

Eliciting Empathy with William Golding's *Lord of the Flies*

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Abstract

Some literature creates fictional worlds similar to the one we live in and others create worlds that are very different from ours. By inviting us to identify with characters, literature raises empathy.

William Golding's novel *Lord of the Flies* is viewed by many as an emotional novel that can make its reader feel fear, confusion, empathy and anger, which makes it a useful tool to use when teaching about empathy. Developing empathy is an important process and while we cannot teach empathy we can evoke empathy using literature. According to the Swedish curriculum, students should be able to empathize with and understand the situation of other people. This study will analyse and present the ways in which William Golding's novel *Lord of the Flies* can be employed to cultivate empathy using different hypothesis and techniques suggested by Suzanne Keen, and with a lesson plan given at the end of this essay. This essay argues that *Lord of the Flies* cultivates empathy using the character of Piggy. The passages where Piggy is bullied are closely interpreted, as well as passages with Ralph, Simon and Jack. The analysis show that Piggy's vulnerability makes him the victim. Readers tend to empathize with characters that show a vulnerable side or that are treated unfairly. Piggy's role in the narrative is to make readers feel empathy because of the way he is portrayed, a fat boy with short hair and bad eyesight. The lesson plan presented at the end of this essay will show how these passages can be used by teachers.

Keywords: empathy, literature, *Lord of the Flies*, bullying, analysis, Suzanne Keen

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Introduction

Literature has the power to elicit an emotional response because it invites the reader to identify with a character. As Jørgen Johansen notes, this works even though the reader knows that it is a fictional world. The reason is our understanding the emotions of other people (Johansen 2010, 189). Literature can foster empathy by giving the reader a chance to relate and to follow every thought and emotion. Suzanne Keen claims that reading literature improves our social skills and the fictional characters that evoke emotions can become mental companions that last a lifetime (2007, xv). Emotion is essential because it motivates us and makes it easier to take action. This way literature can promote the need for change which is why literature is essential in education.

According to the Swedish curriculum, one of the goals stated is that students should be able to “empathize with and understand the situation of other people” (LGY11, 10). Furthermore, it is stated that the school should promote the equal value of all people by “nurturing in the individual a sense of justice, generosity, tolerance and responsibility” (LGY11, 4). Literary works can help the reader use their imagination and understand how others think. The reason for that is our ability to empathize with the characters. However, not everyone is able to empathize; some people do not feel empathy at all (Keen 2007, xii). As teachers we can at least make our students understand what empathy is and how people can be affected by our actions by allowing them to see things from another person’s perspective. By doing so communities can be built and connections can be made (1995, 26). Building communities means that students will feel safe and in turn comfortable with expressing their opinions and thoughts, which benefits teachers and students.

Empathy is an important social skill because it helps people read the mental states of others. Understanding the minds of others can benefit communities and individuals. Besides academic goals, dealing with real life problems can help students. The action of reading fiction in itself trains people to care for one another. Steven Z. Athanases, David Christiano, and Elizabeth Lay claim that empathy also can overcome student division (1995, 26). Empathy is a broad concept but has been distinguished in two ways, cognitive and affective. Cognitive empathy makes it possible to take the perspective of another person by placing themselves in someone else's shoes and by recognizing their emotions. (Caravita et al, 2009, 141). Affective empathy, on the other hand, is the ability to share other people's pain and feelings (2009, 141). According to Keen, readers use both. She explains: "Human empathy clearly involves both feeling and thinking" (2007, 27). As texts invite readers to feel, their thinking is also stimulated (2007, 28). Keen further explains that fiction helps remove "layers of cautious reasoning that may inhibit empathy in the real world" (2007, 28). This disarming of protective layers would explain why empathy is more easily attained in the fictional world than in the real world. Although readers use both components, research has shown that the affective component of empathy is more noticeable.

Lacking empathy can impair human relationships or even contribute to psychopathology which is the effect of not being able to recognize others' feelings, whether they are feeling, angry, distressed, sad, happy or frightened (Keen 2007, 9). When someone does not have the ability to recognize other people's mental states and emotions, their ability to read others' will be reduced. Reading literary fiction helps connect people, and literature in general promotes empathy and makes one more empathetic and understanding. As previously indicated, we cannot teach empathy but we can teach literature and empathy comes with reading literature. Full development of empathy is necessary in order to be able to understand someone else's life (Agosta 2010, 47).

A similar study to Keen's, by Matthijs Bal and Martijn Veltkamp, showed in two experiments that readers who were able to emotionally transport themselves into a story were more empathetic (2013, 1). Bal and Veltkamp concluded that readers gained a better understanding of human psychology from reading fiction because of the way they were able to predict the actions and reactions of the characters (2013, 2). This means that fiction can help in developing an understanding and recognizing emotions in the real world.

Lord of the Flies, Golding's first novel, was published in 1954. The novel is about a group of small schoolboys stranded on a deserted island. They attempt to survive on the island until rescued. *Lord of the Flies* is one of the most taught books in English schools. The book has these assumption about how humans really are, savages, and assumes we are just kept from killing each other by being within a civilization. Ralph, a twelve-year-old boy, is selected as a leader. Ralph tries to establish rules for everyone to follow, often advised by Piggy, the intellectual one. Piggy's physical appearance, his asthma and his poor sight make him a victim of bullying. Piggy looks a bit like a pig because of his weight and his hair that never grows, but he does not like to be called Piggy or "fatty." Piggy is described as being as vulnerable as the pigs the boys hunt and kill; he is overweight, clumsy, lazy and is restrained from performing the same manual work as everyone else because of his asthma.

Jack, the bully, desires power from the very beginning. He becomes obsessed with hunting and views himself as the true leader. He represents the instinct of savagery and anarchy. Jack is also the leader of a group of choirboys that later turn to hunters. Jack convinces the rest of the boys to join his hunting group by promising them meat. The novel provides a scenario in which groups of boys have to fight for their survival without the help from adult society.

Simon is the shy one in the group: he is kind to the younger boys and follows the rules established by Ralph. Piggy and Simon are the only two boys who feel compassion towards others. However, they are also the only ones who are viewed as outcasts later in the novel, among the group of boys. Simon is seen as weird and Piggy is unwanted and ignored. Piggy, for instance, does not hide when he feels sad or afraid, which helps readers to understand how he feels. Simon, on the other hand, is a lot more secretive and quiet.

A reader will be affected by fiction if the fictional world that is presented is realistic for the reader which results in them being drawn into the story (Bal & Veltkamp 2013, 2). Johansen argues that feelings are an important part of literature. He claims that literature gives readers an idea of emotions in fictional characters. The reason that readers are able to engage with literature is because of our ability to empathize. Johansen states that literature is "designed to call forth feelings" (2010, 195). He means that a skilled author is able to use language to elicit an emotional response by showing what characters are feeling and how they react. Hence, since humans have the ability to empathize, we are able to share and understand the emotional

reactions of others. I believe that literature has the ability to affect our long-term emotional responsiveness. Understanding how other people feel makes it easier to be empathetic, which is why literature should be used when discussing emotions.

Empathy can overcome student division, which is needed because of problems with bullying that are occurring worldwide. Discussing and evoking empathy means that there is a chance of reducing bullying. A UNESCO report claims that bullying is a systematic problem that schools have been facing for many years worldwide (UNESCO 2019, 11). Studies suggest that bullies understand the emotions of their victims but simply do not share them which makes them more powerful (Sutton et al. 1999, 446). Bullies that do not share their victims' pain can use theory of mind skills to manipulate and to bully the most vulnerable children.

The aim of this essay is to show the ways in which William Golding's novel *Lord of the Flies* can be employed to cultivate empathy by using different techniques suggested by Suzanne Keen. There have been no studies where this has been tested. However, it is recognized that novel reading can influence readers in changing their views or behaviors (Keen 2007, 66-67). In other words, evoking empathy can foster action to help others in need. It is possible to reduce bullying by recognizing and managing emotions and by teaching certain behaviors and ways of thinking. The goal is to evoke students' empathy which in turn will make them aware of their own and others' emotions through reading, in this case *Lord of the Flies*. In order to get a better perspective of the characters in the novel, Harold Bloom's guide to the novel will be used, mainly Bloom's introduction and the chapter by Mark Kinkead-Weekes and Ian Gregor (2010).

Suzanne Keen writes that there are cases where empathy is regarded a human trait, so lacking it has been viewed as a sign of inhumanity (2007, 6). She explains empathy as a “ vicarious, spontaneous sharing of affect” (2007, 4). Keen claims that empathetic people tend to feel the emotions of others and that fiction increases empathy. She starts by explaining what empathy is and then moves on to explore the claims that have been made about empathy and how reading literature shapes our behaviour and thoughts. Reading fiction ought to change our character or make us want to alter our behaviour because we identify with the characters or build an understanding (2007, 92). Keen's study, besides studying empathy, deals with how novels can cultivate empathy and her analysis and main ideas are relevant since this essay will show how Golding's novel is a good choice when cultivating empathy. Like Keen, psychotherapist Lou

Agosta aims, in his book *Empathy in the Context of Philosophy*, to find out what empathy means because according to him, we do not know what it is. Furthermore, he wants to convince his readers that empathy is a part of being human and claims that empathy has a vital role in understanding other humans. He argues that we are humans because we are able to empathize and because of our growing interest in empathy, we try to understand emotions. Throughout the study, he concludes that empathy tells one what the other is experiencing and that empathy can also be used for good and for harm (2010, 70). While Agosta argues that empathy is a part of being human and essential to our relations with other human beings, this essay aims to present in what way *Lord of the Flies* evokes empathy. The reason for using Agosta's book is because of his notes on how empathy is an essential part of being human and in what way literature stimulates the readers empathy.

Since *Lord of the Flies* touches upon the theme bullying and the analysis will mainly be about Piggy, the studies about bullying will be presented next to show in what way empathy and bullying are connected. The connection must be explored in order to show how empathy plays a vital role in reducing bullying that represents a form of violent behavior. The benefit of working with empathy with students is that it might help teachers to touch upon bullying and victims without actually pointing anyone out. Teachers can instead work with the characters in *Lord of the Flies*, hopefully, without having to worry about a student feeling personally attacked.

A study by Jon Sutton, Peter K. Smith and John Swettenham showed that bullies can use their social skills and their comprehension of mental states to their advantage in order to harm and manipulate others (1999, 436). This way they are able to maintain a high status and gain popularity among their peers (Sutton et al. 1999, 437). In other words, bullies are capable of recognizing the pain they are inflicting on their victims, but do not share it. Understanding someone else's feelings and emotions does not always lead to empathy: bullies tend to use their understanding of emotions against the victims either to harm them even more or to scare them. This would also explain the fact that bullies are experts at finding their victims' weaknesses or shame. The bullies scored higher on the social cognition part than both the victims and the followers. In other words, they lack the ability to share others' pain even though they are fully aware of its existence.

A study by Simona C. S. Caravita, Paola Di Blasio and Christina Salmivalli reported similar findings about ringleader bullies. The study investigates the role of

theory of mind (ToM) skills involvement in three forms of participation in bullying (2009). The study revealed that ringleader bullies possessed good social skills and that initiative-taking and manipulative behavior that bullies show are associated to theory of mind skills, the ability to understand others' mental states such as emotions, beliefs and desires. Furthermore, Caravita et al. claim that only affective empathy inhibits aggressive behavior. When affective empathy is decreased aggression is less inhibited and prosocial behavior is encouraged. In other words, if the level of empathy is higher, the tendency towards violent behavior will be reduced (Caravita et al. 2009, 145). This explains how empathy can help reduce bullying.

Sutton et al. and Caravita et al. conclude that bullies might have the cognitive empathy while their affective empathy might be reduced which is why they are unable to share the emotions and pain that they are inflicting on others.

To summarize, literature can be used to elicit emotional response from readers because most readers have the ability to understand other people's feelings. This is possible because readers are able to empathize with characters even though they are not real. However, not everyone is able to empathize. People are not born with empathy, it might not be possible to teach empathy but it is possible to teach people to recognize empathy and work with it in the hope of building trust and communities where everyone gets along. Empathy can be defined in many ways, in my view empathy is the ability to understand and share other people's pain and emotions. A person must be able to feel with and for others as well as recognizing different conditions. I also agree with Keen on how empathy can be provoked by witnessing others situation or by reading. (Keen 2007, 4). Empathy differs from sympathy in that it means feeling *for* someone else. When a reader can share a character's pain, they are being empathetic, while if they pity a character they are being sympathetic. Both Keen and Agosta agree that empathy is a part of being human.

When it comes to the relationship between bullying and empathy, it is believed that empathy contributes to reducing aggressive behavior which is why empathy is a worthy subject to discuss in class. One way is teaching novels in classrooms to touch upon such subject. The higher the empathy the stronger the will to defend the bullied. Children with stronger affective empathic characteristics are more likely to stand up for others against bullies (Caravita et al. 2009, 145). Meanwhile bullies that are able to recognize their victims feelings are likely to use it against them to harm them even more (Sutton et al. 1999).

Research question

The research question posed in this essay can be quite simply stated: How does *Lord of the Flies* evoke empathy? This means I assume that it does evoke empathy, and I take Keen's observation that reading fiction will always elicit some degree of empathy (2007, 65). But what matters is whether a given work of fiction can sustain that empathy, and by what means it does so.

Background

There have been several studies of Golding's *Lord of the Flies* concerned with how it can teach democracy, class, gender and so on, but not on how *Lord of the Flies* can be used to evoke and discuss empathy which is what this study will be focusing on.

Research on empathy and feelings is increasing and has advanced. In order to understand empathy Lou Agosta tries to enrich the concept by accepting the fact that we know nothing, referring to Socratic ignorance (2010, xiv). Agosta explains that:

The puzzling thing about empathy – indeed what might even be called its mystery – is that the empathic individual gets her or his own humanness (being human) from the one with whom the empathy is occurring. For example, the parent gets his or her own being human from the infant, and, in turn, returns it to the infant as what is properly taken to be parent–child empathy. The therapist gets her or his from the patient only to give it back as part of the treatment milieu where empathy is on the critical path to a restored sense of integrity, wholeness and well-being. The story-teller gets her or his being human from the listener, calling the individual not just to the role of an entertainer putting on a good show (although that too occurs), but to the possibility of a human being giving the listener an emotional experience – laughter, fear, pity – in relation to another human being as represented in the narrated drama. (Agosta 2010, xiv).

He claims that empathy is what makes us human and we learn to be humans from the person empathy was aimed at because the respondents' emotions and reactions awaken our own emotions. Agosta believes that when we lose empathy we lose our humanity: "An individual comes to know what another is feeling because she or he feels it too." (2010, 11). Humanity is only obtained with the help of another individual; humanness (being human) cannot be obtained alone (Agosta 2010, xvi). Empathy can indicate a way in which people should and could treat each other which is why using literature to teach empathy is important since literature can teach others how to respond to those

who are different from us. Agosta's point about getting one's humanness from someone else by means of empathy adds to Keen's perspective on how empathy is evoked. According to Keen, there are several ways empathy can be provoked, either by witnessing another's emotional state, by reading or by hearing about another's condition (2007, 4). Readers are more often prone to empathy if the fictional characters are experiencing negative feelings or are in a negative state (Keen 2007, 72). She believes that the human brain possesses a system that automatically lets us share emotions. Keen claims that in order to identify or feel empathy when reading, the characters must have a certain trait, either "a name, a recognizable situation, and at least implicit feelings" (2007, 68). It might often be enough with minimal cues, such as a name or different types of traits, for readers to start attaching themselves to a character but in order to sustain empathy, one needs more than just a name (2007, 69).

Character identification invites empathy even when the characters are different from the readers (2007, 70). Readers are often able to empathize with characters because they have felt the same way and thus understand or because they simply are viewing another person's life from a different point of view (2007, 71).

So why should we use literature to talk about emotions? Literature has the power to lead its reader into reflecting about their values, norms and prejudices. Not only does literature show us how emotions are produced, but also how they are experienced. When reading, we make mental models of the narrative world and take on a fictive role which not only helps us to experience emotion but also to better understand these emotions. As we are reading we might become conscious of the things we tend to do or say. Language can portray a completely different world: the reader might be able to experience this world through their imagination, whether it is the feelings of a character or the thoughts of a dying man. Through imagery, the author is able to arouse the readers empathy. Literature can help readers see what the outcome or consequence of actions could be, through the choices made by characters, in this case how bullying can affect others.

When it comes to bullying, according to Caravita et al. boys are more often the ringleaders and physical bullying is more common among boys, while girls are often indirect and relational. Ringleader bullies are often perceived as popular, which could explain why they bully in the first place. Bullies are often driven by the desire for power and dominance among their peers, which they are able to receive by bullying and spreading fear. Children that are perceived as different, insecure or socially rejected

could fall into the role of victims with an increased risk of being bullied (Caravita et al. 2009, 162).

Group pressure bullying is not mentioned in the article, however it is important to mention that peers can be pressured into bullying others, either because they fear being bullied themselves or because they want to be perceived as “cool” or accepted by the popular groups. Bullies are good at manipulation and getting what they want. If they possess skills superior to those of their followers, they will be at an advantage and might use these skills to turn others against their victims and also to maintain and develop that position.

Furthermore, no one wants to be an outsider and in order to be accepted by the popular ones, it might be viewed as necessary to either follow the bullies or to ignore the victim.

From the research done by Keen and Johansen, we know that literature can evoke emotions and elicit empathy. I am not making an assumption that all texts evoke the same response in a reader or that all texts succeed in evoking empathy. Nor am I implying that everyone is capable of feeling empathy or that only humans feel empathy. However, my argument does assume that William Golding’s novel *Lord of the Flies* has the capacity to evoke empathy in readers. Below, I will show *how*—by means of what literary devices—it evokes empathy and how teachers can use the novel to discuss empathy. The analysis will be divided into two sections: the first one will draw on Keen’s discussion of literary techniques and consider a few examples from the novel; the second section will be an analysis of the novel. In both cases, I will rely on close reading of pertinent passages from the novel while keeping in mind the discussion of empathy and bullying above. The close reading will focus on specific passages that are relevant to what the lesson plan is trying to achieve.

Analysis

Different techniques

Keen lists a number of different techniques in characterization that have been tested for their ability to evoke or encourage empathy and other emotional responses (2007, 94). One of them is character identification that develops in the reader. Character identification is not a narrative technique but develops from reading, triggered for instance by psycho-narration (2007, 93). Psycho-narration and quoted monologue

makes it possible for readers to access characters' inner lives (2007, 97). In this way, readers share not only their thoughts but also their emotions.

Keen explains that the similarity between a reader and a character can have an impact on identification (2007, 94). Character identification demonstrates the relationship a reader has with a character, for example understanding their goals, emotions and motivations. Sometimes the reader might be able to feel as if they and the character are one. Character identification makes it possible for an emotional response if the character presented is realistic (2007, 32). If the reader feels that the character is trustworthy then their opinion about a subject preoccupying that character might change. This is possible because fictional characters' mental states invites "participation and playful engagement" in readers (2007, 34). Furthermore, the character does not have to be human: readers are also able to empathize with nonhuman figures (2007, 68).

Other techniques include pace and order, plot events, closure, repetition, the use of stories within stories, vivid use of settings, genre expectations, the length of novels and so on (2007, 93,94). The pace in *Lord of the Flies* is rather slow at the beginning, but from the fourth chapter it changes, because of the events that occur, to a rapid pace. Slowing the pace down and then speeding it up can still produce empathy if active reading is encouraged by for instance, clarifying and summarizing the text. Students need to learn how to read texts closely and how to evaluate what they have read.

Keen then mentions narrative situation and how "internal perspective" is the best way to encourage readers' empathy and character identification which can be achieved through different types of narration, such as first-person or third-person narration, by giving readers an inside view of a character (2007, 96). Keen then argues that "the choice of internal representation of the thoughts and feelings of a character in third-person fiction and the use of first-person self-narration have a particularly strong effect on readers" (2007, 97). Basically giving readers access to characters' inner thoughts can help the reader have a closer relationship with the character. This might also help invoke empathy for the villains or the less liked characters (2007, 74). *Lord of the Flies* is narrated in third person by an omniscient narrator, which can also help produce empathy in readers since it has strong effect on readers (2007, 95, 97). This allows the reader to see everything that is happening on the island and to view the thoughts and feelings of all of the characters from a different viewpoint.

The technique of free indirect speech is used to help the reader see what the characters are thinking. For example in chapter 12 when Ralph is chased, the narrator gives the readers a closer look into how Ralph feels: “He knew he had heard it before somewhere, but had no time to remember. Break the line. A tree. Hide, and let them pass.” (Golding 1954, 217). In this quotation, Ralph is on the run, and when he stops, shorter phrases such as “a tree” or “hide, and let them pass” are Ralphs incomplete thoughts. The length of his thoughts can make the reader feel as if they are running with Ralph and sharing his fear.

Not every character in *Lord of the Flies* get their inner mental lives displayed to the reader; only the main characters’ thoughts are displayed, making readers focus more on these characters. For instance in *Lord of the Flies*, if readers had been given a bigger inside view of Jacks inner thoughts then maybe he too would have been able to evoke readers empathy.

Another important technique Keen mentions in her book is the use of flat and round characters. Round characters are often the protagonists and are developed throughout the story which makes it easier for the reader to engage with them emotionally. Furthermore, round characters are capable of change and of surprising the reader: they cannot be summed up in a single phrase (Keen 2007, 95). Meanwhile, flat characters are minor character and do not develop as much or at all. However, this does not mean that flat characters are not shown empathy because empathetic response often depends on the reader (2007, 95). For example, Simon is a flat character but because his thoughts are displayed readers are able to understand him better which can increase the chance of character identification and empathy. Simon is more sensitive and spiritual than the other boys and he stays that way throughout the novel, which makes him a flat character. Keen further explains that empathizing with flat characters is likely to happen with less-experienced readers. However since empathizing is possible even with just a “naming and quick situating” then even mature readers might “get ready to empathize” (2007, 69).

The round characters in *Lord of the Flies* are Ralph, Piggy and Jack. Readers are able to follow Ralphs inner thoughts and internal conflicts throughout the novel. Ralph is the one that changes mentally which will be discussed in a subsequent section. Piggy is a round character because readers learn a lot about him and because he is a big part of the novel. He is also a static character because he does not change mentally or physically. Jack does not change either: from the very beginning he was clear about his

desire to attain power. In the beginning Jack is introduced as “being ugly without silliness. Out of this face stared two light blue eyes, frustrated now, and turning, or ready to turn, to anger” (Golding 1954, 21). This reveals the nature of his character. When Ralph suggested rules for everyone to follow, Jack approved and was obedient in the beginning. Later on, however, he chose to break those rules. Jack’s thoughts are expressed through his actions, for instance, forming his own group when he no longer wishes to follow Ralph. Readers learn about his traits through his actions and speech.

Character analysis

As mentioned in the introduction the boys are stranded on an uninhabited island. There are around 16 kids or more together with the “littluns” that are the youngest of the boys and are around six years old. The littluns are not mentioned individually, neither is the exact number of kids (Bloom, 2010, 15). The oldest among the boys are twelve years old and the youngest are six. Together they develop rules and give each other tasks in order to survive until they are rescued. Some of the characters are scared while others find their new situation exhilarating.

In chapter one, readers are introduced to the “fair boy,” Ralph and the shorter “fat boy,” Piggy (Golding 1954, 7). This characterization labels Piggy as different from the very beginning. The reader is predisposed to take sides because the “fair boy” is a positive statement while the “fat boy” is a negative statement. Piggy is one of the less popular boys because of his looks and poor eyesight. He is described as almost being special and is the only one with asthma in his school and on the island. Because of his asthma and weight, Piggy is unable to perform labor, blow into a conch or swim. This is something that the boys do not understand and see him as useless and lazy because he is often unable to catch up with the rest which is why he is often left out. Ralph, sometimes, tries to explain why Piggy cannot come with them, while Jack does not bother: “There had grown up tacitly among the biguns the opinion that Piggy was an outsider, not only by accent, which did not matter, but by fat, and ass-mar, and specs, and a certain disinclination for manual labour” (Golding 1954, 70). In this passage, Piggy’s role has been revealed: the narrator confirms that Piggy is an outsider because of his appearance and his asthma, but also because of the relations that emerge in the group which readers learn gradually. He is clearly the most vulnerable boy on the island because he is distinctive in a way that is not accepted by the rest.

Piggy's real name is never told. However, readers learn that Piggy is a nickname he does not like because it is used to mock him, "'I don't care what they call me,' he said confidentially, 'so long as they don't call me what they used to call me at school'" (Golding, 1954, 11). Our names shape our identity and are crucial factors when developing our sense of self. As we can see Piggy's nickname shapes his identity and he takes on this persona of a frightened, vulnerable, fat pig-like boy even though he is the most intelligent boy on that island. He is instead defined by his bad eye sight, asthma and his appearance. The name Piggy itself is enough to feel empathy for the character because the main purpose of the name is to make Piggy feel bad, which he clearly does. The first hypothesis Keen discusses is that: "*empathy for fictional characters may require only minimal elements of identity, situation, and feeling, not necessarily complex or realistic characterization*" (2007, 69; italics in the original). That is, empathy can be evoked with simple traits, enough for readers to identify with the character: it could be a name, an implicit feeling and a situation. In this case, to have a name replaced by a nickname can be a painful thing. Piggy is already treated as an outsider because of his appearance and condition, but he still hoped to keep his name. However, as previously stated, to sustain empathy there needs to be more than just a few traits because using just a name merely sets empathy in motion. This is the beginning of a relationship between the reader and the character.

Empathizing with someone does not have to mean that readers always have to identify with the characters. Keen's second hypothesis suggests that "*character identification often invites empathy, even when the character and reader differ from each other in all sorts of practical and obvious ways*" (2007, 70; italics in the original). Based on her observation, character identification can still occur and readers can empathize with characters, even when they have little or nothing in common with them. Readers who have had a good childhood are still able to empathize with a maltreated orphan (Keen 2007, 70). Even if we are not bullied, overweight, have asthma or bad eyesight, we are still able to empathize with those who do, because humans have the ability to imagine themselves in another's place without being that other person, which will in turn allow readers to see the world through the characters' eyes (Keen, 2007, 70). As Keen notes, we are given the opportunity to share feelings which in turn supports character identification, which is a consequence of reading. The reader has the ability to empathize with characters that are going through something painful or feeling insecure and vulnerable just like Piggy does.

In the passage mentioned earlier, it is revealed that Piggy was bullied even at school, which explains why he is more mature than the rest of the boys, because he probably had to fend for himself (Golding 1954, 11). We learn that Piggy is a strong kid: even though the boys mock him and verbally and physically abuse him, he still tries to stand up for himself. As readers we often feel the pain of characters who suffer and empathize with them accordingly.

Piggy displays the qualities of a rational adult and often quotes his auntie or the adults when trying to make others listen to him or when trying to make a point. This is something that the boys do not appreciate. While Ralph saw it as an opportunity to have fun, Piggy saw the seriousness and was annoyed when the boys did not see their situation the same way: "Like kids!" he said scornfully. "Acting like a crowd of kids!" (1954, 42). Piggy is realistic and scared and the rest are trying to adapt to the environment with no adults and no rules, which makes him mad. Piggy is also the one behind many of the ideas that the boys put into practice such as using the conch to call meetings and building shelters by the beach. However, Ralph is the one who orders the others to carry out the ideas as if they came from him. When Piggy tries to suggest building shelters or moving the fire, he is ignored. When the boys see Ralph with the conch they immediately see him as the authority because he seems the closest to an adult, judging from the fact that he summoned everyone for a meeting. Piggy knows how the boys see him and how much Jack hates him. He also knows that the only chance he has to survive is with Ralph by his side, which is why he does not want Jack as chief.

Piggy and Ralph insists on rules and order and for the conch being used when speaking, because when he is holding the conch he can speak without being interrupted and without his weight and asthma defining him. The conch begins to symbolize a civilized society and democracy (Kinhead-Weekes and Gregor, 2010, 80). This is something everyone agreed with at first, even Jack. With the conch, Piggy is given a chance to share his thoughts. The conch gives everyone a chance to be heard, which is what victims of bullying usually are left without. The conch is almost like Piggy's safety net because he always points out that he is holding it whenever he is interrupted. However, eventually Piggy is ridiculed and interrupted even when holding the conch, showing that the rest do not view him as one of the group. Piggy is the victim, not only because of his appearance and asthma, but also because no one is sticking up for him when being ridiculed or abused. The followers do not have the courage to stand up for the victim because they are afraid to be bullied themselves.

Furthermore, people do not want to be on the outside: being stranded on the island means that they have to stick together to survive and the boys increasingly see Piggy as an outsider. This means that if the rest of the boys were to be associated with him then maybe they would also become outsiders, unwanted and ignored.

Readers are able to empathize with Piggy because they might understand Piggy's sadness and the cruelty that is occurring or they might just feel sorry for him which in turn might develop empathy. One of Keen's hypotheses suggests that *"empathetic responses to fictional characters and situations occur more readily for negative feeling states, whether or not a match in details of experience exists"* (72; italics in the original). Keen claims, based on a study about college students' reports about empathetic characters, that texts that could elicit readers' fears were successful in evoking empathy because it is easier to empathize with characters' that are having a hard time, even when readers have not experienced it themselves (2007, 71-72). The fear of going through the same negative state as the character provokes the emotion. Piggy is clearly wrongly treated because of the traits he possesses. Being overweight and having asthma can be seen as negative traits since they limit him and disable him from doing any work and also because these traits are what makes him different from everyone else. Readers are able to recognize and acknowledge different situations that characters are going through even though they have not experienced the same thing themselves.

Piggy views Ralph as a friend or at least someone he can trust, which is why he gives away his nickname when they first meet. Piggy asks Ralph not to tell anyone else, which he later does anyway: "'He's not fatty,' cried Ralph, 'his real name's Piggy!'" (Golding, 1954, 23). Even though Ralph is introduced as one of the good guys he is still a kid and kids are often immature: "You could see now that he might make a boxer, as far as width and heaviness of shoulders went, but there was a mildness about his mouth and eyes that proclaimed no devil." (1954, 10-11). After this incident, Piggy confronts Ralph about him telling the boys his nickname, Piggy. Ralph understands that Piggy is "hurt and crushed" (Golding 1954, 27). He apologizes and says that Piggy is a better name than Fatty, in an attempt to reassure him. This passage shows that Ralph is willing to apologize when he realizes that Piggy is hurt. When people encounter suffering, they usually tend to respond emotionally. From the passage we understand that Piggy feels betrayed. Loss of trust in the person we thought was our friend can be painful.

Despite Piggy's intellectual benefit to the group he is often harassed mentally and physically. The boys usually ignore Piggy and take his spectacles without his permission, showing how little respect they have for him. For example, in chapter two Ralph decides to make a fire on top of the mountain but to do so they need Piggy's glasses, so they surround him and grab them off his face violently without asking him (1954, 44).

Piggy's role is to cultivate readers empathy. However, this role is not bestowed on only one character. As the story goes readers might start empathizing with Ralph as well, because of his emotional growth and change which makes him a round character. It is also important to mention that it is often through change that a character connects with the reader. Some of the changes readers will see in Ralph, is the way he starts treating Piggy and his change in mentality.

In the beginning Ralph is confident: he knows that it is important to be organized and to take things step by step, such as suggesting to vote for a chief and exploring the island (1954, 23). However, he also sees their situation as one of freedom, with no adults present: "This is our island. It's a good island. Until the grown-ups come to fetch us we'll have fun" (1954, 38). Ralph is confident that his father will rescue them, he is filled with hope, but he also knows that in order to be rescued some steps needed to be taken, such as making a fire: "There's another thing. We can help them to find us. If a ship comes near the island they may not notice us. So we must make smoke on top of the mountain. We must make a fire." (1954, 41). Even though he is excited to be free from adults, he still knows what needs to be done.

Even though Ralph initially shows no respect towards Piggy, he still listens to his ideas. After some time he starts to recognize Piggy's value and comes to understand that because of his lack in leadership and appearance, he will never be respected or taken seriously: "Piggy could think. He could go step by step inside that fat head of his, only Piggy was no chief. But Piggy, for all his ludicrous body, had brains" (Golding 1954, 85). Being intellectual was not enough because he does not have the respect of others and is not assertive. Ralph understands this, but also the fact that he is the intellectual one. In the passage below, Ralph talks about the obstacles they are facing.

"Things are breaking up. I don't understand why. We began well; we were happy. And then——"

He moved the conch gently, looking beyond them at nothing, remembering the beastie, the snake, the fire, the talk of fear (Golding 1954, 89).

It is his sense of loss and the hopelessness that captures our attention and we empathize with the fear and hesitation experienced by this character because we as readers fear the same emotions. At this point readers are acquainted with the characters which makes it easier for readers to empathize. Ralph is lost and has a hard time acknowledging the seriousness of the situation they are in.

Gradually Ralph loses his authority and becomes insecure: “Ralph was puzzled by the shutter that flickered in his brain. There was something he wanted to say; then the shutter had come down.” (1954, 156). Ralph is lost in the confusion and begins to depend on Piggy: “Ralph pushed the idiot hair out of his eyes and looked at Piggy. / ‘But the...oh...the fire! Of course, the fire!’” (1954, 156). Ralph starts to despair and loses his confidence along the way. Readers no longer see the confident chief that they were introduced to in the first chapter. Ralph is now an ordinary boy and his ordinariness can evoke readers’ empathy. Readers are given a chance to follow a fictional character, Ralph in this case, and his battle which might result in readers immersing into the story, which is explained as a way of emotionally transporting into the narrative world. Readers are transported when the story is able to capture the mental and emotional attention. This in turn has proven to make people more empathic (Bal & M. Veltkamp. 2013, 2,3). By the end of the novel Ralph learns the evil side of human nature through his experience, while Piggy dies thinking he can use rationality to change it.

Readers also learn that Piggy has a habit of cleaning his glasses when he is insecure, scared, nervous or when he needs to think. This is something that happens often, especially around Jack. His spectacles are his security and part of his identity and when they are taken away from him, Ralph becomes that security. Piggy tends to follow Ralph around because he is afraid of Jack. Piggy’s first impression of Jack is as follows:

Piggy asked no names. He was intimidated by this uniformed superiority and the offhand authority in Merridew’s voice. He shrank to the other side of Ralph and busied himself with his glasses. (Golding 1954, 22).

Jack is viewed as intimidating because of his way of speaking, his clothes and his status. He is respected because he is confident, tough and forceful and believes he should be the chief because he was the choir leader and he is also the opposite of Piggy. The

passage above also shows that Piggy might have the ability to read other people, which would explain why he does not want Jack to be the chief. Jack often finds a way to ridicule Piggy, which is a way to assert power over him. He called Piggy “fatty” on multiple occasions, and no one stood up for him: “‘You’re talking too much,’ said Jack Merridew. ‘Shut up, fatty.’ Laughter arose.” (Golding, 1954, 23). Most of the time when Piggy decides to speak up or share his ideas he is ridiculed by Jack. The reaction Jack gets from the boys when mocking Piggy makes him feel powerful and dominant and to keep this power he continues to mock him.

Jack knows that calling Piggy “fatty” will hurt him. Jack is the one that understands how Piggy will react when being called such names while Ralph understands how Piggy feels only after seeing how hurt he is or after being confronted. This could mean that Ralph’s empathy is still not fully developed while Jack’s cognitive empathy is developed but affective empathy is reduced. In other words, Jack has the ability to recognize and identify different emotions but simply does not share them, which confirms the points made by Caravita about cognitive and affective empathy (Caravita et al, 2009, 141). This also confirms that Jack is indeed a bully since only affective empathy weakens aggression and aggressive behavior towards others (Caravita et al. 2009, 145). Jack often uses meat as a way to manipulate the boys, especially the ones that do not like the way he chooses to act sometimes. Manipulation is a technique that is often used when bullying. It is a way to turn others against the victim, or in this case victims, by drawing a line, in other words, us against them. This is also a way to attain power which also explains his obsession with killing pigs.

It is most likely that readers might show empathy towards Jack’s followers because it is assumed that they had no choice but to do as Jack said. This is possible because readers have the ability to “read” a character, to understand how and why people respond in a certain way under pressure. Jack believes from the beginning that he should be chief because he has leadership experience by being “head boy” and being able to sing C sharp (Golding 1954, 23). Jack’s confidence is what draws the boys in. He views himself as superior to others and knows how to convince them. By gaining everyone’s respect he gains power. Jack also uses the beast to scare the rest, projecting himself as the protector as well as the chief. Keeping the beast alive reassures and maintains his power.

Without Piggy, readers’ emotional reaction towards other characters, like Jack, might have been different. Keen notes in one of her hypotheses that: “*empathy with*

characters doesn't always occur as a result of reading an emotional evocative fiction" (72; italics in the original). It is not the case, she argues, that everyone is able to feel empathy just from reading an emotional text: some are more disposed to empathize than others. A lot depends on the readers' age, identity, experiences, their knowledge, their location and so on (72). Readers who are experienced are able to empathize more and understand more deeply. The character does not have to be admirable or likeable to invoke such a reader's empathy. If Piggy had not existed then maybe Jack's actions would have seemed less reprehensible which would make readers empathize with him more since it is possible for readers to feel empathy for the less pleasant characters, the villains (Keen 2007, 74). Keen's hypothesis also suggests that there is still a chance readers might root for Jack since it depends on the reader and because it is impossible to know what a reader is thinking when reading.

Another important character is Simon, he is the only character who empathizes with Piggy from the very beginning. For instance, when Jack becomes angry after Piggy says that it is going to be hard to keep the fire going and Jack responds by saying that Piggy did not help with anything, Simon defends Piggy by saying he actually did help, because they used his glasses to start the fire. Another incident was when Jack killed a pig and everyone was given meat except Piggy, so Simon decided to give his piece of meat to Piggy either because he felt bad for him or because he felt that it was unfair. According to Agosta, empathy is something you get from another person. So in this case, Simon could have been able to humanize the others if he had not been mistaken for a beast and killed. The fact that Simon might have humanized the others is also negotiable and can be viewed differently. However, it is certain that after Simon's death Jack and the rest became closer to savagery and loss of civility.

Simon is also very interested in his surroundings. In one passage, Simon leaves the group to wander off into the forest, that is when we learn more about him.

When he was secure in the middle he was in a little cabin screened off from the open space by a few leaves. He squatted down, parted the leaves and looked out into the clearing. Nothing moved but a pair of gaudy butterflies that danced round each other in the hot air. Holding his breath he cocked a critical ear at the sounds of the island. (Golding 1954, 62).

It is clear that Simon does not fear the forest but instead admires its beauty, he represents a side everyone has or has had, namely innocence and compassion. Simon is also the only one who understands that the beast everyone is afraid of could be the

beast within themselves, the evil that everyone contains: “‘Maybe,’ he said hesitantly, ‘maybe there is a beast. What I mean is...maybe it’s only us’” (Golding, 1954, 97). Simon coming to understand that their mind is the cause of their bad dreams and of the beast, makes readers realize that the boys are their own beasts on that island. This explains how Ralph and Piggy participated in murdering Simon even if they mistook him for the beast. It shows what humans are capable of. After killing Simon, the boys are closer to losing their connection to society and becoming savages. Simon’s death represents the end of innocence and goodness. It is only after Piggy’s and Simon’s death that the boys truly lose themselves: they show no empathy towards Ralph when they start to hunt him. This confirms Keen’s and Agosta’s thoughts about how empathy is a part of being human and how humans get their empathy from each other.

By the end of the novel, readers learn that all connection to civilization and order is lost when Piggy is killed arguing on the side of logic. Before he is killed he is referred to as a “bag of fat” by one of the characters (Golding 1954, 199). A few chapters earlier the pigs are described as “bloated bags of fat”: this connects Piggy to pigs (Golding 1954, 147). The boys’ definition of a pig is something that can be hunted and killed. They view pigs as food and nothing else and Piggy has been viewed as being useless throughout the novel.

The rock struck Piggy a glancing blow from chin to knee; the conch exploded into a thousand white fragments and ceased to exist. Piggy saying nothing, with no time for even a grunt, travelled through the air sideways from the rock, turning over as he went. The rock bounded twice and was lost in the forest. Piggy fell forty feet and landed on his back across that square, red rock in the sea. His head opened and stuff came out and turned red. Piggy’s arms and legs twitched a bit, like a pig’s after it has been killed (Golding 1954, 200).

When Piggy dies, the conch dies with him showing the end of democracy and rationality. Piggy tried to be rational with others, especially Jack, in the hope of making them understand and listen. It did not work because Jack did not share the pain Piggy was feeling and only wanted power. The part where Piggy’s legs and arms twitched like a pig’s is to show that Piggy ended up just like the pig Jack hunted and killed. This also explains why Piggy was associated with a pig, when one of the characters described him as a “bag of fat.” It went from killing just pigs to in the end killing Piggy as well. After this incident Jack orders the boys to hunt and kill Ralph but he is rescued just in time.

His voice rose under the black smoke before the burning wreckage of the island; and infected by that emotion, the other little boys began to shake and sob too. And in the middle of them, with filthy body, matted hair, and unwiped nose, Ralph wept for the end of innocence, the darkness of man's heart, and the fall through the air of the true, wise friend called Piggy (Golding 1954, 223).

Do we empathize with the weeping of Ralph and the little boys? Is this empathy connected to Ralph's realization of the darkness of a man's heart and his loss of innocence as he learns the cruelty of human nature? What makes this scene even more sad is the fact that Ralph refers to Piggy as a "true, wise friend," showing that he finally has come to understand that Piggy was actually his friend even though he never saw him as such. Ralph's sobs come in response to the absurd words of a naval officer who has come to rescue them. However, this ending does not feel like a rescue since the tears are of grief and not joy. Ralph survived with the knowledge of "evil" in man.

Discussion and conclusion

The aim of this essay is to present the ways in which William Goldings novel *Lord of the Flies* cultivates empathy by analyzing different passages from the novel and pointing out literary techniques that serve as mechanisms for evoking empathy, as suggested by Keen. This essay shows how a literary work can be used for a discussion of literature and empathy. In order to do that, the word empathy had to be presented since there have been different views on what it means. In my view, empathy is the ability to share, understand and feel the same emotions as others. I believe that empathy can teach people how to treat each other, because being empathetic means having the ability to feel what another human being feels. It is the ability to share another person's emotions. In other words, being able to walk in another person's shoes and also to understand that everyone feels and thinks differently. Previous research by Keen has shown that empathy can be provoked by witnessing another person's emotional state, reading or hearing about another person's condition.

The analysis shows the various mechanisms that can be assumed to evoke empathy in readers of the novel *Lord of the Flies*, primarily by means of the characters characters like Piggy, Ralph and Simon. The character of Piggy can easily cultivate empathy because of his role in the narrative. Piggy is portrayed as an outsider as the story goes because of his appearance and his health which earns him the nickname

Piggy. This helps readers automatically empathize with the character because character identification invites empathy. However, it does not mean that empathy is only evoked by character identification because people are able to empathize with others that are different from themselves.

As Keen suggests, there are certain literary techniques that can be taken to be conducive to encouraging empathy. They include techniques like quoted monolog and psycho-narration, which give readers access to the inner mental lives of certain characters, while with other characters we never see anything of their inner life. So there are different literary techniques for presenting inner thoughts or inner mental lives. Keen notes that readers are able to empathize with characters that are vulnerable and going through something painful, which explains why it is easier to empathize with Piggy's character than with Ralph. However, it does not mean that readers will not empathize with Ralph since it is possible to feel empathy for characters that change mentally, which he does throughout the novel. When a character goes through changes, the relationship between the reader and the character might strengthen, which in turn can turn to empathy. By the end of the novel he is more dependent on Piggy and not as confident as he was at first.

The study by Sutton et al. shows that bullies use their social skills to their advantage to manipulate and harm others. In the novel, Jack is portrayed as knowing what to say and do to make Piggy scared or upset and he is able to turn everyone against Piggy and Ralph. Caravita et al. and Sutton et al. have shown that empathy plays a key role in preventing bullying because empathy teaches equality and helps people to communicate better. The less empathetic a person is, the more he or she tends to be aggressive (Caravita et al. 2009, 145).

Benefits of working with texts such as *Lord of the Flies* is that it can teach students how to respond to those who are different and how one's actions can impact others. *Lord of the Flies* provides teachers with different passages that can be used to discuss bullying and empathy. It has been proven by the researches that have been discussed in this essay that literature can be used to talk about emotions and has the power to lead its readers into reflecting on their norms, prejudices and also values. Furthermore, with the help of different characters, literature can show readers how emotions are produced and also how they are experienced.

When reading, people become conscious of the little things they do and say. This means that if teachers are able to make their students understand how their actions

can impact others or how their words might make others feel, then maybe it can help reduce bullying. This does not mean that it is certain but it is negotiable.

To conclude, teachers can use literature to discuss important themes such as empathy and bullying. In the appendix below, a lesson plan is presented that builds on the insights from the analysis of Golding's novel. One of the benefits with discussing empathy is that empathizers have been shown to be better readers because of the way they are able to employ empathetic strategies (Keen, 2007, 87,88). The novel *Lord of the Flies* provides different passages that can trigger empathy, mostly involving Piggy but also Simon and Ralph. Piggy plays a bigger role because people tend to empathize with characters who are vulnerable or in pain. It is in human nature to feel for people or fictional characters that are in a negative state. For future research, empathy differences in gender could be further examined by comparing *Lord of the Flies* with different literature.

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Appendix

Lesson plan

Literature: *Lord of the Flies* by William Golding.

Level: English 7

Duration: Six lessons and an essay.

Aim

The aim of the lesson plan is to evoke empathy through the characters in *Lord of the Flies* and through discussions of feelings, kindness, bullying and comparisons. Students will enhance their critical thinking and writing skills. Furthermore, the lessons will provide different scenarios to help discuss how one's actions might affect people and how it might make them feel.

The lesson plan consists of six lessons, each one hour long. The groups will be changed so that everyone can work with different people because there can be different takes on empathy and the novel. The following points that are presented from the curriculum are going to be in the lesson plan. The aim is to show students why we are going to work with the novel and why empathy is going to be an important theme.

According to the Swedish curriculum, students should be able to:

- reject the subjection of people to oppression and degrading treatment, and also assist in helping people,
- interact with other people based on respect for differences in living conditions, culture, language, religion and history,
- empathise with and understand the situation of other people, and develop a willingness to act with their best interests at heart, and
- show respect and care for both the immediate environment, as well as the environment from a broader perspective.

Core Content

Teaching in the course should cover the following core content:

- Societal issues, cultural, historical, political and social conditions, and also ethical and existential issues in different contexts and parts of the world where English is used.
- Coherent spoken language and conversations of different kinds, such as debates, in-depth reports and lectures.
- Contemporary and older literature and other fiction in various genres such as drama.
- Oral and written production and interaction in different situations and for different purposes where students argue from different perspectives, apply, reason, assess, investigate, negotiate and give reasons for their views.

Lesson 1.

Introducing the aim, key words (empathy) and content. The title will be introduced, students will be asked to guess what the novel is going to be about. Students will then be divided into groups of four or five, each group will get one sentence from the first chapter to discuss among their group members and again to guess what the novel will be about. Afterwards, the novel will be introduced. Each group will be given a passage from the novel. If there is time left, students will be asked to start reading the novel. This lesson will work as an introductory lesson, to make students think.

- Read the title *Lord of the Flies*. (What is the novel about?)

The sentence: “All round him the long scar smashed into the jungle was a bath of heat.” (Golding, 1954, 7).

- Read the sentence- (Anything new? What is the novel about?)
- Read the passage:

“Maybe,” he said hesitantly, “ maybe there is a beast.”

“What I mean is...maybe it’s only us.”

Simon became inarticulate in his effort to express mankind’s essential illness. Inspiration came to him (Golding, 1954, 97).

- What do we know now after reading the passage? Who is Simon, who is the beast he is referring to? Discuss in groups of 4-5.

The remaining 20 min: start reading.

Homework

Read chapters one, two and three.

Lesson 2

Discussions about chapter one, two and three, the plot, themes and the characters. This lesson the students are going to learn more about who the characters are and their traits. In order to understand the emotion of a character, students must first get to know them. Afterwards students will be given a passage to read and discuss:

“I don’t care what they call me,” he said confidentially, “so long as they don’t call me what they used to call me at school.” Ralph was faintly interested. “What was that?”

The fat boy glanced over his shoulder, then leaned towards Ralph. He whispered. “They used to call me ‘Piggy’.” (Golding, 1954, 11).

- How does Piggy feel about his nickname?
- Have any of you ever had to fend for yourselves like Piggy does, how did/would it make you feel?

The aim with discussing the questions above is to make students aware of others feelings and at the same time make them more focused on emotions while reading. Hopefully after this lesson, students will feel more empathy towards Piggy and understand why he feels the way he does about his nickname and also about his situation.

Homework

Read chapter four and five.

Lesson 3

Ten minutes of discussion about chapter 4 and 5. Students will be given another passage to read and discuss:

Ralph turned and smiled involuntarily. Piggy was a bore; his fat, his ass-mar and his matter-of-fact ideas were dull: but there was always a little pleasure to be got out of pulling his leg, even if one did it by accident. Piggy saw the smile and misinterpreted it as friendliness. There had

grown up tacitly among the biguns the opinion that Piggy was an outsider, not only by accent, which did not matter, but by fat, and ass-mar, and specs, and a certain disinclination for manual labour. (Golding 1954, 70).

- Why does Piggy's appearance matter to them more than his intelligence?
- How does Piggy feel as an outsider?
- What would you have done differently if you had been a part of the group on the island?

In order to empathize, one must be able to adopt the voice of one of the characters. How does each character function? How would they react in a certain situation? This is something that needs to be discussed.

If there is time left, student's will be given a different scene from chapter 4, where Simon gives Piggy his meat because Jack refused; seeing this Jack gives Simon meat. If there is no time left than this can also be discussed during another lesson. The goal with working with this passage is to make students work with questions like: Did Jack feel sorry for Simon or was it because he did not like Piggy getting meat?

Homework

Read chapter six and seven.

Lesson 4

Ten minutes of discussions about chapter 6 and 7. Students will be given ten minutes to explore the concept of leadership on their computers. Remaining lesson time: debate/role play: who makes the better leader? The class will be divided into three groups.

One of the groups will represent Jack, the other two will represent Ralph and Piggy. The task is to come up with arguments about why their characters should be the chief. Role-taking will let students view the characters from a different point of view. This way they will learn to take the perspective of others.

Homework

Read chapter eight, nine and ten.

Lesson 5

Ten minutes of discussion about chapter 8, 9 and 10. Read the passage:

The great wave of the tide moved further along the island and the water lifted. Softly, surrounded by a fringe of inquisitive bright creatures, itself a silver shape beneath the steadfast constellations, Simon's dead body moved out towards the open sea (Golding 1954, 170).

- What did Simon represent in the novel? Discussion in groups.
- How is this event the "loss of innocence" and how does it affect us?
- Why do the boys follow Jack? Don't they see what he is doing?

The aim with using this passage is to make students aware of Simon's importance, his connection to nature and his contribution to the novel. A follow-up question would be discussion about why people tend to empathize with some of the characters while others get no empathy.

Homework

Read chapter eleven and twelve.

Lesson 6

Ten minutes of discussion about chapter 11 and 12. This last lesson the class will be told to write an essay about Piggy and Jack. Students will be told to write about the two characters' impact on the novel. They are to include their character traits and feelings for each other as well as why Piggy was portrayed as the victim.