans? Or animals? Or savages? What's grownups going to think? Going off—hunting pigs— letting fires out—and now!" (Golding, 1997: 79). He sounds to be more mature than his peers, indeed, like an adult. However, when the dead body of the parachutist shattered, as Rosenfield notes, "Piggy's exaggerated respect for adults" proves to be irrational (1963: 131–132). His participation in Simon's murder also indicates his loss of sensibility, thus, his guiding Ralph in a sensual sense fails when he says about Simon's death: "We never done nothing, we never seen nothing" (Golding, 1997: 140). In Friedman's viewpoint, Piggy's expressions about the death indicate that reason cannot explicate the evil side of human nature (1993: 26). Piggy's broken glasses also indicate his loss of predictability, reason and the last chance for being saved as they have been used to start a rescue fire. Jack and his tribe come over order and democracy which Ralph has set by the aid of Piggy. Piggy breaks his glasses, and then he is murdered by Roger. Piggy is hunted by the tribe just like a pig, so the author's intentional choice of Piggy name for the most intellectual and reasonable boy on the island suggests the idea that reason is prey for totalitarians. Accordingly, with Piggy's death, Ralph loses his backing, so his weakened authority is also turned over more easily by Jack. Thus, he fails in his Aristotelian politics as he cannot keep the balance between his reason and his emotions. Although he starts well as an Aristotelian who seeks to establish order and happiness for the other boys, he cannot sustain his strategy. He cannot also bring Jack and his followers in his own side. He cannot stop the boys' splitting up. At last, it is only Ralph who feels guilty about the nightmarish end on the island resulting from the evil defeating the good. Ralph makes his biggest mistake by minimising Jack's anger and ambitious nature at the very beginning. He senses that he needs to secure himself against any threats as suggested by Jack himself while hunting: "If you're hunting sometimes you can catch

yourself feeling as if…you're not hunting, but—being hunted, as if something's behind you all the time in the jungle…That's how you can feel in the forest. Of course there's nothing in it. Only—only—" (Golding, 1997: 43-44). However, Ralph fails in practice by taking precautions against Jack's rebellion. He is late to act to oppress Jack who defeats Ralph's Aristotelian primary tools through his Machiavellianism. Jack proves through his Machiavellianism that the way to become a leader is to manipulate the minds of the oppressed. Ralph's defeat also indicates that moral virtue, intellect and education are not enough to obtain and maintain control over people. It seems vital to balance all features of leadership through a cunning mind.

Jack is a boy who is both an embodiment and perpetuator of the evil. He sets his evil tendencies free and manipulates the other boys to take his side and control with the evil for sake of the evil again in contrast to Machiavellianism which does not urge the evil either as a primary tool or for sake of the evil. While hunting, he reveals his oppressed evil nature in a bestial image: "his nose only a few inches from the humid earth" as he "dog-like" crawls along "on all fours," no longer wearing his cloak and clothes but only a "pair of tattered shorts held up by his knife-belt" (Golding, 1997: 39). Like an animal, he smells "with flared nostrils," while his eyes are "bolting and nearly mad" (Golding, 1997: 39). With his red hair and ugly face, Jack appears as a "traditional demonic" figure in the novel (Rosenfield, 1963: 121). In addition to his physical appearance, his name also distinguishes him from the other boys. The name Jack refers to "supplanter" meaning a person who takes another's position by force (Loughead, 1934: 99), so his name suggests what he does in the novel.

The theoretical features, attributed by Machiavelli to an ideal leader in the fifteenth century, are mostly embodied by Jack in *Lord of the Flies* five centuries later, in the twentieth century. For instance, he does his best for acquisition and retention of power regardless of moral virtues or happiness of the other boys in contrast to Ralph's Aristotelianism. Accordingly, he represents the twentieth-century dictators in a number of aspects besides "his lust for power, worship of physical prowess and contempt for the ineffectual speechmaking of Ralph's parliamentarian assembly" (Kearns, 1963: 151). Although he seems to be so humane that he cannot kill an animal, he is ready to apply the evil and adapt himself to varying circumstances. Accordingly, as a Machiavellian, he has already learnt how to be evil to his advantage because he is stimulated by the idea of power which becomes an underpinning of his life, irrespective of how it is obtained; by fair means or foul. Therefore, he desires to utilise the evil more than an ideal Machiavellian leader who uses it when necessary. His "two light blue eyes [are] frustrated now and turning or ready to turn to anger" (Golding, 1997: 13) when he loses the leadership to Ralph at the beginning. His totalitarian nature makes him excited about having an army, making rules and punishing the ones who break them. Therefore, he girds his loins to take it over. He manipulates people by spreading the sense of fear cunningly among the boys to draw them to his own side. Ralph makes mistake by denying the idea of a wild beast on the island and any risks. He tells them that there is nothing to fear. He even becomes increasingly frustrated with the idea of the wild beast and comforts the other boys with the impossibility of such an animal and the hope that they will be saved soon. On the other hand, Jack creates the fear of the imagined wild beast and maintains it alive to facilitate the obedience of his followers. In Rosenfield's approach, "when the children's fears distort the natural objects around them," Jack becomes empowered (1963: 126). He also indicates his courage and enhances his reputation by inviting the boys to a hurting expedition to pursue the beast, whereas Ralph hesitates to hunt such an alleged creature, questioning how they can achieve it with weedy sticks, who will look after the small kids when the elders are away, and how they can track an animal leaving no

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tracks. Machiavelli considers being impulsive to be more significant than being cautious for success (2009: 101). Accordingly, rather than contemplating the ways and outcomes, he is involved in the action at once. Jack knows that "[p]ropitiation is a recognition not only of the need to pacify but also of something to be pacified" (Oldsey and Weintraub, 1965: 23). Furthermore, he often carries a large knife as a reminder of violent action and reaction to any attacks. Accordingly, he prefers to be feared rather than be loved, as the former is more influential to gain the supports of the others and keep them in perpetual servitude. In this regard, he behaves as a Machiavellian leader who is as fearless and fast as a lion in his tactics and as cunning and acute-minded as a fox. He is masterful enough to cover his real intention to acquire and preserve his position as a typical Machiavellian ruler.

Another Machiavellian strategy Jack applies is to his utmost caution about his enemies and friends, in contrast to Ralph who fails to do so. He contemplates the need for destroying his enemies before they gain root of power. Therefore, he eliminates Simon who represents morality and spirituality and Piggy who is an embodiment of rationality, considering both of them as obstacles for his political ambition. Then he even attempts to set the whole island aflame to kill Ralph to be the single ruler of the island. On the other hand, he is not as fearless as he appears; however, as a Machiavellian leader, he masks his somewhat fearful nature masterfully. He also surrounds himself with the boys such as Roger and Maurice supporting him against any outer threats. He makes the guarding boys feel self-confident by letting them be armed as well. On the other hand, Ralph becomes worried about Piggy whenever he is late after dark, creating a sense of self-confidence in the boys themselves. Machiavellian Jack mocks Ralph whenever he becomes worried about Piggy because from the Machiavellian approach, taking arms from people indicates that the leader upsets them and shows them that he does not trust them as he is frightened (Machiavelli, 2009: 82). In contrast, Machiavelli notes, arming the ruled people indeed allows the leader to have more control over them, and they will be obligated to aid him when the time comes (2009: 81). This is because the armed boys such as Roger and Maurice attack Simon, Piggy an even Ralph without hesitation, indeed, "with a sense of delirious abandonment" (Golding, 1997: 163).

Jack's Machiavellianism takes the joy of anarchy over Ralph's endeavours for an order. Jack proves that neither the conch shell or the platform is necessary to speak out. Therefore, he unanimously disclaims the conch to be the symbol of authority by saying that "the conch does not count on top of mountain" (Golding, 1997: 33) and then causing it to be broken into pieces. He also disclaims Ralph's rules which are, according to Ralph, "the only thing" they have (Golding, 1997: 79). Evidently, a Machiavelli sweeps over any rules as if they were obstacles limiting him. He even orders Ralph to be silent and questions why he should be the chief and why he always favours Piggy. Jack's expressions indicate Ralph's failure as an Aristotelian because Ralph cannot stand equidistant to the other boys by distinguishing the friend from the foe. Thus, he is overcome by a rebellious fellow. Jack behaves like Edmund in Shakespeare's *King Lear*, who rebels against the culture constraining him from inheritance as he is an illegitimate boy, thus, takes even the king on to take vengeance on the authority.

Another Machiavellian principle Jack follows is to make use of the boys' weaknesses to attract them. He gives priority to their nutritive needs rather than shelter in contrast to Ralph. Therefore, he lures the boys easily by presenting them the joy of eating meat which provides quicker pleasure than longer-lasting building a hut and living in it. He also makes use of the nationalistic faith of the boys that the English are "good, decent and fair-minded" (Boyd, 1990: 12). He makes a speech to the boys which bloats up their nationalistic feelings to justify his upcoming savage deeds: "After

all, we're not savages. We're English, and the English are best at everything. So we've got to do the right things" (Golding, 1997: 34). According to Bloom, Jack is an "example of the power of intelligence, strong enough to overcome many flaws but not strong enough to overcome a blind spot when it comes to understanding human nature" (2010: 14) because the reason loses its power over the boys in time, and they neglect any other things while enjoying themselves just hunting, eating and having a feast and fun. They steal Piggy's glasses not to start a fire for rescue but render Ralph's group powerless. Thus, instead of keeping a fire going through the glasses, they hunt more and more pigs. Killing becomes "a long satisfying drink" (Golding, 1997: 59) for the boys. After hunting the pigs, they wish to inflict pain. Their savage emotions take control of their reason. While killing a pig, their delight is evident in their shouting with excitement: "*Kill the beast! Cut her throat! Spill her blood*." (Golding, 1997: 58, italics in original). Their joy may also be observed when Robert pretends to be the pig whom the boys attack with a spear and frail a knife. In the second pig killing, the boys brutally kill the sow, torturing it in a rape-like manner before cutting its throat. After murdering Simon, they also chase Ralph to hunt as they hunt the pigs. In comparison to the other boys, in particular, Jack's "desire to squeeze and hurt was over-mastering" (Golding, 1997: 101). He becomes the "lord of the flies," the name, which is used to call the skewered sow's head in the novel as a translation of "Beelzebub" referring to the ultimate evil and the devil. He sits in the centre of a large log "like an idol" (Golding, 1997: 132) surrounded by the boys singing, laughing and relaxing just like flies swarming upon a carcase; the carcases of the hunted pigs, Simon and Piggy's dead bodies. It is ironic that he could become the lord of just flies among the carcases he has caused as he has created huge devastation on the island.

At the end of the novel when the British Naval ship discovers the boys through the smoke of the fire Jack lights with a reckless aggression to make Ralph get out of his hiding place, the reader becomes paralysed by the interrupting officer with the fact that the destroyers are just children whom the future is entrusted to, thus, feels that they let the fox guard the henhouse. As an unsuccessful Aristotelian leader, Ralph feels desperate with the result. He discerns the evil in human nature leading to the nightmarish atmosphere on the island since their arrival. The grief he feels is, according to Boyd, "at man's very nature and the nature of the world" (1990: 3). While the boys are destroying the island, the adults are ruining the world with atomic bombs. The striking point is that at the very beginning of the novel, the boys are stated to be marooned there to be protected against the on-going war in Britain. Considering the chaotic environment, the boys create on the dystopic island just like the adults in the rest of the world, Golding seems to suggest that whether it is a boy or an adult, a human is a human, and he has the evil nature which needs to be controlled for a peaceful world. Otherwise, as the twentieth-century totalitarian leaders fed on the evil prove, the world ends up within chaos which they justify for sake of power. Therefore, *Lord of the Flies* as a children's dystopic novel warns the reader, particularly the child reader, against totalitarianism both by shedding light on the post-war twentieth-century world and foreshadowing the future.

Conclusion

The features of twentieth-century children's dystopic works characterise Golding's *Lord of the Flies* through child characters, struggling to survive and rule each other on an unknown remote island. The novel brings two leading characters, Ralph and Jack to the foreground as they endeavour to have authority over the others by adopting totally different ways. The study has employed Aristotelian and Machiavellian philosophies of politics to evaluate them. Considering the detailed comparative analyses of both philosophies of politics in question and the characters' attitudes, the

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study reveals that Ralph chooses the more difficult one; Aristotelianism, as suppressing the evil nature is more difficult than revealing the good one and transforming it into attitudes as social ethics while governing. On the other hand, Jack selects the easier one, Machiavellianism, as it frees people utilising the evil. Freeing the evil nature is easier than suppressing it. Furthermore, as may be seen throughout the novel, people, whether children or adults, enjoy quicker happy results. Therefore, although Jack seems to be more successful than Ralph as he defeats him and takes over his power and authority through Machiavellianism, neither Ralph or Jack is successful at all. Ralph indicates that Aristotelianism is weak in sustaining control over the citizens though it feeds on intelligence, reason and virtue for happiness and order for them, whereas Jack shows that Machiavellianism is doomed to fail no matter it brings success regardless of tools as there is no end to the evil, and the uncontrolled evil brings about the evil; thus, chaos as in *Lord of the Flies*. In this regard, the novel seizes readers by their collars and shakes both by presenting the twentieth-century totalitarianism and warning against it for the future.

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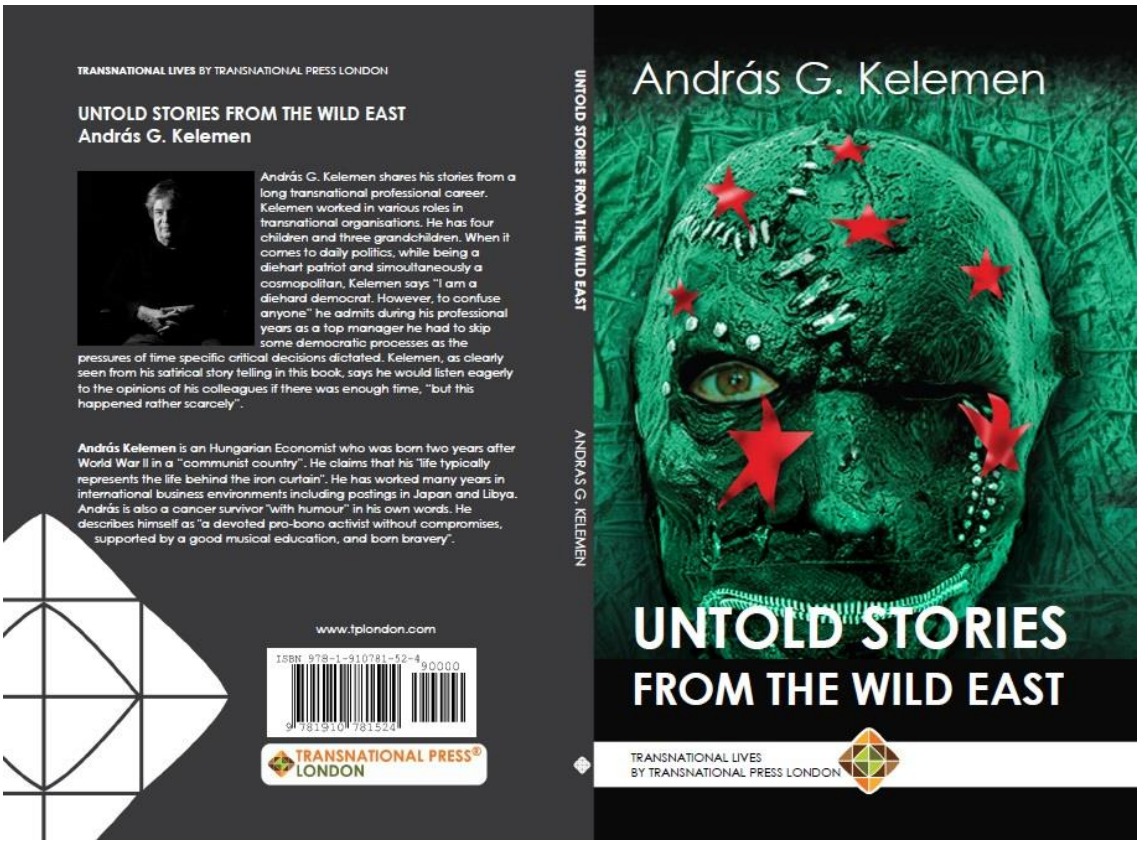

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