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Dystopian Literature within an Ecolinguistic Frame: A Critical Discourse Analysis of Golding's Lord of the Flies in an Ecocritical Context

Çevre Dilbilimi Çerçevesinde Distopik Edebiyat: Golding'in Sineklerin Tanrısı Adlı Eserinin Ekokritik Bağlamda Eleştirel Söylem Analizi

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Abstract: William Golding's *Lord of the Flies* is a dystopian novel set on a fictional island that represents a microcosm of human society, characterized by a complex tension between civilization and barbarism. This study analyzes the selected novel through the lens of ecolinguistics, a multidisciplinary technique employed in both ecocriticism and linguistics. Specifically, the study examines ecological representations related to food, animals, landscape, technology, power, and nature in the novel. Critical discourse analysis and ecocriticism serve as the methodological framework to investigate the interaction between language and environment. It focuses on ecolinguistics, specifically examining the influence of environmental restrictions on language under power dynamics. Collective identity and governance are exemplified through discourse, indicating how language operates under ecological pressure. Predation and conservation represent the primary ecological forces, reflected in leadership style, resource control, and community standards. This study employs the analytical framework of ecological pragmatics to examine how ecological challenges influence communicative techniques, delineate community boundaries, and construct island images, ultimately shaping power dynamics.

Keywords: Linguistics, Ecolinguistics, Ecocriticism, Critical discourse analysis, Dystopian literature.

Öz: William Golding'in *Sineklerin Tanrısı* adlı eseri, medeniyet ile barbarlık arasındaki karmaşık gerilimle karakterize edilen, insan toplumunun bir mikrokozmosunu temsil eden kurgusal bir adada geçen distopik bir romandır. Bu çalışma hem ekokritik hem de dilbilimde kullanılan çok disiplinli bir teknik olan çevre dilbilimsel açıdan seçilen romanı analiz etmektedir. Özellikle çalışma, romanda yiyecek, hayvanlar, peyzaj, teknoloji, güç ve doğaya ilişkin ekolojik unsurların nasıl temsil edildiğini incelemektedir. Eleştirel söylem analizi ve ekokritik, dil ve çevre arasındaki etkileşimi araştırmak için metodolojik bir çerçeve görevi görmektedir. Çalışma, çevre dil bilimine odaklanarak, özellikle iktidar dinamikleri altında çevresel kısıtlamaların dil üzerindeki etkisini incelemektedir. Kolektif kimlik ve yönetim, söylem aracılığıyla örneklendirilmekte ve dilin ekolojik baskı altında nasıl işlediğini göstermektedir. Avcılık ve koruma, liderlik tarzı, kaynak kontrolü ve topluluk standartlarına yansıyan başlıca ekolojik güçleri temsil etmektedir. Bu çalışma, ekolojik pragmatiklerin analitik çerçevesini kullanarak ekolojik zorlukların iletişim tekniklerini nasıl etkilediğini, topluluk sınırlarını nasıl

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INTRODUCTION

The relationship between human beings and the natural world has, since the establishment of the discipline, been a significant zone of research and interest within literary studies. First, this section provides an overview of the emergence and development of ecocriticism as a critical approach that analyzes representations of the environment in literature, highlighting its potential to reveal how literature frames or critiques socio-ecological relations. The paper attempts to contextualize the research of Golding's *Lord of the Flies* within ecocritical and environmental theories in an attempt to shed light on the literary reflection of ways how humanness perceives and considers the natural world.

Dystopian literature has occupied a significant position in literary studies within the sphere of English literature and other forms of cultural globalization. In this paper, diverse linguistic traditions come together on common concerns mirrored in fictional narratives of terrible societal trends: environmental degradation, oppression, surveillance, dystopian futures, impossible techno-sciences, and many others. Dystopian literature holds an unrivaled position to reflect the societal, ethical, and political fears of every era. Therefore, discussing the formation of both emotional attitudes and ethical judgment towards the aspects of the natural world is notable considering the coexistence of dystopian literary narratives within ecocritical contexts. *Lord of the Flies* is one of the unsurpassed masterpieces of dystopian literature in English and can be analyzed through the above-mentioned interdisciplinary perspective. It is mainly focused on revealing how the depicted natural environment is influenced by the emotional attitudes of the characters and, vice versa, how it molds their ethical judgments. The novel was published in 1954 and translated into 26 languages, receiving varied interpretations in many cultures. Though a work of fiction, *The Lord of the Flies* has been the target of lengthy literary criticism. This attention is due to some complex themes and the structure of the work's narration. Therefore, we will first offer a short summary of the novel and then provide a detailed analysis of the individual incidents, sequences of violence, and the portrayed natural world that imbues it with symbolic significance.

An unnamed island in the Pacific Ocean serves as the setting for the story. The story begins with a plane crash of a group of English schoolboys who had been traveling to an unspecified location. The boys, after reorganizing themselves to come up with ways of seeking rescue, elected one of the big boys, Ralph, as a leader and assigned another boy, Piggy, a job to support Ralph. Soon after the election, the boys establish some rules and find a conch shell to use as a talking piece, so the boy holding the conch is able to speak. As time wears on, Ralph becomes lonely in his leadership and starts to like the power it gives him over the other boys. In the end, boys use fire with the purpose of sending smoke so that other people on the island will notice it and save them. However, they soon come into conflict due to their differing ideas on how to achieve that goal. Moreover, when too many nightmares have caused the boys to be scared, it is acting as a catalyst for their fast-changing personality. Meanwhile, the older boys, which included Jack and his group, broke off into another tribe. They abandon all thought of rescue and spend most of their time playing, hunting, and having fun. Ralph was very judgmental against Jack for not being responsible, whereas, at the same time, Jack was gaining more power and authority. Where the 'beastie,' with an increasing tension between the boys, is acting out its impact in pushing them all further away from each other, half of the boys end up in this group of savages, whereas Ralph himself remains an outsider and starts to doubt. Once Roger, one of Jack's followers, kills Piggy, the remnants of civilization crumble. For the first time, Ralph needs to use violence to survive. Eventually, Piggy is killed, and Ralph attempts to run away, with all the other boys chasing and searching for him. Once Roger, one of Jack's followers, kills Piggy, the remnants of civilization crumble. In many ways, he characterizes the puzzlement of the adult world.

LITERATURE REVIEW

Ecology

Ecology, also referred to as language and ecology, is a nascent subject of linguistic study that considers the physical and social ecological contexts in which language functions, as well as the reciprocal influence of language and discourse on the environment and ecology (Stanlaw, 2020). Ecology offers significant new study that uncovers the profound ways we interact with each other and the natural environment. Employing comprehensive analytical frameworks and textual illustrations, it compels us to contemplate our responsibility towards our environmental interdependence and to effect change (Stibbe, 2015). Since the application of the concept of ecology to language over 50 years ago, the discipline of ecology has evolved into a robust branch of linguistics increasingly aligned with the urgent challenges of our era (Penz & Fill, 2022). In his work from 1971 and 1972 (as cited in Eliasson, 2025) Einar Haugen mainly conceptualized language ecology as the study of interactions between any particular language and its environment. This work lays the groundwork for the ecology of the language framework. Fill (1993) examined the interconnections between languages in their social and natural contexts, along with the role of language in group dynamics at all levels, including its relationship to conflict and gender. Trampe (1990) examined ecology, asserting that the human ecology paradigm must be augmented by an ecological paradigm, which he contends should help address the persistent ecological catastrophe. Bang et al. (2007) established a theoretical framework to examine the dialectical relationships among language, nature, and society. This theory defines the concept of interconnectedness through dialectics. Mühlhäusler (2003) approached ecology by metaphorically applying ecological principles to language through an ecological lens, offering an introduction to the linguistic tools applicable for analyzing environmental discourse. Steffensen and Fill (2014) seek to consolidate the varied domain by delineating four approaches to the ecology of language, specifically symbolic ecology, natural ecology, socio-cultural ecology, and cognitive ecology. Symbolic ecology examines the coexistence of languages within a certain region. Natural ecology examines the relationship between language and biological as well as ecosystemic environments. Socio-cultural ecology examines the relationship between language and the social and cultural processes that influence the circumstances of speakers and speech communities. Cognitive ecology studies how the interactions between living things and their surroundings facilitate language.

As suggested by Penz & Fill (2022), ecology has consistently esteemed the diversity of approaches and methodology employed within the discipline. Language both facilitates and shapes human engagement with the environment. Consequently, given the fact that language and human interaction with the environment are inseparable dimensions, a more comprehensive investigation into the relationship between language and environment is warranted, particularly regarding how languages influence human interaction with the environment.

Ecocriticism

Ecocriticism, as a critical movement, centers on the relationship between literature and its environment. It is grounded in an environmental awakening that originated more than a few decades ago. Anthropocene discourse currently stands as a historical marker in the 2010s, a designator for the moment when human activity decidedly started to alter the planet with disastrous effect. Since the 1970s, skyrocketing concerns about climate change, deforestation, extinction of species, and loss of biodiversity have urged environmental worries as a matter of ongoing discussion. It did not take long until a similar consciousness began to invade literary studies. In response, several scholars started to map or critically address the plethora of literary works either explicitly or implicitly concerned with the planet's health. In 1978, the inclusion of the term "ecocriticism" in the Oxford English Dictionary shows evidence of this growth of the movement. From here onwards, the critical reception of literature, hitherto based on environmental perspectives, develops thoroughly. Several landmark texts and authors were appointed to be its main voices, and their evolution was thoroughly explained. One of the main figures of ecocriticism, Glotfelty & Fromm (1996) define ecocriticism as "the study of the relationship between literature and physical environment; ecocriticism takes an earth-centered approach to literary studies." As a discipline, it had its first approach with two books published in 1996:

Ecocriticism and The Ecocriticism Reader. Both texts are often regarded as the cornerstone of ecocritical discourse, hinting at its institutionalization. Up to the present, both movements remain close, with the ecological crisis serving as a critical theoretical tool to read culture or literature. Before its entrance in the academe, nature writing, ecofeminism, or alternative discourses vis-à-vis the planet, e.g., activism or advocacy, already informed the movement (Burbery, 2012).

While addressing poetry, novels, plays, or graphic novels a much more fruitful terrain yet to be explored-ecocriticism operates contrariwise: it questions the meaning and shape of human nature involvement. Ecocriticism has a holistic approach, and it adopts Commoner's (2020) first law of ecology, "Everything is connected to everything else." Within this frame, it is impossible to think that the human beings are the superior power over the non-humans, and it is time to break down the settled anthropocentric lifestyle. Attention was turned to the importance of the rate at which humanity exists within the environment, rather than how nature was represented. Far from surpassing everything, such a turn only means underlining a more careful attention to works or genres that express a deep reflection about people's joint lives with other species, calling into question preconceptions of nature or anthropocentric worldviews underpinning our approach to it. With the acceleration of industrialism, technology, and consumerism, in addition to the ignorance of the intellectuals/society, the ruin of non-humans and nature makes no sense to anybody in the anthropocentric Western society. Roszak (2001) states, "The Earth's cry for rescue from the punishing weight of the industrial system we have created is our own cry for a scale and quality of life that will free each of us to become the complete person we were born to be." Such a critical stance will make an effort to animate the most paradigmatic examples of how the permanent interrogation of human-nature coexistence has been updated and what they reach to tell about the intricate connections between literature and the environment (Tembra et al., 2012).

Dystopian Literature

Narrative texts have always been used and consumed as reflective mediators for social issues. Writers, being authors who bear the power of influencing masses, have the responsibility of shaping their work, considering the myriad aspects of life-moral, ethical, and philosophical, among many more. Dystopian literature, perhaps, is one thriving genre of narrativity in an attempt "to describe a fictional portrayal of a society in which evil, or negative social and political developments, have the upper hand, or as a satire of utopian aspirations that attempts to show up their fallacies" (Claeys, 2010, p. 107) and to deconstruct flawed dimensions of reality. Having its roots in the socio-political observations of the 19th and 20th centuries, dystopian approaches give critiques of society a speculativeness in estimating how the standards of the contemporary world can take a nosedive into the near future. As Sargent clarifies, "More than any past age, the twentieth century has appeared to reject hope. There was a complete loss of confidence, but it seemed, and to many still seems, justified. The catalogue of the twentieth century has been read as nothing but failure. [...]Not surprisingly, this has led to pessimism about the ability of the human race to achieve a better society, and the dystopia - the warning that things could get even worse - became the dominant utopian form." (2013, p. 27) Some landmark dystopian texts include George Orwell's 1984 and Aldous Huxley's Brave New World, which continue to challenge the socio-political backdrop of the real world and warn people against the traps of the system. Not limiting the socio-political perspective to them, countless types of works-like short stories, novels, poems-of postmodern times also manifest the negativities of certain flaws of civilization with confronting imagery. In respect of these works, dystopia is recognized as the most real genre for speculative and scrutinizing issues on a wide band ranging from Margaret Atwood's MaddAddam trilogy to P.D. James' The Children of Men.

By and large, the genre of dystopian fiction has been considered a sharpener in respect of major moral and philosophical queries on such aspects as politics, human psychology, love, death, etc., even while relating to some futurity, which could generally be disowned as impossible (Anoosheh & Oroskhan, 2018). *Lord of the Flies* isn't an exception since it largely covers the aspect of human nature with regard to innocence and savagery struggling against each other. Golding's strategy for developing the presented characters and building up the novel's chronological arrangement has been devised so as to present an unbelievable resulting storyline. Subsequently, the novel was accused of being "unbelievable," since most of the fan letters maintained that "such things could never happen." This

novel study resists a moral stance that pledges to subordinate the human nature of savagery for the foreseeable time. Rather, it places the bloody consequences of living with the deepest and wildest fears of the inners, making the point that man is capable of doing vile things in the name of justification. Moreover, evolving critical questions and armed texts, such as “Can the children save the adults?” instead, are extrinsically preoccupied with how far disturbing and predatory ethos should have a vast and manipulative effect on the naturally obedient and itchy Das Maden masses.

METHODOLOGY

In this study, the selected novel is analyzed in the frame of ecolinguistics, which is a multidisciplinary approach used in both the field of ecocriticism and linguistics. To examine the relationship between language and environment, critical discourse analysis and ecocriticism are utilized as the methodological foundation. Critical Discourse Analysis (CDA) is discourse analytical research that primarily investigates the way social power abuse and inequality are enacted, reproduced, legitimated, and resisted via text and speaking in the social and political context (Van Dijk, 2015). However, ecolinguists have applied this methodology to address ecological issues (Penz & Fill, 2022). While analyzing the text from this multidisciplinary perspective, the first point is to highlight the items related to nature. To improve the reliability of the analysis, the researchers independently selected and categorized the ecological objects according to the analytical framework. All inconsistencies were deliberated until an agreement was achieved. The study's validity was established by the application of theoretically grounded categories from ecolinguistics and ecocriticism, complemented with textual evidence from the literary work to support interpretations. Following that, these ecological items are categorized in accordance with the correlation of ecocriticism and linguistics. Categorization covers the power struggle between the humans and nature with the deep analysis of landscape, animals, food, technology, power, and nature. Table 1 presents the ecological items and their linguistic representations categorized to analyze the text from a multidisciplinary perspective.

Table 1. *Categorization of Ecological Items and Their Linguistic Representations in Lord of the Flies*

Ecological Items	Linguistic Representations
Food	Survival Civilization Savagery Social aspect
Animals	Anarchy Uncivilization Disturbance
Landscape	Shelter Confusion Disorder Absurdity
Technology	Survival Shelter Civilization
Power and Nature	Survival Oppression Leadership Domination

The coding procedure was executed in three phases. Initially, all lexical words, phrases, and passages pertaining to the natural environment were discerned through meticulous reading of the work. Secondly, these pieces were categorized into ecological classifications according to their semantic content and narrative purpose. Third, each ecological element was scrutinized for its linguistic representation by investigating how language shapes human–nature relationships, power dynamics, and ecological values. The classification was informed by concepts of ecolinguistics and ecocriticism, guaranteeing that each item was given consistently based on its contextual significance rather than in isolation.

DATA ANALYSIS AND DISCUSSION

Food in LoF

Every culture produces food for its consumption, with the goal of satisfying everyone's needs—from hunger and thirst to culinary pleasure. Speaking about food is about more than just maintaining healthy eating habits and personal wellness. People's visible eating habits provide insight into the social environment they build. Socially significant issues include what individuals eat, how their meals are presented, who they eat with, where they get, prepare, and consume food, when they eat, and what manners they observe. It outlines a set of socially created conduct norms that specify appropriate and inappropriate food handling practices and the extent to which behavior connected to food complies with them. Observers can gain insight into the cultural nuances, values, and societal structures developed around food by studying its nature and consumption. As one of the most common human experiences, along with sex and death, eating is also commonly incorporated into literature, where it conveys a wide range of meanings.

The act of sharing food has been a significant public activity throughout history. Consuming nutritious food is always a group endeavor rather than a solitary one. Sharing food is essential at every level, from the smallest family gathering to the largest banquet. Sharing food is one of the simplest and most intricate ways that people may interact with one another. The idea of friendship in the modern Western world frequently centers on sharing bread. Being a host or a visitor at a food-sharing event is not only a convenient or socially charitable gesture; it is also a potent means of establishing, fostering, and strengthening ties of friendship, love, or loyalty:

Here the littluns who had run after him caught up with him. They talked, cried out unintelligibly, lugged him toward the trees. Then, amid the roar of bees in the afternoon sunlight, Simon found for them the fruit they could not reach, pulled off the choicest from up in the foliage, passed them back down to the endless, outstretched hands. When he had satisfied them he paused and looked round. The littluns watched him inscrutably over double handfuls of ripe fruit (Golding, p. 64).

Three concepts are frequently implied by food in the book: civilization, savagery, and social aspects. These conclusions are predicated on the boys' perspective following their experience of isolation: "The heat of the tropics, the descent, the search for food, and now this sweaty march along the blazing beach had given them the complexions of newly washed plums." (Golding, p. 30) They discuss their childhood eating habits that they inherited from their parents. As long as they remain isolated, everyone will inevitably support their terrible instincts, savagery, and thus their eating habits. In the first part of the story, meat is the only food that clearly signifies civilization. The guys are all mad for the flesh to eat, a habit they borrow from back home, and they are undoubtedly tired of the garbage they obtain on the island. The story's meat only symbolizes one significant cultural concept: boys are accustomed to eating animal flesh at dinner and lunch, just like at home.

"Ralph's right of course. There isn't a snake-thing. But if there was a snake we'd hunt it and kill it. We're going to hunt pigs to get meat for everybody. And we'll look for the snake too—" "But there isn't a snake!" "We'll make sure when we go hunting." (Golding, p. 46)

The habit is a sign of a civilized human culture. Their excellent dining, whether at home or at a gathering, is characterized by the butchering and preparation of beef. However, things are different on the isolated island; the fire-roasted pig represents savagery or instinct sparked because there is a

limited chance of home-cooked goods. Naturally, boys' camaraderie and concern for one another indicate specific social characteristics:

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. Soon some of the boys were rushing down the slope for more wood while Jack hacked the pig. They tried holding the whole carcass on a stake over the fire, but the stake burnt more quickly than the pig roasted. In the end they skewered bits of meat on branches and held them in the flames: and even then almost as much boy was roasted as meat (Golding, p.80).

There are comparable parallels between food and power in *Lord of the Flies*. Upon arriving on the island, the lads treat it like a wild animal and play with and manhandle fresh fruits to identify them. When the first living thing is killed due to innocent panic and missed opportunities, the island is destroyed. The island is being destroyed by deforestation and biodiversity loss, which eventually disrupts the land's unity and leaves it barren (Bhise, 2016). From that image, which illustrates how this act might drive humanity to barbarism, the power over authority has evolved. Jack's disobedience and victory over Ralph serve as an example of how a human society evolves into a true civilization:

The two boys glared at each other through screens of hair.
"I went on too," said Ralph, "then I ran away. So did you."
"Call me a coward then."
Jack turned to the hunters.
"He's not a hunter. He'd never have got us meat. He isn't a prefect and we don't know anything about him. He just gives orders and expects people to obey for nothing. All this talk—" "All this talk!" shouted Ralph. "Talk, talk! Who wanted it? Who called the meeting?" Jack turned, red in the face, his chin sunk back. He glowered up under his eyebrows.
"All right then," he said in tones of deep meaning, and menace, "all right."
He held the conch against his chest with one hand and stabbed the air with his index finger.
"Who thinks Ralph oughtn't to be chief?"
He looked expectantly at the boys ranged round, who had frozen. Under the palms there was deadly silence.
"Hands up," said Jack strongly, "whoever wants Ralph not to be chief?" (Golding, p.129)

From the outset, the novel illustrates how a society governed by a set of laws and decrees devolves into anarchy and is subjugated by the most powerful individuals or nations.

Food served as a sign of power and marked the end of their humility in terms of consumption, which was both selective and reckless. They are primarily seeking meat—pig meat, specifically—and figs, which are an indirect meat that just intensifies their appetite. Regardless of the type of fruit in question, fruits are a waste and should be killed. Because of their reckless behavior, the island's true food source—animals—disappears. Conch begins to lose its power following the initial search, which was also no accident. The conch no longer holds power, but it does represent authority. False hope has given them control over the beast, and they no longer physically consume meat.

Animals in LoF

Golding's *Lord of the Flies* presents the animals as evolutionary emblems that capture humanity's historical transition from primitive, animalistic survival to advanced civilization—and, crucially for Golding, humans' terrifyingly swift capacity to de-evolve back into savagery when structural constraints are removed. These are straightforward symbols that have been expressed through extensive psychoanalytical insights and the application of psychoanalytical principles. Another explanation for why the book seems so animalistic is Golding's upbringing and the era in which he lived. It may appear that Golding was foresighted in his assessment of how the war would unfold. The novel has several references to animals, either as story devices or with symbolic meanings.

Animals used to be free and noble, but after the guys arrive with their desire for dominance, power, retaliation, and destruction, they start to resemble animals themselves. The similes "Skull grinned at the bloodstained in the s(mile) sun" and "Two star in the sun" are used by the author to highlight the boys' closeness to dead animals in the third-person omniscient past narrative. Both of them stand for the assistance they won't notice. Hunting is ruthless and active, as opposed to the passive consumption of animals that occurs in a controlled system. Golding illustrates the deteriorated state of human civilization by depicting the lads as animalistic, using imagery such as smiling skulls and plucked

fish: "There was the brilliant world of hunting, tactics, fierce exhilaration, skill; and there was the world of longing and baffled commonsense." (Golding, p.78)

The pig is a clear resource for civilization, but one that is depicted as being completely backward. The noun "pig" (a specific, living creature) is immediately reclassified by the predicate noun "resource" (an inanimate, economic asset). In ecolinguistics, the pig is a classic example of instrumentalization—reducing ecosystems and animals to mere inputs for human systems. A Western reader is likely to see an animal that is banned as unfit for human eating as a representation of the forbidden and the monstrous; a monster that is omnivorous and would eat everything, including dung, is likely to represent the end of the world. However, it is not just a metaphor. Pigs are used as a wonderfully versatile vehicle for images of anarchy, uncivilization, and disturbance throughout the book. In a crucial scene, Jack's hand, which appears to be in spasm, unintentionally cuts "the boar's throat" after hewing a crucial swath across the bustling island life, highlighting their relationship with chaos. The pig efficiently links the boys to their illicit behavior by inciting everything that is contrary to the nominated civilization. Furthermore, their responsibility is emphasized because it is not as though the pig suddenly enters from outside; rather, it is the boys who encroach on its natural habitat:

They surrounded the covert but the sow got away with the sting of another spear in her flank. The trailing butts hindered her and the sharp, cross-cut points were a torment. She blundered into a tree, forcing a spear still deeper; and after that any of the hunters could follow her easily by the drops of vivid blood. The afternoon wore on, hazy and dreadful with damp heat; the sow staggered her way ahead of them, bleeding and mad, and the hunters followed, wedded to her in lust, excited by the long chase and the dropped blood. They could see her now, nearly got up with her, but she spurted with her last strength and held ahead of them again. They were just behind her when she staggered into an open space where bright flowers grew and butterflies danced round each other and the air was hot and still. (Golding, p.137)

The consequences of the hunt are catastrophic. Initially, they reach an entirely new level of brutality in their pursuit of the pig. The first spear thrust is a gory one in which a stick is pushed all the way through a pig's butt and out of its mouth. Jack utilizes the other lads' terror of the pig's squeal as an opportunity to treat it even crueler:

Here, struck down by the heat, the sow fell and the hunters hurled themselves at her. This dreadful eruption from an unknown world made her frantic; she squealed and bucked and the air was full of sweat and noise and blood and terror. Roger ran round the heap, prodding with his spear whenever pigflesh appeared. Jack was on top of the sow, stabbing downward with his knife. Roger found a lodgment for his point and began to push till he was leaning with his whole weight. The spear moved forward inch by inch and the terrified squealing became a high-pitched scream. Then Jack found the throat and the hot blood spouted over his hands. The sow collapsed under them and they were heavy and fulfilled upon her. The butterflies still danced, preoccupied in the center of the clearing. At last the immediacy of the kill subsided. The boys drew back, and Jack stood up, holding out his hands. (Golding, p. 137)

Once more, the pigs are viewed as symbols of otherness, and because they are "other," the hunters do not care about their suffering. Second, it is implied that they have lost power when their hunt is described as tapping the island's lord. Ultimately, this reasoning is right because the remainder of that chapter shows how the island, its surroundings, its terrain, and its cuisine have an impact on the lads. The capacity of Jack and the others to maintain the fire declines as they grow more and more smitten with the slaughter. The fire is just about to go out when a ship that may have saved them if it had been burning strong appears on the horizon. It is eventually revealed that this ship and the great majority of other ships in the book are military warships. Since the context implies that this ship is most likely British, as is the naval ship toward the book's conclusion, the fire serves as a metaphor for civilization, strength, and military dominance.

In *Lord of the Flies*, there are conflicting connotations associated with the pig. However, two ubiquitous pictures of the pig are entirely negative. A killed pig is always considered "obscene," "horrible," and "unhealthy." The other is the horrifying picture of the pig's head being cruelly staked in the jungle as a sacrifice for the terrible creature that is frightening everyone. This head is snidely referred to as the "Lord of the Flies." Explicit ambivalence is noted regarding the pig's meat, however. Even though it always seems abrasive or aromatic, it can be associated with both positive and negative modifiers. According to the descriptions, the animals' meat is "crude," "bloody," "cursed," and strangely

crawling with "darkish." While the sight of the pig foreshadows doomsday, the tantalizing aroma of the roasting meal offers a return to normalcy at the end of a horrific journey into the entwined realm of brutality, murder, and unfortunate mishaps.

The island is described as a figurative Garden of Eden since Ralph and Piggy discover plenty of food and a clear stream at the beginning of the book. But the boys are not alone; as different local wildlife explore their new area, life flourishes. A herd of untamed pigs, known individually as sows and piglets, roams the landscape, going about their daily lives without regard for the British choirboys. Man and beast live side by side on the island in this state, coexisting together. The boys' new pastoral lifestyles first entice them, and nature itself acts as their ecoguide:

There was not enough soil for them to grow to any height and when they reached perhaps twenty feet they fell and dried, forming a criss-cross pattern of trunks, very convenient to sit on. The palms that still stood made a green roof, covered on the underside with a quivering tangle of reflections from the lagoon. Ralph hauled himself onto this platform, noted the coolness and shade, shut one eye, and decided that the shadows on his body were really green. He picked his way to the seaward edge of the platform and stood looking down into the water. It was clear to the bottom and bright with the efflorescence of tropical weed and coral. (Golding, p. 24)

Golding uses various creatures to depict nature in a way that is both beautiful and calming. Throughout the book, the use of particular terms repeatedly in relation to food highlights hunger and shortage. Gentle animals serve as a metaphor for how nature benefits people. Take the two kind creatures, the snake and the bat, for instance. However, the negative animals contribute to nature's catastrophes. Golding explains how food serves a purpose, how they share it, how characters feel about food and animals, and how these things affect the ecosystem. Throughout the boys' adventure and the confrontations with the monsters, Golding supplies nourishment.

Golding explains the power of food in relation to fruit. It's the first enjoyable thing the guys lose on the isolated island:

Signs of life were visible now on the beach. The sand, trembling beneath the heat haze, concealed many figures in its miles of length; boys were making their way toward the platform through the hot, dumb sand. Three small children, no older than Johnny, appeared from startlingly close at hand, where they had been gorging fruit in the forest. (Golding, p. 29)

Golding highlights the idea of food, how different foodstuffs contact whatever else, creating a constantly shifting wreath, and how delicious and savory it is. Before they have a chance to eat, the astute rescuer swiftly removes the food from the ground. They slaughter peaceful animals because hunger drives them insane. Jack, however, views meat as a sign of a successful hunter. Later, everything parallels the soul of murder. One thing that needs to be shared is the food-sharing system. They take into account the significance of sharing. First of all, food sharing keeps social life alive. Despite having little fingers, Piggy also shares it, meaning that the work is not finished. He stands for several civilizations. Thus, the process of creating order starts with the sharing of food.

Landscape in LoF

The previous examination of landscape in Thoreau's *Walden* (2012) clarifies why it has been incorporated into writing in general and the broader context of environmental literary studies. It also shows why Golding's depiction of landscape in *Lord of the Flies* is relevant. Numerous methodologies exist for the comprehension and evaluation of landscapes. The concept of landscape in anthropology is arguably the most pertinent to this work. The late 1970s and early 1980s saw a change in the way that anthropologists and social scientists approached landscape study. The focus of this ecological study will be on the interactions among the characters that address their physical, emotional, and common needs (food, shelter, fear) in the two locations of the unspoiled, Eden-like jungle and the treeless, barren rock by the crashed firelight:

The fire was a big one and the drum-roll that he had thought was left so far behind was nearer. Couldn't a fire outrun a galloping horse? He could see the sun-splashed ground over an area of perhaps fifty yards from where he lay, and as he watched, the sunlight in every patch blinked at him. This was so like the curtain that flapped in his brain that for a moment he thought the blinking was inside him. But then the patches blinked more rapidly, dulled and went out, so that he saw that a great heaviness of smoke lay between the island and the sun. (Golding, p.196)

During the first half of the 20th century, two global wars broke out, causing a time of transition during which the environment for art and thought changed dramatically. There is a sort of "split era" in the postmodern age of the 20th century, where the world is harshly and critically revealed to be a place of confusion, disorder, and absurdity. Looking at the 20th century, the postmodern age, we find a kind of "split era" in which the world is revealed in a harshly critical way as a place of confusion, disorder, and absurdity. This period is characterized as a particular turn in the novel from epistemological uncertainty to ontological instability, where the text does not only interpret the world but interrogates its plural realities, as Brian McHale (1987) notes. Amidst the peculiar conditions of their era, the artists of the new continent have begun to describe and illustrate scenes of unrelenting devastation, disarray, and chaos. By using the concept of a reciprocal theory of assault, in which the permutation and combination of two, three, or more armies keep the adversary or field under a cloud of shellfire, aerial bombs, mines, and gases, Golding uses this lord of flies to illustrate the globe in the grip of "total war."

Throughout history, islands have served as the backdrop for exploration, risk-taking, and overcoming the unknown. That was, for example, the story of Robinson Crusoe's Island. But when Golding chose the desolate and unearthly landscape as the backdrop for *Lord of the Flies*, a desolate island covered in military trash was a vision of the future: "We're on an island. We've been on the mountaintop and seen water all around. We saw no houses, no smoke, no footprints, no boats, and no people. We're on an uninhabited island with no other people on it." (Golding, p. 42) For the adult readers, the children, the island, and the perilous and perplexing difficulties they encounter are reactions to the conflicts, reports, catastrophes, and predicaments they are familiar with. Since the boys' plane is particularly damaged, the island is no longer their home, and there is no chance of another landing. No realistic attempt to misuse the island's resources occurs, and the lads' disruptive arrival is the only change. For example, a large portion is not sufficiently documented to infer the island's species name or type. Golding permits all of the little tropical trees to be chosen as a metaphorical backdrop for the island of death and sickness. The sea surrounding the island is framed by short trees, palm leaves, and coconuts.

The shore was fledged with palm trees. These stood or leaned or reclined against the light and their green feathers were a hundred feet up in the air. The ground beneath them was a bank covered with coarse grass, torn everywhere by the upheavals of fallen trees, scattered with decaying coconuts and palm saplings. Behind this was the darkness of the forest proper and the open space of the scar. (Golding, p. 21)

Golding's intensely critical portrayal of the scenery sharply contrasts with Simon's, Piggy's, Ralph's, and Jack's departure from the beach's idyllic childhood setting. Jack, Ralph's sycophantic second-in-command, steals and smashes Piggy's spectacles as the light sparkles off the wheeling birds and the coconut orchard arcs down to the golden beach below. Piggy is the voice of truth and realism. Piggy is metaphorically "pushed out" of the water before the storm hits, as she calms Ralph's frantic reactions and nearly persuades him that the beast doesn't exist. In any case, the flowing river is a beautiful location to ponder, and regardless of any references to sailors and explorers that may or may not be made during the novel's progression, it is a perfect place to be; this is one that keeps its grip on the inspiring tale: "They had built castles in the sand at the bar of the little river. These castles were about one foot high and were decorated with shells, withered flowers, and interesting stones." (Golding, 67) The ideas of Golding's adversary and former best friend are evidently the foundation of his powerful division between "savage" and "tropical" landscapes, but he goes farther in relating elements of the natural world to individuals that share similar psychic characteristics. Ralph's genuine character, his developing but ultimately doomed friendship with Jack's "fearless fun," and Piggy's intellectual honesty are all depicted in Golding's landscapes, along with the creatures who live there. At the end, the island turns into a kind of graveyard of the beloved fellows, where pain and sorrow can be felt at any moment:

For a moment he had a fleeting picture of the strange glamour that had once invested the beaches. But the island was scorched up like dead wood—Simon was dead—and Jack had. . . . The tears began to flow and sobs shook him. He gave himself up to them now for the first time on the island; great, shuddering spasms of grief that seemed to wrench his whole body. 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, p.200)

The image perfectly captures the ultimate ecological trauma: the total collapse of a life-sustaining ecosystem into a site of absolute consumption. This moment is capped by the novel's final fire, which collapses the language of life into the language of ash and smoke.

However, Simon embodies the most masculine trait: curiosity. Everyone has a distinct plan of action as the guys wash up on shore and soon discover they are the first humans to live there. The majority of males, including Simon, Piggy, and Sam and Eric, aspire to conform to the more established society from which they originated. The three latter boys demonstrate their curiosity by examining the material they wash with lenses for the first kid and with their eyes and touch for the other two. By using juvenile methods, such as tossing sand, the others also test the substance. At the outer island, Jack starts the search. The guys are the products of nature:

The cause of their pleasure was not obvious. All three were hot, dirty and exhausted. Ralph was badly scratched. The creepers were as thick as their thighs and left little but tunnels for further penetration. Ralph shouted experimentally and they listened to the muted echoes.

"This is real exploring," said Jack. "I bet nobody's been here before."

"We ought to draw a map," said Ralph, "only we haven't any paper."

"We could make scratches on bark," said Simon, "and rub black stuff in."

Again came the solemn communion of shining eyes in the gloom.

"Wacco."

"Wizard." (Golding, p. 37)

In a nutshell, there are many different theories about why Golding chose a tropical setting for his imaginary dystopia, and the island has been the site of many of them. While some contend that the island's relationship to the water is to blame, others counter that our anxieties are heightened by the loneliness of being isolated on an island. William Golding provided a far more straightforward response to this query. Because those young boys were British, their minds were developing with distortions. They detest remembering their childhood in the woods. The tropical island was probably chosen to discuss one of nature's contradictions. He was curious to see how they would respond to the actual outdoors. However, the boys or their surroundings are examined in all of these earlier theses.

Technology in LoF

Technology today is everywhere, an omnipresent force that permeates almost every aspect of our lives. This totalizing integration is, from an ecocritical perspective, the ultimate realization of Leo Marx's (1964) "machine in the garden" motif, in which technological advancement does not just encroach upon the natural landscape but wholly subsumes it. The omnipresence of digital and mechanical change is changing our relation to the earth and reinforcing an anthropocentric divide that supplants organic environmental contact with a highly mediated, synthetic reality. Technology will be used to its full potential so that people can have far better lives. There are numerous ways that technology can be used to address societal problems. The technology that is utilized in daily activities is typically heavily impacted by the surrounding environment.

They constructed the shelter, prepared the food, and met. Technology, a network of exogenesis, combined instruments, and futuristic gadgets that enhance human potential, is constructed as a barrier against the other warring parties. As the break implied, however, how people are going to sleep with the beastie ballooning around, technology—that is, apparatuses or machinery—also becomes an issue. The beastie, however, was a nightmare; it was an impersonal representation of the unknown, a faceless visage in the dark, and it caused boyhood problems.

In *Lord of the Flies*, Golding has framed the desire for technology within the context of power struggles. The twentieth century saw the dominance of technological power over nature, ushering in a new era for humanity. It has raised living standards while also destroying the natural world. In the novel, Golding sketched technology in relation to devastation. Jack's spear, Ralph's conch, and Piggy's spectacles are the most significant tools that they use to communicate, make fire, and hunt. The first phase is for the boys to utilize their technological capabilities to survive, but in the following parts, these tools cause the destruction of the island. Through the use of technology, space has been reshaped to fit ideological stances and power dynamics. As time passes, boys' hands increasingly hold tools and

weapons. A close examination of the weapons chosen by Ralph's and Jack's groups of boys reveals several intriguing themes about the lads' feelings in connection to the situation at hand and their connections with one another. Rather than having a cohesive plot, the story revolves around the boys' characters, and the plot is developed by expanding on the characters' actions and narrative. It becomes evident from examining Ralph's group's tools and weaponry that they offer a priceless link between technology and terrain.

During the first exploration phase, the boys' original tools are introduced, such as the conch Ralph uses to assemble the lads: "We can use this to call the others. Have a meeting. They'll come when they hear us—" [...] Ralph grasped the idea and hit the shell with air from his diaphragm. Immediately the thing sounded. A deep, harsh note boomed under the palms, spread through the intricacies of the forest, and echoed back from the pink granite of the mountain." (Golding, 2016, p. 28) These simple gadgets show the fundamental development of human technology. They must first gather material things to construct further tools, including a fire for hunting, as demonstrated by Ralph and Jack when they gather dry leaves and twigs to make the fire. It takes various human technologies to gather. As demonstrated by the twins' erroneous assumption that the fire is a beast, fire is a completely human invention that is not found in the natural environment. This early use of fire foreshadows Ralph's later use of it in the story:

Jack pointed suddenly.
"His specs—use them as burning glasses!"
Piggy was surrounded before he could back away.
[...]
There was pushing and pulling and officious cries. Ralph moved the lenses back and forth, this way and that, till a glossy white image of the declining sun lay on a piece of rotten wood. Almost at once a thin trickle of smoke rose up and made him cough. Jack knelt too and blew gently, so that the smoke drifted away, thickening, and a tiny flame appeared. The flame, nearly invisible at first in that bright sunlight, enveloped a small twig, grew, was enriched with color and reached up to a branch which exploded with a sharp crack. The flame flapped higher and the boys broke into a cheer.
[...]
The boys were dancing. The pile was so rotten, and now so tinder-dry, that whole limbs yielded passionately to the yellow flames that poured upwards and shook a great beard of flame twenty feet in the air. For yards round the fire the heat was like a blow, and the breeze was a river of sparks. (Golding, 2016, p.50)

The guys can control the fire much more easily after they get fire in the shape of Piggy's glasses, but they lose their focus and can't create a new fire. Once more, Jack's method, which entails rubbing two sticks together in a remote location, uses landscape to aid in the development of technology. The boys' proficiency with fire technology is enhanced by this act.

Fire is a paradoxical emblem that seems to be both lighting and consuming. Consuming it ruins a society that has been accepted and overtaken. However, the act of consumption relentlessly devours landscapes, destroying them into indistinguishable ruins while simultaneously creating room for the emergence of new species and landscapes. The relationship between fire and landscapes has existed since the beginning of time, and as humans have developed a relationship with it, nations and continents have reshaped nature in more stunning ways while also providing guidance for human crafts.

The same fire that can be captured in nature or allowed to capture human artifacts is what causes the environmental changes caused by fire. It is not a coincidence, however, that a descendant of the forest dweller in the experimental burning, guided by an ancient wisdom, and an artist, who is himself a descendant of a line of generations that once had been masters at the direction of the consuming, need a more sophisticated technology to catch it. And at the end of the novel, it is obviously seen that fire became both the end of the natural landscape of the virgin island and the escape of the savage boys, as the smoke signaled the naval army from the island:

The fire was a big one and the drum-roll that he had thought was left so far behind was nearer. Couldn't a fire outrun a galloping horse? He could see the sun-splashed ground over an area of perhaps fifty yards from where he lay, and as he watched, the sunlight in every patch blinked at him. This was so like the curtain that flapped in his brain that for a moment he thought the blinking was inside him. But then the patches blinked more rapidly, dulled and went out, so that he saw that a great heaviness of smoke lay between the island and the sun. (Golding, p. 196)

The development of instrument-based technology also alters how humans interact with the natural world. Humans and animals coexisted peacefully as long as they valued the land's proportion. People who have taken up an attitude that glorifies the earth have resorted to destructive behavior when their relationship with nature deteriorates. Following Jack's initial tree-burning, which establishes an emotional and natural bond with nature, the island's conflict over law and order evolves (Bhise, 2016).

As a consequence, it is observed that technology and the landscape are highly detrimental to one another. One may argue that the influence of the landscape on methods for various forms of human craftsmanship is neither less remarkable nor significant. Importantly, techniques are shaped by the environments in which they emerge. Nature and the soil are both harmed by human warfare. Humans are empowered by fire. As a figure of things to follow, it conveys humanity's capacity to both conquer and control all that comes its way. Fire is initially hailed as a rescuer who would ensure that we all drown everything. However, when a tough beginning turns out to be tragic, people are reassured since, after all, it is a completely friendly flame that continues to burn where it happened, allowing us to enjoy the price challenge of progress. With the power of fire, humanity will rapidly settle into a pattern of overconsumption. According to Golding, human nature and society are related to the emergence and collapse of modern man. In his hypothetical civilization, people have forsaken spiritual principles and are instead extolling the invasion of technological progress. The modern man has lost interest in the beauty of nature, is not impressed by the voice of the gods, and is envious of the gates of nature that care for the creatures who live there. Everything can be proven to be intellectually foreseeable or rejected with pity.

Power and Nature in LoF

Power relations and the environment are intertwined in William Golding's *Lord of the Flies*. The conflict between power and nature is explored throughout a number of interconnected research questions on how nature is being constructed, how environmental discourse operates to construct power relations, how environmental agency impacts legitimacy in governance, and how control over space, environment, and life threats are negotiated. This section follows the power–nature dialectics through an ecolinguistic perspective that places nature as discourse.

The conflict of power and nature is not only thematic, but it is also being constructed by the discourse and authority patterns of the boys. As the island's fragility crumbles, William Golding traces the decline of the island's democracy through particular micro-linguistic features. Ralph's employment of the first-person plural pronoun "we" and of collaborative modal verbs such as "ought to" indicates an attempt to foster a sustainable, balanced relationship with the environment. But the island's democracy is violently taken apart by Jack's discourse of domination. This is indicated by bare imperative commands, aggressive conversational interruptions, and a shift towards objectifying pronouns that strip both the human opposition and the island's wildlife of their agency.

An ecolinguistic approach confronts some challenges by focusing on the way language builds the world and the ontological presuppositions at issue. Each analytical category is bound up with a specific question: What spatial configuration of the island is built? How is the environmental space narrated? What is the relationship between language and the environment, and how does it reflect the balance of power? The theory stipulates the application of ecolinguistics, identifies discourse as yet another analytic category, and reiterates power's interdependence with ecological knowledge. *Lord of the Flies* is framed as an environmental literature master text, and the text passages used trigger the investigation of power against material nature (Bhise, 2016).

Golding's island becomes, in his novel, a metaphorical linguistic topography, engraving an interpretation of ecological agency intricately interwoven with contemporary power relations. First and foremost, immersed in the atmosphere of innocence and childhood, the characters' collective experiences of the island position them as its custodians and guardians. The focus of attention on the island's topography leads the action of its inhabitants to the middle congregation site, justifying the imposition of order through the highly sought-after control of the conch. In the first meeting of the island, while Ralph was delivering his first speech as a leader, he highlighted his power by keeping the conch in his hand:

Silence now.

Ralph lifted the cream and pink shell to his knees and a sudden breeze scattered light over the platform. He was uncertain whether to stand up or remain sitting. He looked sideways to his left, toward the bathing pool. Piggy was sitting near but giving no help. Ralph cleared his throat.

"Well then."

All at once he found he could talk fluently and explain what he had to say. He passed a hand through his fair hair and spoke.

"We're on an island. We've been on the mountaintop and seen water all round. We saw no houses, no smoke, no footprints, no boats, no people. We're on an uninhabited island with no other people on it." (Golding, p. 42)

Following his speech, he also clarifies some rules related to the function and usage of the conch while living in that virgin island:

He lifted the shell on his knees and looked round the sunslashed faces.

"There aren't any grownups. We shall have to look after ourselves."

The meeting hummed and was silent.

"And another thing. We can't have everybody talking at once. We'll have to have 'Hands up' like at school."

He held the conch before his face and glanced round the mouth.

"Then I'll give him the conch."

"Conch?"

"That's what this shell's called. I'll give the conch to the next person to speak. He can hold it when he's speaking."

[...]

"And he won't be interrupted. Except by me."

[...]

"We'll have rules!" he cried excitedly. "Lots of rules! Then when anyone breaks 'em" (Golding, p.43)

But as tensions grow, Golding's language speaks of characters' locatability upholding their control even as anarchy encroaches. Organized via an island-centered narrative gaze, the various accounts present a multifaceted mapping of power that vacillates between the center and the periphery via overtly linguistic metaphors of space, capturing broader power dynamics at play:

There was a moment's struggle and the glimmering conch jiggled up and down. Ralph leapt to his feet.

"Jack! Jack! You haven't got the conch! Let him speak."

Jack's face swam near him.

"And you shut up! Who are you, anyway? Sitting there telling people what to do. You can't hunt, you can't sing—"

"I'm chief. I was chosen."

"Why should choosing make any difference? Just giving orders that don't make any sense—"

"Piggy's got the conch."

"The rules!" shouted Ralph. "You're breaking the rules!"

"Who cares?"

Ralph summoned his wits.

"because the rules are the only thing we've got!"

But Jack was shouting against him. Bec

"Bollocks to the rules! We're strong—we hunt! If there's a beast, we'll hunt it down! We'll close in and beat and beat and beat—!" (Golding, p. 96)

Ralph's desperate claim that "the rules are the only thing we've got!" is a perfect place to begin a Critical Discourse Analysis (CDA) of the novel's power relations. Ralph's language transforms a culturally specific legal system into an existential shield through the absolute declarative modality of "are" and the naturalizing force of the collective pronoun "we." This rule-based discourse does not merely organize the boys; it actively produces political legitimacy for Ralph's leadership by mimicking the institutional authority of Western hegemony. Within the limits of this linguistic structure, the "rules" represent a hard ideological barricade to stamp out internal tribal dissension and to violently partition civilized human space from the unmapped, menacing agency of the island's natural ecology. Jack is not just breaking a law when he rejects this discourse with the famous counter-assertion, 'Bollocks to the rules!' Rather, he is staging a discursive coup, overthrowing the linguistic framework of Western civilization itself.

Analysis indicates how power dynamics are configured by Golding through ecolinguistic patterns, consistent with the recent focus on ecology–authority interaction in contemporary contexts (Bhise, 2016). Two broad frames of the novel demand investigation: construction of interrelations between power and nature through discourse and proclamation of an ecological truth deformed by societal organization. Stepping outside of the essential anthropocentric assumption that ecology is concerned with biota, the ecolinguistic approach employed here sheds light on worldly relationships: living or not living; constructed with men-made and sonorous buildings; located in space and time; exercising jurisdiction or influence; being spoken or communicated through other channels. A model suggests that power–nature and ecological–authority paradigms converge and resonate. The analysis thus challenges discourse-historical phases of the linguistic landscape beyond the rightfully geographical one, offering research paths on how syntactic, value-based, and semiotic text qualities advance knowledge of language while simultaneously materializing bodies.

DISCUSSION AND CONCLUSION

The ethical and political agenda of environmental criticism, together with the repudiation of humanism, are prevalent characteristics throughout several disciplines of environmental criticism and environmental linguistics. Environmental linguistics and environmental criticism function as contemporary forms of critique (Rashidi, 2025). As Stibbe (2015) suggests, linguistic approaches can elucidate the narratives that individuals inhabit through the cognitive frameworks shared among members of a society, which shape their thoughts, discourse, and actions.

Lord of the Flies by William Golding is the dystopian novel of a fictional island symbolizing a microcosm of human society, divided between civilization and savagery in a complex tension. This research situates the examination within ecolinguistics, emphasizing the role of environmental constraints on language in power struggles. Collective identity and governing attempts are typified through discourse, with a suggestion of how language performs under ecological strain. Predation and conservation are the main ecological pressures, as embodied in leadership style, control over resources, and community norms. Using the analytical toolkit of ecological pragmatics, the study follows how the ecological issues shape communicative strategies, community boundaries, and island representations, thereby structuring power relations. Ecological pragmatics analyzes language, cognition, and behavior as dynamic, value-oriented interactions rather than as fixed, rule-bound systems. It posits that communication is a perception-action competency. Language utilization adjusts according to the environment, social requirements, and particular opportunities (Hodges, 2009).

Language is never a passive means of communication on Golding's island; it functions from the beginning as a weapon of power. By bringing this mechanism into focus early on, it becomes apparent that the physical violence of the novel's climax is only the material manifestation of a linguistic war that begins in Chapter 1. Whether through Ralph's weaponization of institutional, rule-based exclusionary discourse or Jack's subsequent use of atavistic choric chants, language is systematically weaponized to enforce authority, subjugate political rivals, and ultimately authorize the total ecological destruction of the island. The interrelations among language, ecology, and relations of power are increasingly intriguing, especially in cases such as our times, where ecological crises have been deepening to larger and larger extents, and fundamental injustices take many forms. Relations of power imposed upon human beings shape the manner in which they converse, and this can happen in the sense of how words employed or not employed are put into practice.

The linguistic analysis of William Golding's *Lord of the Flies* offers us important insights into the ways in which human society and language still co-evolve and how the ecology of a setting limits them both. Close reading of the book illustrates how tightening the discourse-ecology approach can shed light on the study of power regimes and forms of governance and how ecological considerations still are an essential determinant of the effectiveness or lack thereof of power's exercise, either as authority granted by an overt nod or by more pervasive dependencies. Language that is studied ecologically henceforth also becomes the instrument with which to examine power relationships and patterns of governance. The examination of linguistic choices and their ecological effects therefore also suits making good inferences about leadership, regardless of whether or not a ruling authority goes on record, and the

setting of these larger contexts is worthwhile in terms of extending knowledge along both the ecological and the spatial axes.

Ecological linguistics illuminates how power, ecology, and ethics are inseparable in the novel. Scarcity of basic resources begets social disintegration and linguistic intensification, and discourse-analytic investigation of language reveals how this basic connectedness shapes leadership style and group organization. The island imposes basic ecological constraints on the boys and then influences their organization, language, and the underlying ecology of power. The intersection of environmental factors and identity formation becomes pivotal at the social organization level. Language becomes a weapon of power within the imagination and articulation of whole social orders that underpin island human behavior priorities. While physical limitations narrow down and multiple understandings arise regarding how to navigate the environment, the ensuing eco-sociolinguistic map reveals conditional provokers of these diverse framings and the resulting struggles of power (Williamson, 2010). The boys' different temporal orientations, indicative of their home societies, previously determined the range of spatial scales in the eco-sociolinguistic modeling. As resources become scarce on the island, narratives shift toward rapid timescales in which the island itself begins to gain voice within the discussion. A new sort of community enters the scene that reframes nature in terms convertible to global stores of resources and begins to monopolize the terrain of language (Preece, 2016).

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