

Chapter II

Gender Stereotype and Hegemonic Masculinity in Golding's *Lord of The Flies*

This chapter discusses expert theories related to the research problem to support the current research. The main theories that are discussed are Structuralism Theory by Nurgiyantoro and Hegemonic Masculinity by Messerschmidt.

2.1 Structuralism

Structural studies originated from the Russian formalists and Prague structuralism. They stem from Saussure, who transformed linguistic studies from a diachronic to a synchronic approach. Linguistic studies are no longer emphasized on their historical development but on the relationships between their elements. The issue of elements and their relationships is crucial in this approach (Nurgiyantoro, 2005: 36).

According to Abrams in Nurgiyantoro (2005: 36), a literary work, fiction, or poetry according to structuralists is a totality constructed comprehensively by various building elements. On one hand, the structure of a literary work can be interpreted as the arrangement, affirmation, and depiction of all materials and parts that together form a beautiful unity. Structuralism is essentially a way of thinking about the world that is primarily concerned with responses and descriptions of structures. In this view, literary works are assumed to be phenomena that have interrelated structures (Endaswara, 2003: 49).

According to Hawkes in Pradopo (2003: 75), the principle of structuralism is that a literary work forms a structure where all elements are closely related, and each element gains meaning only through its connection to other elements and the whole. This idea is reinforced by Pradopo et al. (in Jabrohim, 2001: 54), who argue that one of the key concepts of structural theory is the assumption that a literary work is an autonomous structure, which can be understood as a complete entity with interconnected building elements.

Structuralism is a theory that examines a literary work as a whole and objectively, without being influenced by the reader or the author. It can be said that structuralism is part of the objective approach and must be based on an understanding of the literary text.

By definition, structuralism refers to understanding the elements, namely the structure itself and the mechanism of their interrelationships, including the connection between one element and another, as well as the relationship between the elements and the whole. Therefore, to fully grasp the meaning of a literary work, structural analysis, which involves examining the building elements of the work, is a step that is hard to avoid, or it must be done.

2.2.1 Elements of Structuralism

The structural analysis of literary works, specifically fiction in this context, can be carried out by identifying, examining, and describing the functions and relationships among the intrinsic elements of the relevant

fiction (Nurgiyantoro 2005: 37). The research involves identifying and describing events, plot, characters, and others. Once the elements are identified, the next step is to attempt to explain how each element functions in supporting the overall meaning. The subsequent step involves analyzing how the relationships among these elements contribute collectively to form a cohesive totality of meaning.

Endaswara (2003: 51-52) asserts that the emphasis of structuralism is to view literary works as independent texts. The research focuses on the intrinsic aspects of literary works. The elements of literary works are regarded as artifacts (art objects). These artifacts consist of elements within the text such as ideas, themes, plots, settings, characters, style, and so forth, all interwoven meticulously. The interconnection of these elements forms a coherent meaning in a text.

Structural studies encompass the examination of the building elements of literary works, also known as intrinsic elements. The structural study of a novel includes the examination of intrinsic elements found within the novel. Intrinsic elements studied in the novel include themes, characterization, plot, setting, and point of view.

Intrinsic elements refer to the components that construct the literary work itself. The intrinsic elements of a novel are the elements that directly contribute to building the story (Nurgiyantoro, 2005: 23). These intrinsic elements include (1) theme; (2) plot; (3) characterization; (4) setting; and (5)

point of view. In more detailed terms, the following outlines the main intrinsic elements of a novel.

2.2.1.1 Theme

As cited by Nurgiyantoro (2005: 70), it is interpreted as a story that specifically explains most of its elements in a simple way. The theme is more or less synonymous with the central idea and central purpose. Similarly, in line with Stanton's opinion, Hartoko and Rahmanto state that the theme is the general basic idea that supports a literary work and is contained within the text as a semantic structure, involving similarities or differences (in Nurgiyantoro 2005: 68). In shorter terms, Nurgiyantoro (2005: 70) suggests that a theme can be seen as the foundation of a story, the general basic idea of a novel.

2.2.1.2 Plot

In essence, the plot is what characters do, and the events that happen and are experienced by the characters (Kenny in Nurgiyantoro, 2005: 75). The reader's understanding of the story is greatly influenced by the plot. The plot is mysterious and intellectual (Nurgiyantoro, 2005: 96).

Abrams, as cited in Nurgiyantoro (2005: 113), states that the plot of a fiction work is the structural events, as seen in the

presentation sequence of various events to achieve specific emotional and artistic effects. This opinion is in line with Sudjiman (1988: 29), who states that the plot is a series of events presented in a specific order, building the backbone of the story.

Based on the opinions above, it can be concluded that the plot is a series of events conveyed in a story that has a cause-and-effect relationship. The plot is a combination of elements that build the story, making it the main framework of the narrative.

Plots can be categorized into several different types based on different criteria. The distinction of the plot to be presented here is based on the criteria of the sequence of time (Nurgiyantoro, 2005: 153-157). The plot, when viewed from the criteria of the sequence of time, can be differentiated into three types: (1) progressive plot; (2) regressive plot; and (3) mixed plot. The details of the plot viewed from the time criteria are explained as follows.

1. Progressive Plot

A progressive plot is also known as a chronological, straight, or forward plot. The plot is considered progressive when the events narrated follow a chronological order. The first event is followed by subsequent events. It can be said

that the story unfolds step by step, starting from the initial stage (setting, introduction, emergence of conflict), middle stage (escalating conflict, climax), and end (resolution).

2. Regressive Plot

A regressive plot is also called a non-chronological, flashback, rewind, or flashback plot. The sequence of events in a fiction work with a regressive plot is not in chronological order. The story doesn't start from the initial stage (which logically is the true beginning of the story) but possibly from the middle or even the end, and only later is the initial stage of the story narrated.

3. Mixed Plot

Broadly speaking, the plot of a novel may be progressive, but within it, regardless of the extent of its events, there are often flashback scenes. Similarly, on the other hand, a novel with a regressive plot cannot be done absolutely because it would be challenging for the reader to understand.

2.2.1.3 Characterization

According to Abrams, as stated by Nurgiyantoro (2005: 165), a character in a story is a person portrayed in a narrative work or drama, interpreted by the reader to have moral qualities and specific tendencies as expressed in speech and actions. A similar

view is expressed by Iskandar (2008: 18), stating that characters are the story's performers. These characters may not always be human, depending on who is being narrated in the story. Traits or characteristics are the qualities and attitudes of these characters. Characterization is the way the author presents the characters and their traits in the story.

From the various opinions above, there is a consensus on the understanding of characterization. Characters are the performers in the story, and characterization is the qualities attached to the characters. In simpler terms, characterization can be described as a clear portrayal of someone depicted in a story.

Understanding characterization can be achieved by observing the technique of depicting characters. Characterization techniques involve the ways authors present characters in a story. Broadly speaking, there are two techniques for character depiction. Abrams (cited in Nurgiyantoro, 2005: 194) mentions the technique of description (telling) and the technique of portrayal (showing). These two techniques are further explained by Nurgiyantoro (2005: 194-211) in the following description.

1. Direct Depiction (Expository)

Character depiction is done by providing direct descriptions, explanations, or narrations.

2. Indirect Depiction (Dramatic)

The author does not explicitly describe the character's traits, attitudes, and behaviors. The author allows the characters to reveal themselves through various activities. This depiction can be done verbally through words or non-verbally through actions or behaviors, and also through events that occur. In this dramatic technique, characterization can be analyzed through: dialogues between characters, behavior, thoughts and feelings, stream of consciousness, character reactions, reactions of other characters, background description, and physical description.

2.2.1.4 Setting

The setting of a story is the environment where events take place (Semi, 1993: 46). Abrams (cited in Nurgiyantoro, 2005: 216) also refers to the setting as a focal point, pointing to the understanding of the place, the relationship of time, and the social environment where the events in the story occur.

In general, it can be said that the setting is the environment of the place, time, and social surroundings where events happen in a story. Nurgiyantoro (2005: 227-237) divides the setting into three

basic elements: place setting, time setting, and social setting. Explanations about these three basic elements of the setting are presented as follows.

1. Place Setting

The place setting is related to the location where events occur in a fictional work, usually represented by a specific named place. In a novel, the place setting typically encompasses various locations. The setting may shift from one place to another in line with the development of the plot and characters. Describing a place should be convincing. A convincing description requires a mastery of the geographical situation of the location, complete with its characteristics and distinctive qualities. The place setting becomes something distinctive, typical, and functional.

2. Time Setting

Time setting is related to the issue of when the events in a fictional work take place. The "when" issue is usually connected to a factual time, a time that is relevant or can be associated with historical events. Incorporating historical elements into a work of fiction makes the narrated time distinctive, specific, and highly functional, making it unable to be replaced with another time without affecting the story's

development. The issue of time in fiction is also often associated with the duration of time used in the story. Some novels require a long period, almost throughout the character's life. Some novels need a relatively short time.

3. Social Setting

Social setting pertains to things related to the behavior of social life in a place depicted in a work of fiction. The customs of social life encompass various issues within a fairly complex scope. Social settings can include lifestyle, customs, traditions, beliefs, perspectives, ways of thinking, and attitudes. It also involves the social status of the characters in question. The social setting plays a role in determining whether a setting, especially a place setting, becomes distinctive and typical or, conversely, remains neutral. Therefore, to be typical and functional, the description of the setting must also include the social setting, and the behavior of social life in the community in that particular place. The social setting is part of the overall setting and is integrated with the other elements of the setting. The combination of the three elements of place, time, and social setting in a unity suggests a more distinctive and convincing meaning. The accuracy of the setting as one of the elements of fiction can

be seen from its unity and coherence with the overall elements.

2.2.1.5 Point of View

Abrams (cited in Nurgiyantoro, 2005: 248) defines the point of view as the method and/or perspective that the author uses as a means to present characters, actions, settings, and various events that form the story in a work of fiction to the reader. Meanwhile, Booth (cited in Nurgiyantoro, 2005: 249) states that point of view is a technique that authors use to discover and convey the meaning of their artistic work to reach and connect with the reader.

At its core, point of view is essentially a deliberately chosen strategy, technique, or tactic that an author uses to present ideas in their story (Nurgiyantoro, 2005: 248). Meanwhile, Saleh Saad, as cited in Pradopo (2003: 75), states that the point of view or the center of narration indicates the relationship between the narrator and the story. Point of view also refers to how the author plays a role in the story, whether directly involved as a first-person narrator or as an observer standing outside the characters in the third person.

In general, point of view can be divided into two main types: first-person perspective (persona pertama) using "aku" (I) and

third-person perspective (persona ketiga) using "dia" (he/she) (Nurgiyantoro, 2005: 249). The classification of points of view presented by Nurgiyantoro includes the third-person perspective "dia," first-person perspective "aku," and mixed perspective (Nurgiyantoro, 2005: 256-271). Details regarding these perspectives are explained as follows.

1. First Person Perspective: aku (I)

In the first-person style, the narrator is someone actively involved in the story. The narrator is the character "I" who narrates, describing their consciousness, recounting events and actions that are known, seen, heard, experienced, and felt, as well as their attitude towards other characters to the reader. The first-person perspective has limited omniscience because it is internal, restricting its reach. In the "I" perspective, the narrator is only omniscient for themselves and not for other characters involved in the story. They only serve as an observer of the "he/she" characters that are not themselves.

2. Third Person Perspective: dia (he/she)

In this point of view, the narrator is someone outside the story who presents the characters by using names or pronouns such as he/she, and they. The third-person perspective is divided into two based on the author's level of freedom and

attachment to the story material: omniscient third-person perspective and limited third-person perspective. In the omniscient third-person perspective, the story is narrated from the perspective of "he/she," but the author, the narrator, can tell anything related to the character "he/she." The narrator knows everything, possessing omniscience. They are aware of various aspects of the character, events, and actions, including the underlying motivations. The narrator is free to move from one character to another.

2.3 Feminism

Feminism, in general, is a movement that seeks to challenge and change power structures that perpetuate gender inequality and create a more just and equitable society for all genders. According to Hannam (2007:22), feminism is an acknowledgment of the power imbalance between the two genders, with women's roles being subordinate to men.

Sugihastuti (2000:37) states that feminism is a theory about equality between men and women in the political, economic, and social fields, or organized activities that advocate for the rights and interests of women. In literary studies, feminism is related to the concept of feminist literary criticism, which is a form of critical theory that utilizes the perspectives and experiences of women and the oppression they face as both the starting point and focus of its analysis.

Rokhmansyah (2014:127) asserts that feminism strives to uncover the identity of women that has been concealed by patriarchal hegemony. Identity is necessary as the basis for a movement that seeks equality and aims to dismantle the roots of all forms of oppression against women. The feminist goal is to end male domination by destroying cultural structures, all laws, and rules that place women as invisible and worthless victims. Women accept this as marginalization, subordination, stereotypes, and violence.

Based on the text above feminism is a multifaceted approach that addresses both the systemic inequalities embedded in societal structures and the need to recognize and validate the identity of women. The overarching goal of feminism, as outlined by both perspectives, is to challenge and ultimately eliminate the dominance of men, advocating for a more egalitarian and just society.

2.3.1 Gender Stereotype

Comprehending the concept of gender is crucial for addressing issues related to equality in relationships, positions, roles, and responsibilities between women and men. The acknowledgment of gender differences fosters an awareness of distinctions between gender and gender roles (ash & Bhatia, 2020). Assigning negative labels or stereotypes generally leads to injustice. Gender inequality and discrimination often stem from such stereotypes, particularly those associated with labeling or stigmatizing a specific gender, typically women.

Gender stereotypes are described as beliefs regarding the behaviors and characteristics associated with each gender. Following this concept, researchers in developmental psychology assess levels of stereotype awareness by employing a relatively straightforward method, which involves determining when children can link gender groups with sex-typed traits. For example, in common stereotype tests, if children infer that women are more likely to engage in cooking than men, it is assumed that they possess knowledge of and are applying gender stereotypes. However, this represents just one way in which stereotypes are utilized. Adults also draw stereotypical conclusions based on their understanding of sex-typed attributes, rather than solely on a person's gender. For instance, when adults speculate that a person with long hair is more inclined to wear a dress than trousers, their prediction is founded on their gender-related knowledge regarding the typical association of masculine and feminine characteristics.

2.3.2 Masculinity

Masculinity itself refers to the drive that compels men to distance themselves from any aspect of feminism, for fear of humiliation that may arise from being considered unmanly by other men. According to Michael Scott Kimmel, an American sociologist specializing in gender studies, masculinity gives men the capacity to act, and that action involves rejecting femininity because men fear being perceived as weak by other men. Kimmel describes masculinity as a "homosocial performance," where men are "under

constant vigilant scrutiny by other men." This pressure compels men to engage in manly behavior to gain approval and recognition from their male peers (Kimmel, "Masculinity" 214).

To avoid "the fear of emasculation by other men, of being humiliated, or seen as weak," which dominates the culture of masculinity, men feel the need to distance themselves from femininity (Kimmel, "Masculinity" 219). This rejection of femininity happens both throughout history and during development. Kimmel refers to Freud, stating that the main task for young boys is to "establish a solid male identity" by letting go of their emotional attachment to their mothers. If they fail to do this, other men may label them as "a wimp, a Mama's boy, or a sissy" (Kimmel, Gender 32).

In this context, the rejection of femininity can be more specifically seen as distancing from the mother figure. Kimmel explains that once a boy separates from his mother, he no longer views her as a source of care and affection, but instead as an "infantilizing figure capable of humiliating him" (Kimmel, Gender 32). Mothers represent the humiliation tied to infancy, helplessness, and dependence. Since "men behave as if they are either following or rebelling against rules set by a moral mother," masculine traits like neatness, cleanliness, and politeness are often seen as yielding to feminine expectations (quoted in Gorer).

In short, under the constant scrutiny of other men and the fear of being labeled effeminate, men distance themselves from any connection to

femininity, including motherly values, which helps define the exclusive nature of masculinity (Alfian, 2014).

2.3.3 Hegemonic Masculinity

The concept of hegemonic masculinity was first introduced through reports from a field study on social inequality in Australian high schools, a related discussion on the construction of masculinities and men's bodily experiences, and a debate on the role of men in Australian labor politics. The high school study offered empirical evidence of multiple hierarchies, not only in gender but also in class, intertwined with active efforts in gender construction (Connell et al. 1982).

Hegemonic masculinity is conceptualized by Connell (in Messerschmidt, 2018: 28) as a specific form of masculinity within the social background and social environment of a community that legitimizes unequal gender relations between men and women, between masculinity and femininity, and among masculinities. The emphasis on hegemony in gender relations underscores the achievement of masculinity hegemony largely through cultural elevation, and discursive persuasion—encouraging everyone to accept, assimilate, and embody unequal gender relations between men and women, between masculinity and femininity, and among masculinities. Through this perspective, it can be understood that groups of men have legitimized patriarchy and used it as a rationale for exerting hegemony over women, making women objects that are subordinated and

discriminated against by men in various aspects, including culture, economics, politics, religion, and even sexuality.

Hegemonic masculinity allows most men to benefit from the control of women, while for a select few, it also grants control over other men. In other words, the key distinction between hegemonic masculinity and other forms of masculinity lies not in the control of women, but in the control of men, which is portrayed as "universal social advancement."

Regarding the masculinity hegemony that supports or is supported by the patriarchal system, it will lead to further actions by men to display masculinity. In practicing hegemony, men will exhibit inherent traits in their interactions with women or with other men, such as demonstrating (1) strength, (2) assertiveness, (3) knowledge, (4) invulnerability, and (5) ability to protect others (Messerschmidt, 2018:80). Connell (in Ibrahim, 2013:5) states that masculinity can be understood through gender relations between men and women or men and the external world or men and men. Therefore, the concept of gender relations is necessary to understand masculinity.

2.3.3.1 Strength

In the extensive literature on masculinity, hegemonic masculinity is characterized by physical strength, the use of violence in conflicts, and authority. To reinforce the idea of masculinity's dominance over femininity, femininity is associated

with physical vulnerability, the inability to use violence effectively, and compliance. While few men or women fully embody these traits in their relationships, the symbolic connection created by these hierarchical contrasts justifies broader social practices. Thus, the importance of masculinity and femininity in gender hegemony lies in how they establish symbolic meanings for relationships between women and men, or among men, offering a rational basis for social relations that ensure male superiority and dominance (Schippers, 2007).

2.3.3.2 Assertiveness

In society, the construction of meaning around masculinity involves a stigma that suggests masculine men should be assertive, and brave. Assertiveness is a positive and confident attitude in expressing ourselves, including expressing ideas, opinions, and talents. In this context, assertiveness means having firmness in expressing opinions and decisiveness in making decisions.

Being assertive becomes an important factor in decision-making. In this novel, assertiveness means being firm in leading and making decisions so that members can follow their leader's orders and avoid problems.

2.3.3.3 Knowledge

Knowledge can be understood as an individual's ability to connect and assemble relevant concepts related to a specific matter, which is then used in the decision-making process. The knowledge that an individual possesses may come from their experiences or various formal educations they have undergone.

Knowledge is defined as a combination of experience, values, contextual information, expert perspectives, and basic intuition that creates an environment and framework for evaluating and integrating new experiences with information.

In this case, knowledge can mean the information and understanding that can be used to solve a problem one is facing. By having knowledge, a person can find a solution to any problem. In this novel, knowledge refers to the understanding needed for survival.

2.3.3.4 Invulnerability

Examples of traditional masculine norms include being strong, invulnerable, emotionally self-controlled, and resistant to any form of weakness. These norms emphasize self-reliance, control, and independence (Yousaf et al., 2015).

The concept of invulnerability in masculinity revolves around the idea that men are expected to navigate challenges without displaying any vulnerability or weakness, showcasing the belief that they should endure anything and persevere. This perspective is commonly linked with hegemonic masculinity, which establishes a specific set of characteristics dictating that a man should never exhibit signs of weakness. Traditional masculine norms, aligned with this ideology, encompass traits such as physical strength, emotional self-control, and an aversion to vulnerability.

2.3.3.5 Ability To Protect Other

Being able to take care of others is often linked to being masculine, which means showing strength, bravery, and leadership. However, it's important to recognize the difference between good and bad qualities of being masculine. Good masculinity focuses on duties like taking care of and safeguarding others, while bad masculinity can result in harmful actions and attitudes, like taking unnecessary risks, being aggressive, and neglecting family.

2.4 Previous Study

The research relevant to this study is a 2020 thesis by Solichah titled "Hegemonic Masculinity in Wilde's *The Picture of Dorian Gray*" completed in the English Literature program at Maulana Malik Ibrahim State Islamic University. The research examines how hegemonic masculinity is portrayed through the main characters in Wilde's novel. The theory of masculinity, which emerged after feminist theories and builds on feminist studies for its methodology, is central to the analysis. Solichah's research uses Connell's (2005) concept of hegemonic masculinity, one of four levels in the hierarchy of masculinities, along with subordinate, marginalized, and complicit masculinities. The study focuses on identifying tendencies of hegemonic masculinity in the novel's main characters, Dorian Gray and Lord Henry.

The research findings reveal that both Dorian Gray and Lord Henry display various behaviors to assert their hegemonic masculinity. In terms of heterosexuality, Dorian Gray engages in relationships with several women, while Lord Henry is married to a woman. They also demonstrate their hegemonic masculinity through the exercise of power, controlling others using their authority as men in positions of influence. Their authority is further evident in their ability to make people follow their commands. Additionally, the main characters express aggression, showing their hegemonic masculinity through physical and mental attacks on those who disrupt their lives. Lastly, their technical competence, or mastery of their respective fields, further reinforces their hegemonic masculinity.

Another relevant research is Ramadani's 2021 thesis titled "Masculinity in the Novels *Imra'ah 'Inda Nuqṭah Al-Ṣifr* and *Al-Ḥubb Fī Zaman Al-Naḩ* by Nawāl Al-Sa'dāwī," conducted in the Master's Program in Arabic Language and Literature at the State Islamic University Sunan Kalijaga. This study explores two novels by Nawāl al-Sa'dāwī—*Imra'ah 'Inda Nuqṭah al-Ṣifr* and **Al-Ḥubb fī Zaman al-Naḩ**—with the goal of analyzing the reasons behind al-Sa'dāwī's use of masculinity concepts. The research draws on R.W. Connell's approach to masculinity and Judith Halberstam's concept of women's masculinity. Halberstam argues that masculinity is not exclusive to men and can be adopted, expressed, and embodied by anyone, including women. Nawāl al-Sa'dāwī, a feminist writer, frequently creates female characters with masculine traits, which is evident in these two novels. This contradiction intrigued the researcher, as most studies on masculinity focus on men, not women as portrayed by al-Sa'dāwī in her works.

The data analysis method in this research is descriptive qualitative. The findings identify three forms of masculinity displayed by the characters: hegemonic masculinity, marginal masculinity, and women's masculinity. The group exhibiting hegemonic masculinity holds the most power and dominance in society. In response to the oppressive power of hegemonic masculinity, which leads to the subjugation of women, Nawāl al-Sa'dāwī employs women's masculinity to demonstrate that women can resist this oppressive system. Women's masculinity also challenges society's belief that women are weak and unequal to

men. These findings serve as a critique of societal norms that classify individuals based on their gender.

Another relevant research Paris conducted in 2020 is titled "Hegemony of Masculinity in the Novel Princess by Jean P. Sasson," a thesis in the Indonesian Language and Literature Program at Gorontalo State University. This research utilizes the concept of gender relations proposed by R.W. Connell. The method used is qualitative descriptive. The data in this research consist of forms of hegemonic masculinity displayed in the dimensions of gender relations. The data sources come from quotations or narratives that provide an overview of the forms of hegemonic masculinity displayed in power relations, production relations, emotional relations, and symbolic relations in the novel Princess by Jean P. Sasson. Data collection techniques include documentation, reading, and note-taking. Data analysis is carried out by identifying forms of hegemonic masculinity displayed in the dimensions of gender relations, classifying data, analyzing data, interpreting results, and drawing conclusions.

The research results and discussion show that the forms of masculinity displayed in the dimensions of gender relations consist of (a) power relations in the form of violence against women, decisions made by husbands over wives and daughters, as well as rape and abuse; (b) production relations in the form of division of labor based on gender; (c) emotional relations in the form of the realization of male sexual desires and polygamous actions; and (d) symbolic relations in the form of controlling cultural institutions and regulating clothing.

After concluding from the three previous studies above, the writer found that the uniqueness of this research compared to the previous ones lies in the use of theory. The three studies above only focus on discussing hegemonic masculinity, while this research first analyzes the novel using structuralism theory to objectively examine it. Once data from the structuralism theory is gathered, the writer then delves deeper into hegemonic masculinity using the data found through structuralism. The second difference is the use of hegemonic masculinity theory itself. The three studies above all use R.W. Connell's hegemonic masculinity theory, whereas the writer uses Messerschmidt's hegemonic masculinity theory, which, while based on Connell's concept, has been further developed by Messerschmidt.

2.5 Biography of William Golding

William Golding himself was born in Cornwall in 1911, and he had an education and career that were quite the opposite. He pursued his education at Marlborough Grammar School and Brasenose College, Oxford. Initially, he trained to become a scientist. Still, after two years at Oxford, he decided to change his career path and began studying English Literature, developing a passion for Anglo-Saxon. He spent five years at Oxford and published a volume of poetry in 1935. In 1954, he released his first debut novel, "Lord of The Flies," which was later adapted into a film by Peter Brook in 1963. After his debut, William Golding went on to release several other novels, some of which include "Free Fall" (1959), "The Spire" (1964), "Darkness Visible" (1979), and many more.