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**Abstract:** *In this research paper, the Lord of the Flies by William Golding is examined in an Eco critical perspective to comprehend how civilization and ecology are related to each other in a complex manner. It points out the way Golding reflects the natural struggle between man and nature, and how destructive the human nature becomes in cases when man tries to take the power over the nature. The isolated island in the novel is a miniature of the Earth, and the process of the gradual transformation of the boys to savagery resembles the ecological crisis of humanity as a whole. The analysis of such symbols as fire, conch and the island itself enables the study to unravel the anthropocentric way of thinking that contributes to the imbalance in the environment and the disappearance of morals. Eco critical approach focuses on the significance of the bio centric consciousness and the necessity to substitute the exploitation with the harmony and the respect of the nature. Being based on the textual analysis, the research comes to the conclusion that the narrative of Golding is a moral and ecological allegory that appeals to man and nature to be reconnected with each other. In the end the research shows that the real civilization does not consist in domination but in co-existence and environmental awareness.*

**Introduction**

Eco criticism goes hand in hand with ecology since the introduction of the theory in literary studies. The center of focus in this connection is the relationship between man and his environment. They are interdependent and interrelated in more than one way. Ecology studies this relationship which according to *The New Oxford Learner's Dictionary* (2010), is the relationship of man and plants with each other and to their environment. All living things in the universe are interdependent on one another. Man, for example, depends on nature for his survival, and nature depends on man for its protection and existence. Throughout history, it has been observed that any change in civilizational framework has changed the relationship between the environment and organisms living in it. At times the effects are so disastrous that whole civilizations disappear from the surface of earth. Owing to such impacts, ecology is the most desired field to study these effects that are disastrous in one way or another.

In his essay, “*Literature and Ecology*”, William Ruekert introduces the term ‘Eco criticism’ for the first time. Keeping differences aside, his concept of criticism shares some basic similarities to Eco criticism in its modern form. He makes man realize the importance of the factors related to ecosystem that are linked to his theory. The sad part is that humans are anthropocentric and not bio-centric:

Man’s tragic flaw is his anthropocentric (as opposed to bio centric) vision, and his compulsion to conquer, humanizes, domesticate, violate, and exploit every natural thing. The ecological nightmare ... is of a monstrously overpopulated, almost completely polluted, all about humanized planet, (Reukert 113).

This sort of mentality has compelled humans to conquer and exploit each and every natural aspect, which has brought disharmony to both nature and human beings. The ecosystem is overpopulated and completely polluted and there seems to be no way coming back to the original setting where humans used to live in peace and harmony. So, it is the literary representation of the links between humanity and nature; the study of human behavior towards nature, which is and should be the major reason behind Eco critical studies not only in previous concept but also in modern day’s understanding of the theory.

In the words of Reukert, “Anthropocentrism should be avoided but why? Eco critics and environmentalists are yet to answer this question. There seems to be two groups: one being anthropocentric placing human needs first; the other being bio-centric who advocate the importance of nature and hence places nature first against the human,” (116). In this way Reukert finds a new way to analyze literature. People from all over the world have contributed to this theory by adding new concepts and omitting the old ones. However, the difference between the attitudes of both the old critics and the new ones toward the theory’s basic formulations is quite obvious, such as the former used nature to study texts, the later use text to study the nature.

Eco criticism has its root in two major schools of thought in English literature: The American Transcendentalists and British Romantics. The British side took its soul from romanticism, started by Wordsworth and Coleridge in 1798 with the publication of *Lyrical Ballads*. Lord Byron (1788-1824), William Wordsworth (1770-1850), Samuel Taylor Coleridge (1772-1834), Percy Bysshe Shelly (1792-1822), and John Keats (1795-1821) are the major names of this period. What the Romantics did was, in fact, creating an “ecological view” which Worster defines “a search for holistic or integrated perception, an emphasis on interdependence and relatedness in nature, and an intense desire to restore man to the place of intimate intercourse with the vast organism that constitutes the earth,” (23). Romantic poetry seems to have been a human cry for the lost relationship between man and nature. Romantics had great regard for nature as being sensuous aroma. Romantic poetry is all about the external natural world. There are wishes and longings on part of poets for nature. Its take is that the natural world should be protected and safeguarded against the outages of industries. It was also during the romantic age that the reality of species annihilation first came to the limelight.

In *The Natural History of Selborne* for example, Gilbert White (1789) notes that extreme hunting had abolished local members of partridges and red deer. Eminent romantic writers like Samuel Taylor Coleridge, John Keats, William Wordsworth and Percy Bysshe Shelly have taken this subject in distinct ways. Wordsworth praises nature in “*Tintern Abbey*” (1798) as never a failing friend but a nurse, a teacher, and a healer. Coleridge in his famous poem, “*The Rime of Ancient Mariner*” (1798), forbids the mariner to kill the bird as soul of the environment. Eco criticism focuses on the protection of birds and animals, (Rajesh 204). So, Romanticism has provided a much productive field for Eco critical practice and theory.

Amid importance of environmentalism, Eco critics take nature as enduring and unwavering, contrary to unstable and impulsive human societies. However, in the religious conventions of Greco-Roman and Judean-Christian, it is established to get a divine order as best made for the habitat and diversity of the species living in it. After that, in the wake of technological revolution in the 17<sup>th</sup> and 18<sup>th</sup> century, the entire landscape of nature changed and viewed as a divinely designed great machine. Later, what was left out of scientific and traditional was something synthesized-environmental-rhetoric, known as modern-ecology envisaged as stable and harmonious machine. Afterwards, in the wake of Scientific Revolution in the era of seventeenth and eighteenth centuries, this traditional sense of nature in pastoral underwent a change and was viewed as a “great machine designed by God,” (Garrard 56). However, what remained out of traditional and scientific views of pastoral and its concept of nature became an integral part of both modern science of ecology and environmental rhetoric-known as modern ecology. It is the “the metaphor of Nature as a harmonious and stable machine,” (Garrard 56). In a similar vein, the same senses of nature, both in its traditional and especially in its modern ecological one, can be observed and traced in the island in *Lord of the Flies*. Indeed, the island in the novel, before the arrival of the boys (standing for the whole human kind) had such a harmonious mechanism and an inherent undisturbed balance that all the elements and natural species whether flora or fauna (the different trees, plants, flowers and pigs) were dialogically and symbiotically living together until the boys came and disrupted that order and harmony and brought about entropy, chaos and eventually catastrophe:

Soon high jungle closed in. Tall trunks bore unexpected pale flowers all the way up to the dark canopy where life went on clamorously. The air here was dark too, and the creepers dropped their ropes like the rigging of foundered ships. His feet left prints in the soft soil and the creepers shivered throughout their lengths when he bumped them (Golding 56).

### Literature Review

The relationship between men and nature and the impacts of this relationship on culture is analyzed in length by Elizabeth Deloughrey, Renee K. Gosson, and Goerge B. Handley in their book *Caribbean Literature and Environment: Between Nature and Culture*. The book is edited by them while there are several contributions from different authors. The book takes a postcolonial narrative to analyze the impacts of white settlement, slave trade, and sugar implantation in the Caribbean landscape. The book argues that white settlements and their subsequent colonial activities have altered the Caribbean landscape and consequently, the whole history of Caribbean culture. The interaction between nature and men in the white colonists’ regime became completely different and the whole narrative is subsequently affected by it. The book is an attempt to bring to fore the history of the interaction of the white men and the Caribbean landscape and the subsequent changes forced by the white colonization of the caribbean. In their words:

In its exploration of the relationship between nature and culture this collection addresses four overlapping themes: how Caribbean texts inscribe the environmental impacts of colonial and plantation economies; the revision of the colonial myths of Edenic and natural origins, connections between the process of Biotic and cultural creolization..., (Deloughrey, Gosson Handley 18).

Similarly, Pedreira blames the natural environment for the subjugation of the people of Puerto Rico. According to him, the diminutive environment of the island has left its inhabitants with no options other than being patient. In the words of Antonio Pedreira: “Isolation and diminutive geography have condemned us to live in perpetual submission, having as our only defense not aggression but patience,”

(Pedreira 115). Hence, the physical environment has a greater impact on humans than the scholars prior to the 1990s would have thought. The geography of any particular region determines its history and hence, its culture, too. The environmental settings created by William Golding in his novel *Lords of the Flies* also have an impact on the boys. In reality, the whole series of the events are natural consequences of the interaction between boys and the physical environment of the island. Similar point is raised by V.S. Naipal, who writes: "the history of the islands can never be satisfactorily told, not simply because of the brutality, but notoriously, because history is built around achievement and creation, and nothing was created in the West Indies," (*Middle Passage*, 29). Later scholars attributes the colonization of the West Indies to its natural environment, as according to them, the islands were only suitable for violence and sugar plantation. They deem the colonization of the West Indies as the natural consequence of its geography, as Elizabeth Deloughrey, Renee K. Gosson, and Goerge B. Handley in their book) write: "there were only plantations, prosperity, decline, neglect: the size of the islands called for nothing else," (114).

Dilek Bulut analyzes the relationship between men and nature in George Orwell's *Coming up for Air*. The article brings to fore destruction of nature caused by the industrial innovation and the use of technology. The study suggests that George Orwell in the novel stresses on the need of establishing a harmonious relationship between man and nature. The novel takes an interesting point of consideration as it talks about the severe economic consequences as well besides the social consequences of the devastation of nature by the industrial activities of the human being. As the novel was written between the two world wars in 1939, therefore, it focuses on the technological innovations that bring about the deterioration of the natural world. Moreover, the novel tries to highlight the causes that compel humanity to distance itself from the serenity of the natural world. The article analyzes the novel from the perspective of Eco criticism, and argues that Orwell has first demonstrated the beautiful landscape of England prior to the horrific incident of the *First World War*, the words of Orwell as quoted by Bulut: "And I was alive that moment when I stood looking at the primroses and the red embers under the hedge. It is a feeling inside you, a kind of peaceful feeling," (Orwell 16).

### Methodology

For the purpose of this study, the methodology of textual analysis has been used. The textual analysis done in this study is thematic, and not linguistic per se. Textual analysis for thematic analysis is a technique in qualitative research in which language is analyzed to obtain data about the experiences and attitudes of people (Weber-Fève 453-467). In textual analysis, the text of the novel provides clues to the themes and symbols in the novel which can be analyzed under the umbrella of a specific theory. In the current study, the novel *Lord of the Flies* has been taken as the text to be analyzed. Textual analysis has been performed on it to gauge how the relationship of man with nature has been represented, how the materialistic tilt of man takes shape in the face of nature, and how man and nature affect each other. This has been done to evaluate ecological consciousness among people. Moreover, the threats posed to nature by man have also been explored through textual analysis of the novel *Lord of the Flies*.

### Analysis and Discussion

For those who live in the industrialized world, this cultural-natural dichotomy is obvious. The root of this dichotomy lies in the origin of human culture and human consciousness. So, the approach to interaction with physical environment shifts to interaction with self. People believe that they exist or live and this notion is inherent in human conscious mind. The moment they develop their own consciousness; they free themselves from the limitations of nature and nature becomes "the other" to them. They are overwhelmed by the growth of their perception. In the introduction to "*The Environmental*

*Imagination*," Lawrence Boole comments: "Nature has been doubly otherized in modern thought" (21). The silence of nature is another important issue to understand the dichotomy between man and nature. Man sees nature as essentially silent. His belief in reason and intelligence conceals the natural existence of his conscience: The end result of natural silence, Christopher Manes writes:

"Our particular idiom, a pastiche of medieval hermeneutics and Renaissance humanism, with its faith in reason, intellect and progress, has created an immense realm of silences, a world of 'not saids' called nature, obscured in global claims of eternal truths about human difference, rationality, and transcendence (17).

In addition, Alfred Austin believes that "nature is a dumb oracle, which of herself says nothing, but will most obligingly emit any voice that the poet chooses to put inside her" (54). According to Austin, nature cannot talk to men: "It is man, therefore, and not Nature...who is the real voice, the real oracle" (69). In spite of nature's beauty and wisdom, man interprets nature and makes it completely dependent on him for its existence.

Moreover, the relationship between man and nature in the novel is also represented in a way that some boys are associated with certain imageries. For instance, Ralph with the shell, as he assembles and heads the whole group; he arranges for shelter, and makes arrangements for the burning of a fire as well. Jack is associated with a sharp stick obtained from a tree branch. His nature is also abrasive like the sharp stick which he uses to hunt. Piggy is linked with his spectacles. He stands for reason and intellect in the novel. In the middle of the plot, the big ones start to distance themselves from Piggy which is an indication of their distancing themselves from reason: "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 labor," (Golding 73).

By terming Piggy an outsider, they essentially disintegrate themselves from reason and intellect. Later on, when he is killed, it is symbolic of how reason and intellect have withered away in the group. Simon likes to wander along amidst the natural scenery of the island and has ample time to contemplate. During one such venture, he comes to the realization that monsters or evil do not live outside human bodies but within it. His wandering deep into the natural world is a source of many prophecies for him and brings immense insight to the novel. He is also the one to discover that the supposed monster is not a demon but a fallen paratrooper. Thus, once again, nature is shown as superior due to the opportunities she provides to man to ponder over his circumstances. However, Simon is physically weak. This is symbolic of how when human vulnerability is at peak, their bond with nature is often stronger. On the other hand, a strong physique (like that of Jack) leads one to entertain thoughts of domination. This does not, however, mean that all strong people will have a dominating and anthropocentric relationship with nature. Yet, in the novel, such a strong physique is symbolic.

The boys use Piggy's spectacles to magnify the sun rays and lit a fire. The fire ignited by the spectacles signifies a link to the cultured world that they had left behind. Igniting a fire is essential for them. Fire, being a constituent element of culture, is a source of life for them as they used it as an SOS signal and also to prepare their food. Throughout history, fire has been used by man to understand the riddles of nature and to overcome its dangers. As long as the fire remains ignited in the safe zone, it signifies the subconscious desire of the boys to return to the world that they left behind, even though they are thoroughly enjoying their present world. In the novel, however, due to the naivety of the boys, the fire soon gets out of control and engulfs the forest. Thus, the ignition of fire through spectacles is a construct of culture.

As the researcher proceeds into the novel, it can be seen, the boys trying to establish the culture they had left. The boys' behavior is a testimony of a reaction to the environment and their engagement with one another. It starts with how they symbolically veil their faces by painting them with colors. "For hunting. Like in the war. You know—dazzle paint. Like things trying to look like something else—" He twisted in the urgency of telling. "—like moths on a tree trunk," (Golding 88).

The suggestion that hunting is equated with war seems ominous here. The boys symbolically show themselves distancing from nature leading to more ominous things. The boys paint their faces to camouflage themselves. However, such a camouflage is bound to come to the serene environment of the island costing it its peace. As the boys renounce their earlier culture, it seems as if they have left their humanity behind as well. They go into the lap of nature on new-found meanings. Their nakedness and their leaving culture behind are the reasons for their irrationality and consequent inhumane behavior. Such a behavior is directed not only towards their fellow-beings but also towards nature. Ralph, upon first encountering nature, renounces his clothes and goes on to swim in the lagoon: "incredible pool" (Golding 8). It is as if he wants to wash himself of the remnants of the life he has left behind. Thus, in merging themselves in the natural world, they become a part of it; they become inseparable from it. Consequently, as they come out of the water, they renounce their former identity and form a new one. Subsequently, under the effect of their new-found freedom and new identity, they start to behave strangely. They become a source of danger not only for each other but especially for nature around them. The hunting activity becomes not only an occasion to find food but also an outlet for their brute passion directed towards nature. Nature becomes not only a source of sustenance but also becomes an outlet for their negative energies. When the boys kill a pig, they are overcome by frenzy. Afterwards, they kill pigs; chant as if they are under a trance: "Kill the pig. Cut her throat. Spill her blood," (Golding 76).

Acting hysterically, they seem to be losing their minds and, thus, identities. Their perception of nature undergoes a change as they act strangely and bizarrely. It seems as if the pigs are on the island for the simple reason that the boys should exploit them. It is as if the pigs do not have an existence of their own but they are just hunting objects and game for the stranded boys. Under their murderous intent, the boys fall into an ecstasy when they see blood. The representation of pigs in the novel is a horrid reminder of the anthropocentric aspect of man under which he sees everything as a source of self-gratification. This can be compared to how humans exploit other natural resources offered by the planet without realizing the catastrophies she will bring: "They seemed to share one wide, ecstatic grin," (Golding 97).

The act of exploiting the gift of nature, the slaughtering of pigs, does not remain a normal act to get food but become a ritualistic behavior. At the root of this ritual is anthropocentrism and man's perception to be dominant over the environment. This is also the event for one of the first tragic occasions in the novel. Under their frenzy, Piggy's glasses get stolen. Piggy remains visionless for a while and then efforts are made to retrieve the glasses. However, unfortunately, in the ensuing fight between the two groups headed by Ralph and Jack, Piggy is murdered. (Newman 2) believes that the current ecological crisis stems from destructive thinking habits.

The loss of the spectacles is symbolic of the withering away of reason and logic in the group. This is the beginning of a series of tragic events in which the boys are consumed by animalistic behavior. During this unfortunate event, the chasm between nature and culture becomes more and evident. With their anthropocentric tendencies, nature itself seems at risk as first animal blood and then human blood is spilt on the island. It becomes clear from this point that the boys have completely failed to control in



their bestiality and things go down the hill from here. It is evident that Golding seems to believe that humans, with their inherent brutality, are inevitably caustic and acerbic to nature. They trample on the green grass and run spades through the trees. They spill blood on the pure island and fail to establish a relationship with nature based on equality. All of this signifies the threats posed to nature by man.

On the other hand, nature sometimes works as a healing factor for the animosity between the boys. This is a reminder of the soothing effect of nature on human soul. For instance, after the breaking of Piggy's glasses, the boys are about to fight. However, Ralph suggests that they should set the signal wood aflame again. When the wood is burned, they seem to forget their enmity while looking at the violet and red embers of the fire: "Before these fantastically attractive flowers of violet and red and yellow, unkindness melted away. They became a circle of boys round a camp fire and even Piggy and Ralph were half-drawn in," (Golding 84).

The burning of the fire is also an indication of their link with nature and their hopes for survival. When a ship passes by the island, they are shocked by why it did not stop for them. However, soon Ralph goes towards the fire site and discovers that the watchers had left the place, fire was put out and there was no smoke either only a pile of hay lay there unused.

Because the watcher boys could not properly monitor the fire, it had extinguished itself. This is a moment of realization for the boys who are now aware that the gifts of nature are to be guarded lest they should extinguish themselves. However, they do not pay heed to such a realization and instead the extinguishment gives way to animosity among them. Rather than lamenting over a failed rescue attempt, the boys cherish their first successful instance of striking their domination over the island:

His mind was crowded with memories; memories of the knowledge that had come to them when they closed in on the struggling pig, knowledge that they had outwitted a living thing, imposed their will upon it, taken away its life like a long satisfying drink, (Golding 98).

The struggling pig becomes an element of nature that they have conquered. Despite the pig's struggle, they have overcome it and they compare it to outwitting another being. They find solace in the knowledge that nature is for them to be conquered.

Against the immensity of nature, nostalgia often hits the boys as they sometimes look beyond the sea and crave for home. At times, the sheer grandiosity of nature on the island becomes too much for them and their imagination begins to run wild. This is an indication of nature's effect upon their minds. They begin to imagine things. In a way their imagination becomes linked to one another under effect from the natural immensity of the island and they connect their imaginations by inventing the image of a beast that resides on the island. Nostalgia for a lost home hits them as the leader Ralph looks at his grown nails, dirty hair, and clothes stiff from dirt. The ocean seems not a symbol of nature's beauty as before but as a cruel divider between them and the world at large: "Wave after wave, Ralph followed the rise and fall until something of the remoteness of the sea numbed his brain. Then gradually the almost infinite size of this water forced itself on his attention. This was the divider, the barrier," (Golding 158).

In stark opposition to the image of the vast and boundless turquoise sea when they first hit the island, the ocean becomes a symbol of what they have left behind. It is said that familiarity breeds contempt. In the context of the novel, this proves true especially when the kids become too familiar with the island and the ocean that surrounds it; they begin to harbor bad feelings against it. It is as if they cannot digest the concept of such an immense island to be completely innocuous and desperately try to give a villainous outlook to it. To justify their own sense of separation from the island, they come to believe even in their own shadows as those of the beast. Amidst such apprehensions of them, when a paratrooper lands on the island, they find confirmation for their story of the beast: "I saw something big

and horrid moving in the trees,” (Golding 120).

Afterwards, the imagination of one becomes the imagination of many. Conflicted with the fact that they have explored the entire island and there is no place for the beast to hide, they invent another figment of their imagination. A boy suggests that the beast comes out of the water. This sends a wave of shock throughout the group and they all seem to believe it. Amidst an air of rising speculation, they ignore saner voices emerging from the group. A boy says he has roamed around the island and there is nothing but tall palm trees, water, and pigs around. Another counter him by speculating: “When Jack says you can be frightened because people are frightened anyway that’s all right. But when he says there’s only pigs on this island I expect he’s right but he doesn’t know, not really, not certainly I mean,” (Golding 125).

The boy himself is not sure whether a beast lives on the island or not. He suggests that just because they do not see it does not mean that the beast does not exist. Ralph gets shocked at the extent to which they can invent stories. He feels them to be teetering at the brink of insanity. Such a theorization is also a sign of how the author wants to convey that beasts live not outside the human body but within their minds. There is no spotting of any beast on the boys’ behalf, but they still see it. This is evidence of the evil lurking inside them. Although there is no outside temptation that should pollute them; the boys still harbor evil inside their minds. In this way, the natural environment becomes a symbol of whatever is unknown and dark for the human mind. It seems to them as if contrary to the benevolent picture of nature that they are used to an aggressive face of nature has come forward to scare them. They are overwhelmed by a fear of the unknown. Soon afterwards, they unleash the evil of their own minds on not only nature but also on each other. It seems as if overcome by their anthropocentrism, they are merely looking for newer avenues to conquer. The image of the beast thus becomes an opportunity to conquer another aspect of nature. It signifies the release of evil in the small group of the stranded boys. This is also an instance of identity displacement in which their own personal evil is projected upon an external object which is nonexistent i.e. the beast. However, even during such moments of apparent insanity, it is nature that the boys again find comfort in. Even when the thoughts of a mighty beast occupying the island does not let them sleep, they find comfort in the idea that a vast blue ocean surround them, a glistening sun is there to re-light the fire that they mistakenly let extinguish and there are bounteous trees all around to pluck fruits from: “If you could shut your ears to the slow suck down of the sea and boil of the return, if you could forget how dun and unvisited the ferny coverts on either side were, then there was a chance that you might put the beast out of mind and dream for a while,” (Golding 156).

The island itself seems like scenery out of a dream. Thus, it has been compared to dreaming while awake. However, despite such moments of apparent clarity, the boys’ internal darkness leaps beyond their own persons and engulfs their surroundings. “Which is better – to have laws and agree, or to hunt and kill,” (Golding 162).

In this passage, the juxtaposition of ‘laws and agree’ and ‘hunt and kill’ might seem like an outrageous combination to others but for the boys, this is the most convenient choice. By writing in such a manner, Golding wishes to lay bare the inherent darkness of man’s heart and how it corrupts the environment around it. Through outrageous anthropocentrism, man commands the environment to be at his service and when he is confronted with the calm grandiosity of nature, he just cannot come to terms with it. This is the stage in the novel in which the dichotomy between human and non-human, evil and good, and nature and culture seem the most blurred. At one point, the boys compare the killing of a pig with the killing of a person and one of them jokingly says that they might use the littluns for the purpose of



such killing. Although whatever is said is said in humor, it is a harbinger of darker times to unfold on the island. Although human and nature are occupants of the same mother earth; the one acts actively while the other passively makes all the difference. This is the foundation for man's anthropocentrism.

In the broader context of rivalry between man and nature, the animosity between Jack and Ralph can be fit perfectly. Jack is completely at home in the island and focuses on his hunting and killing rather than on attempts to be rescued. It seems as if it is of the place: "Jack himself shrank at this cry with a hiss of indrawn breath, and for a minute became less a hunter than a furtive thing, ape-like among the tangle of trees," (Golding 53).

When the fire is mistakenly extinguished, he does not care the least because he has just hunted down a pig and he thinks the latter to be a great achievement. Thus, he conveniently accepts and embraces his state of being dominant over nature with all its brutality. He is more comfortable in waiting for others to visit them rather than establishing signals for others to spot them. "We'll get food...Hunt. Catch things, until they fetch us" (Golding 32).

In this way, he is relying on what Ralph calls to rescue them. "sheer luck" (Golding 120). On the other hand, Ralph is always surrounded by thoughts and apprehensions whenever rescue attempts fail. In a way, he represents the boys' link to the world they have left behind. Due to this contrast, Ralph finds himself poised against the more aggressive Jack. Because of this animosity, two boys lose their lives. Until the very end, he finds himself at cross-hairs with Jack and his accomplices. From the very start, he realizes that leading a savage bunch of children is not an easy task and towards the end, he finds himself to be overwhelmed by the animosity of the opposite group. For Ralph, eating the half-cooked and unserved meal is a nuisance. He is, thus, seeking the refuge once again in the culture that he had left behind. For him, a return to culture is an association with sanity even as he sees the boys distancing themselves from the ideal goal day by day. Such ideal thoughts of him are juxtaposed with Jack's spiral down into brutality and a primitive lifestyle.

Afterwards, there are sinister representations of nature itself. Juxtaposed with the earlier serene representation of nature, the latter is described to be playing games on the minds of the children, as: "Strange things happened at midday. The glittering sea rose up, moved apart in planes of blatant impossibility; the coral reef and the few stunted palms that clung to the more elevated parts," (Golding 181).

Such a cynical description shows how the relationship between man and nature in the novel has taken a sharp U-turn. The boys glumly ignore the fact that nature has not posed any sort of threat to them so far and continue to emphasize imagined threats. Like ancient beings miles away from civilization, they begin to believe in offering totems to imagined Gods. When they kill another pig, Jack says: This head will be kept for beast as a gift and the gift was accepted by the silence around them.

Rather than differing with Jack, all the boys agree with him and they go up the mountain to offer the head of the pig to their newly discovered god similar to what ancient people might have done. Such a practice shows their attachment to a new civilization. Their fear of extinction is so high that they resort to absurdity.

Meanwhile, Simon sees a dream that the Lord of the Flies is talking to him. It might be an absurd episode overall, but the Lord does give him insight into what they have become:

In this way, the Lord tells him it is absurd to believe that the beast can be killed since the beast resided within themselves. They are the carriers of the beast in the form of evil thinking and human centeredness. The island seems to become an unwelcome place in their imagination as: "Over the island the build-up of clouds continued. By early evening the sun had gone and a brassy glare had taken the

place of clear daylight. Even the air that pushed in from the sea was hot and held no refreshment," (Golding 208).

The above passage clearly shows how the boys' relationship with nature has changed. Towards the start of the novel, the showering of rain might have been considered a blessing by the boys. However, now, even such a blessing is a bad omen. This is another indication of how good and bad thinking resides nowhere but inside the mind of man himself. In the start of the novel, nature is something that the boys take refuge in. However, now that they have upended their relationship with nature, even the latter's benevolence seems like aggression. Amidst the thunder and the falling rain and overpowered by their brutal desires, they kill Simon as he emerges out of the forest to tell them the reality of the beast: "Simon was crying out something about a dead man on a hill. "Kill the beast! Cut his throat! Spill his blood! Do him in," (Golding 219).

As they are killing Simon with their bare hands, they chant the same song that they had chanted to kill the pig. In this way, they equate a human entity with an animal one. It seems as if they have blurred the difference between an animal and a human. Soon afterwards, the furrows between the two groups led by Jack and Ralph deepens further; Jack announces himself to be the leader and fire set upon the whole forest in an epic show of man's assertion of dominance over nature. In a maddeningly furious episode, the boys re-enact the same scene as when Simon was killed. The next morning, overcome by grief and lament over what they did, Ralph talks to Piggy about Simon. However, Piggy quickly dismisses his regret saying: "It was an accident," said Piggy suddenly, "that's what it was. An accident." His voice shrilled again: "Coming in the dark—he hadn't no business crawling like that out of the dark. He was batty. He asked for it," (Golding 225).

This is the height of cruelty on their behalf. Piggy absolves him and all the others of their crimes and says that it was Simon who scared them by coming out of the forest and that he deserved what he got. This implies that the forest had become such a place that whatever comes out of it deserves to be murdered. This is in stark opposition to what happened in the start of the novel when the gifts of the forest were cherished and loved by the boys. It indicates how far they have moved away from their earlier position of loving nature in its purest form. In their fear of nature, they have now killed one of their own and that too without regret.

Towards the end, there is a moment of epiphany. The boys go through a process of re-discovering themselves when the naval officer lands on the island as he notices the burning fire. Tahmina Mojaddedi writes: "Realization begins with Ralph, as he remembers the deaths of the other boys and the savage ways they turned to. Soon they all begin to cry as they realize that slowly and step by step they got carried away by instinct," (53). The crude behavior of the boys towards nature and the setting of the forest on fire is a moment of wonder for the soldier. Also, his arrival is a return of order and stability to the island. He stands for a restoration of civilization on the island. His arrival also makes the boys ponder over the time they had found the island to be a center of peace and serenity.

In the above lines, Ralph, after introducing himself to the soldier, reminisces about the time the island was pure—an epitome of nature's beauty. He juxtaposes that with the present when they had defaced nature and the forest was no more an aggregation of green palm trees but dead ash and black smoke. "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," (Golding 291).

The last scene from the novel is a moment of epiphany for the boys who realize what they have done to the serene environment there. At first, the island is only a place to be occupied for the time being. However, as time passes, it becomes a place to be colonized, a valley to be conquered, a field to be

vandalized, and a beauty to be molested. In complete disregard for the surrounding flora and fauna, sometimes fire is set upon the beautiful island and at other times human blood is spilt on it, let alone animal blood. Broken emotionally, first Ralph breaks into tears and then all of them. This is an indication of man's inherent connection with man. When untainted and untouched nature is degraded into an amalgam of smoke and fire, man's realization comes. However, such a realization often comes too late. In fact, the entire novel is an eco-critical passage of how nature is immense but silent. It sits quietly but has man's mind as its workhouse. It has the strange capability to bring out the worst in man unless the latter overcomes his own anthropocentric views. Such is the dichotomy of nature and culture that man must surmount and which he often fails to do.

Therefore, one may derive the result from this event that man has to be civil and be able to subjugate his inherently crude passions to preserve the environment. It is only under the propitious effect of civilization that man can move away from a materialistic and anthropocentric view of nature. Moreover, ecological consciousness can only be forged in people if they are willing to be civil and cultured. However, one needs to differentiate between the two different types of culture or what Stibbe calls "stories we live by," (38). The first type of culture is that which is favorable to the environment. It consists of documents and texts like ecological consciousness-raising pamphlets, ecology books, and narratives that serve to swerve one away from anthropocentrism. The other type of culture is harmful to the environment and is based on man's domination over nature. It seeks to portray an image of man as the master of the universe who can, and must, control his surroundings to make them more favorable to him. This view almost always leads to an ecological disequilibrium and comes at the expense of the different aspects of the natural world that surrounds one. At the start of the novel, the boys seemed to have been under the effect of this second type of thinking.

### Conclusion

The current paper concludes that the novel *Lord of the Flies* of Golding is a powerful allegory of the waning relationship between man and nature. By the image of shipwrecked children on an uninhabited island, Golding demonstrates that the veil of civilization falls away when people are left to their bestial nature. The island originally represents the natural harmony and purity, but later when the boys apply their anthropocentric urges onto it, this harmony is ruined. The gradual destruction of the island reflects the exploitation by mankind towards nature in the name of supremacy. The story by Golding shows that the tendency of human beings to use violence, control and material items are a result of false sense of dominance over nature. With the fall of civilization in the mini world of the island, nature is reduced to a silent casualty and is used as a reflection of the human vice. Finally, Golding points out that the problem of ecological destruction is in the moral and psychological breakdown of man rather than in nature. The ultimate realization in the boys, i.e. the expression of remorse and tears, is a symbol of the humankind in its late awareness of its destructive nature towards the environment.

The research finds that ecological harmony needs the moral consciousness and cultural change. Human species is intellectually high but it needs to identify its reliance on and interdependence with the environment. This Eco critical analysis demonstrates that Golding does not write a work of fiction, it is a warning of what happens when people are anthropocentrically arrogant. The text defends the idea of bio centric thinking, in which people see them as included in nature as opposed to the conquerors. The civilization should, therefore, not be a tool of oppression but a way of coexistence and sustainability.

To make recommendations on how to do this in future, it is recommended that scholars should further this Eco critical inquiry to other pieces of literature that depict similar conflicts between humanity and nature. Ecological representation in literature can be better understood by comparing the works of such

authors as Joseph Conrad, George Orwell, or Thomas Hardy. Additionally, the field of ecological degradation can be explained on a moral and behavioral level by cross-interdisciplinary research, incorporating literature, environmental research, ethics, and psychology. Eco critical readings ought to be in curriculum in educational institutions to instill environmental awareness among the students. Another area that can be explored by further studies is the place of contemporary technology and capitalism in the development of contemporary ecology as a representation in postmodern and postcolonial texts. And lastly, an anthropocentric cultural narrative and literary discourse should be changed to an ecocentric one to facilitate a sustainable co-existence between civilization and ecology a balance which the *Lord of the Flies*, written by Golding, heartrendingly reminds humanity that it has lost.

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