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## ТАНЕЦ КАК СИМВОЛ ПРОЯВЛЕНИЯ СТРАХА В РОМАНЕ УИЛЬЯМА ГОЛДИНГА *ПОВЕЛИТЕЛЬ МУХ*

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#### Аннотация

Статья представляет собой размышления автора о символике танца в романе Уильяма Голдинга «Повелитель мух». На примере главы 9 «Лицо смерти» этого произведения проводится анализ компонентов, составляющих танец: круг, ритм, маска и способствующих глубокому прочтению образов героев. Автор полагает, что символика Голдинга может быть рассмотрена и с точки зрения синтеза искусств.

**Ключевые слова:** символика танца, синтез искусств, Уильям Голдинг, «Повелитель мух».

## DANCE AS A SYMBOL AND MANIFESTATION OF FEAR IN WILLIAM GOLDING'S NOVEL *THE LORD OF FLIES*

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### Abstract

The article shows the authors impressions of the symbolism of dance in William Golding's novel *The Lord of flies*. Dance symbols are treated from the point of view of their role in creating the characters. Component parts of dance: circle, rhythm, mask find their realization in chapter 9 *A view to a death* and usher the readers into the fictional world of different symbols. The author supposes Golding resorts to symbolism thus underlining the interrelations between literature and art of dance (synthesis of arts).

**Keywords:** symbolism of dance, synthesis of arts, William Golding, *The Lord of Flies*.

The interrelations between literature and art of dance are discussed in contemporary scientific works. The philosopher Robin Collingwood said that all kinds of language had a relation to bodily gesture – painting, drawing and music, for instance, imply the movements of the artist's or musician's hand – and that "in this sense it may be said that the dance is the mother of all languages" [Collingwood 1958: 244].

Dance is a visual art form. The body language of dance not only resembles verbal language, but also influences literature. Dance communicates ideas, stories, emotions and moods, much like prose and poetry. Literature often inspires dance, and dance in turn inspires literature. Verbal language is used when one is teaching, learning, or creating dance, and writers often use dance imagery in their metaphors and other literary devices [Hagendoorn 2010: 221]. The motive of dance can be found on different levels of the novel: plot, composition, rhythmical organization and it can help to create the synthetic style of the work. It provides a deep insight into the content of the text.

By definition dance is just an organized set of steps performed in sequence preferably to a beat of music. But dance means much more than organized steps and music. It involves emotion, energy and is essentially a non-verbal conversation between the people. It is one of the oldest forms of expression and communication. Recent research underscores the power of non-verbal communication, showing that it is sometimes more compelling than verbal communication. Moreover, while speech and gesture convey different information, researchers find that gesture plays a larger role in affecting message that listeners receive, gestures that convey a different message diminish a listener's ability to understand a spoken message.

Dance has been used for a variety of reasons, from the earliest times, in rituals such as war dances, spiritual dances, and others. The values, beliefs and traditions of culture are reflected in dances and passed down through generations.

The body language of dance is universal. The patterns of dance are a cultural code for reading them. They are included in a communication (transmission of the artistic message from author to recipient). These symbolic signs are a specific form of communication, they have been created in order to pass information from man to man [Borev 2002: 276]. It is one of the most informational systems in the universe.

The passage under analysis presents a literary text from William Golding's novel *The Lord of flies* (1954) in which dance is one of the essential characteristics of his style. Golding conveys many of his ideas and themes through symbolic characters and objects. And art of dance is among them.

In chapter 9 *A view to a death* Ralph finally loses his leadership over the other boys, who succumb to Jack's increasing charisma and the opportunity he gives them to indulge their violent and childish interests. We see Jack and his hunters dancing.

The hunters were looking uneasily at the sky, flinching from the stroke of the drops. A wave of restlessness set the boys swaying and moving aimlessly. The flickering light became brighter and the blows of the thunder were only just bearable. The littluns began to run about, screaming.

Jack leapt on to the sand.

*"Do our dance! Come on! Dance!"* [p. 33].

The first dance form is known as a primitive dance. It appears as a person's attempt to express his emotional inner state, understanding of the world and wish to join this world. Their dance adds something to the portrayal of the main characters. The dance is the key moment of the book because it shows the depth of the conflict between civilization and savagery; the level of the degradation of Jack, who represents savagery and the desire for power and Ralph, who represents order and leadership. The dance reflects their changing perception of the world.

We can define their dance as the dance of hunters or the dance of darkness. *The hunters took their spears, the cooks took spits, and the rest clubs of firewood.* [p. 33] The dance is often accompanied by a few musical instruments like the drums, to sustain the rhythm, and woodwind instruments like the flute. Instead of musical instruments the boys use their voices and chants which organize their dance and give it rhythm. The alteration of the strong and weak beat is fundamental to the ancient language of poetry, dance and music. Rhythm depends upon repetition of a pattern that is short enough to memorize. *Kill the beast! Cut his throat! Spill his blood!* [p. 33] The boys repeat these exclamatory sentences four times and it makes their movements regular, rhythmical. These movements produce a great influence on the participants, their sub-consciousness and consciousness, give the sense of unity *The movement became regular while the chant lost its first superficial excitement and began to beat like a steady pulse.<...> There was the throb and stamp of a single organism.* [p. 33] Rhythm plays a meaningful, significant role in any dance. The hunters are in a trance-like state from their ritual dancing and they are ready to do anything. Dance is a kind of thinking, an ability to solve problems through control of one's bodily motions. Dance remains at the basic level of human expression. Movement is our mother tongue and primordial thought. It allows to grasp the essence of the events.

The main figure of their dance is a circle. Dancing in a circle (other terms: the round dance, the circular dance) is an ancient tradition common to many cultures for marking special occasions, strengthening community and encouraging togetherness. The circle is probably the oldest known dance formation. It explains how individuals come together and in the circle learn to move and be as one, create universal spirit, how dance brings a feeling of power in ancient warrior dances. *A circling movement developed and a chant.* The circle itself is a very powerful symbol of wholeness and completeness. Everybody is important in that circle, everyone is equal. The circle dance can be considered a universal ritual and symbol, as it is performed in different cultures and religions around the world. Circle dances can be energetic and lively. Something is

placed in the centre of the circle to help focus the dancers and maintain the circular shape. In our case *Roger became the pig, grunting and charging at Jack, who side-stepped.* [p. 33] Then *Roger ceased to be a pig and became a hunter, so that the center of the ring yawned empty.* [p.33] They form their own rows so that everybody and anybody can participate in the dance. *Some of the littluns started a ring on their own; and the complementary circles went round and round as though repetition would achieve safety of itself.* [p. 33] And we feel that their movements become focused, concentrated and power is brought into the centre of the circle. Thus *Piggy and Ralph, under the threat of the sky, found themselves eager to take a place in this demented but partly secure society. They were glad to touch the brown backs of the fence that hemmed in the terror and made it governable.* [p. 33] It was rather difficult for them not to join this primitive dance and save themselves from vulgarity, savagery. Viewing and understanding these rhythmic patterns opens our awareness of the structural essence of dance.

The dance finishes where it had begun – in the centre. *The sticks fell and the mouth of the new circle crunched and screamed. The beast was on its knees in the center, its arms folded over its face. It was crying out against the abominable noise something about a body on the hill. The beast struggled forward, broke the ring and fell over the steep edge of the rock to the sand by the water.* [p. 33] As the grand finale of dance, it ends dramatically. *At once the crowd surged after it, poured down the rock, leapt on to the beast, screamed, struck, bit, tore. There were no words, and no movements but the tearing of teeth and claws.* [p. 33] The primal instinct of savagery exists within all human beings. As their dance becomes quicker, their belief in the beast grows stronger. They behave themselves as if the Devil claims sacrifice. And Simon becomes their victim, Simon, who represents natural human goodness. They killed not only him, they killed themselves, all their human innocence. The more savagely the boys act, the more real the beast seems to become. And we understand that it is the dance of the beast, of the Devil who lives in each human being and evokes the beast within human being. The dance of hunters transforms into the dance of darkness. Now they are bloodthirsty hunters who have no desire to return to civilization, they lose the sense of innocence. The murder of Simon represents the culmination of the violent tendencies prevalent among Jack's band of hunters, who finally move from brutality against animals to brutality against each other.

And one more component of ritual is represented by Jack's make-up and adornments. He signifies his power over his tribe with his painted body and garlands. He is the idol. This distinctly pagan image is at odds with the ordered society from which Jack came and is the final manifestation of his rejection of civilization.

The boys start to paint their faces which remind the reader of savages. The action becomes ritual and gives them the chance to hide their "real" faces and personalities behind a mask and even to change their characters temporary.

Primitive people used three colours – white, black and red. It shows the specific role of these colours in their life. Blood has red colour thus symbolic meaning of it is power. Jack was eager to get it. Warriors painted their faces in red colour in order to get strength, bravery and to bully their enemies. Two colours red and white symbolize power, richness and honour. Green has negative meanings and among them devil's temptation (there is a legend that devil has green eyes).

The effect of dancing on the hunters is intensified by the logical reiteration of words denoting the power of nature where all the elements (skies, thunder, rain, storm, wind) increase in ferocity and power threatening fearful littluns to death. *All at once the*

*thunder struck. Instead of the dull boom there was a point of impact in the explosion. <...> There was a blink of bright light beyond the forest and the thunder exploded again so that a littlun started to whine. Big drops of rain fell among them <...> The hunters were looking uneasily at the sky, flinching from the stroke of the drops. <....> The flickering light became brighter and the blows of the thunder were only just bearable. <...> Between the flashes of lightning the air was dark and terrible; <...> under the threat of the sky <...> The dark sky was shattered by a blue-white scar. An instant later the noise was on them like the blow of a gigantic whip. <....> Again the blue-white scar jagged above them and the sulphurous explosion beat down. <...> The blue-white scar was constant, the noise unendurable. <...> Then the clouds opened and let down the rain like a waterfall.* [p. 33] Negative connotations are abundant within rather small space.

Thus, I honestly believe that the more we read and discuss this novel the more interesting it seems to become. On the one hand Golding's work is the superb use of symbolism and symbols of dance are among them. His symbolism works. On the other hand dance symbols may be defined as an example of interrelations between literature and art of dance (synthesis of arts). We have at least two language systems (verbal and visual). What is unique about the work of Golding is the way he has combined and synthesized all of the characteristically twentieth-century methods of analysis of the human being and human society and used this unified knowledge.

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## ОНИМНАЯ ГУЛЬНЯ ЯК МАСТАЦКІ ПРЫЁМ У ТВОРАХ ЛІТАРАТУРЫ: НА МАТЭРЫЯЛЕ СЛОЎНІКАЎ БЕЛАРУСКАЙ МОВЫ

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#### Abstract

Language game as an expressive component of the system of proper names is studied in this article with examples from the dictionaries of the Belarusian language and Belarusian literature.

**Keywords:** proper name, onomasticon, context, language game, dictionary.

Нярэдка ў творах мастацкай літаратуры, фальклору можна выявіць прыклады ўмелай “моўнай гульні” сродкамі фанетыкі, графікі, арфаграфіі, марфалогіі, лексікі, сінтаксісу. Звычайна такая гульня ўспрымаецца як пэўнае адхіленне ад усталяванай нормы, як “анамалія”, як пэўны спосаб самавыражэння, пры якім праяўляецца моўная асоба, яе ўяўленні пра рэчаіснасць, пэўныя схільнасці і творчы патэнцыял.