Deconstructing Dichotomies: An Ecocritical Analysis of William Golding's Lord of the Flies

Iman A. Hanafy

This paper will examine through ecocritical lens William Golding's *Lord of the Flies*. The aim is to look beyond human/human interaction directly toward human/external nature interaction. Although the novel has no direct connection with the ecocritical movement, it does push for reviewing the human realm in relation to external nature. My purpose is to explore ways of deconstructing dichotomies in order to re-imagine the human/nature relationship. The fundamental dichotomy, of course, is culture and nature, or man and nature.

Ecocriticism is regarded as a critical enterprise that necessitates a reconsideration of the relationship of literature to external nature. Cheryll Glotfelty, in her introduction to *The Ecocriticism Reader*, pinpoints 1993 as the year in which ecocriticism was consolidated as a "recognizable critical school"(p. xviii). She defines it as "the study of the relationship between literature and the physical environment"(p.xviii). Moreover, Karen J. Winkler captures the essence of ecocriticism. She offers the most insightful description in her article, "Scholars Embark on Study of Literature about the Environment,"

> ... nobody is willing to pin down what ecocriticism is. Very broadly, scholars say that it adds place to the categories of race, class, and gender used to analyze literature. For some, that means looking at how texts represent the physical world; for others, at how literature raises moral questions about human interactions with nature.(p.4)

Similar sentiments are also expressed by the environmentalist who calls into question the ecocritical promise that ecocritics are not merely supporters of environmental preservation, but must suggest how to realize environmental preservation through literature. In *The Green*

Studies Reader: from Romanticism to Ecocriticism, Laurence Coupe suggests,

> The most important branch of green studies, which considers the relationship between human and non-human life as represented in literary texts and which theorizes about the place of literature in the struggle against environmental destruction. (p.302)

In response to the question of what ecocriticism is or should be; Camilo Gomides has offered an operational definition that is both broad and discriminating: "The field of enquiry that analyzes and promotes works of art which raise moral questions about human interactions with nature, while also motivating audiences to live within a limit that will be binding over generations"(p.16). Lawrence Buell concludes that "'ecocriticism' . . . as [a] study of the relationship between literature and the environment conducted in a spirit of commitment to environmentalist praxis"(*The Environmental Imagination*, p.430).

Moreover, the ecocritical discourse attempts to identify nature. Some argue that nature is everything non-human, while others believe nature includes both natural and human environments. Emerson suggests that external nature is "all that is separate from us, all which Philosophy distinguishes as the NOT ME" (p.22). For Emerson then, nature refers to strictly natural environments, unchanged by man; space, the air, the river, the leaves. Lawrence Buell also insists that "…in practice if not in principle, the realms of the 'natural' and the 'human' looked more disjunct than they have come to seem for more recent environmental critics" (*Future,* p. 21). On the other hand, Grundberg seeks to acknowledge "a more intricate understanding of how human beings can both preserve and decimate the natural world," conceding "that we ourselves are a part of nature and not outside of it" (p. 4). Nature and human are regarded as partners in an environmental community. A definition redefines previous notions and misconceptions of the division between external nature and human.

For ecocritics, nature is the true external nature, in its original state and not the constructed nature, which has been planned and developed. They believe that including constructed nature within a broad definition of nature lessens the intrinsic value of the natural environment because natural environment exists for its own purpose, having inherent value outside human recognition. Therefore, ecocritics attempt to restore the human ability to interact with nature on its own terms, free from industrial boundaries. Thoreau explains, "In Wildness is the preservation of the World" (p. 347). Thoreau sees wildness as an essential quality of both human and natural environments. Wildness is the sensation of living "life near the bone where it is the sweetest" (p. 347).

Golding's *Lord of the Flies* has been interpreted in widely varying ways since its publication. During the 1950s and 1960s, many readings of the novel claimed that *Lord of the Flies* dramatizes the history of civilization. Some believed that the novel explores fundamental religious issues, such as the nature of good and evil. Others approached *Lord of the Flies* through the theories of the psychoanalyst, Sigmund Freud. It has been frequently discussed in the last few years in terms of Original Sin and the Freudian Trinity. Still others have maintained that Golding wrote the novel as a criticism of the political and social institutions of the West.

Golding's novel has neither received much attention nor acclaim from ecocritical scholarship, yet his work is considered a representation of ecological network. Although the novel is confined to the microcosm of a group of boys, it resounds with implications far beyond the boundaries of the small island, and explores problems and questions on ecology and the environment.

The novel opens with a group of boys stranded on a deserted island. The first two characters we encounter are Ralph and Piggy. They agree that they are marooned, and decide to start exploring the place in the hope of finding other survivors. Ralph realizes the fact saying, "This is

an island. At least I think it's an island. That's a reef out in the sea"(2). He is delighted to be in a kind of tropical paradise. He finds a lagoon on the beach separated from the island's lagoon by a wall of naturally banked sand. It forms an "incredible pool"(8). On beholding this, Ralph "did a surface dive and swam under water with his eyes open; the sandy edge of the pool loomed up like a hill-side. He turned over, holding his nose, and a golden light danced and shattered just over his face"(8).

The whole story is set on an island. The island is, by its nature, isolated, and self-sufficient. The characters are all boys—aged between five and twelve who are the sole survivors of an air crash taking place during their evacuation from England. The island has no sign of human activity or habitation. However, it has all the sources of living—fruit, trees, and pigs to hunt. Its mountaintop provides a place where they can look over the whole island and its surrounding sea to watch for rescuers.

> . . . roughly boat-shaped: humped near this end with behind them the jumbled descent to the shore. On either side rocks, cliffs, treetops and a steep slope: forward there, the length of the boat, a tamer descent, tree-clad, with hints of pink: and then the jungly flat of the island, dense green, but drawn at the end to a pink tail. There, where the island petered out in water, was another island; a rock, almost detached, standing like a fort, facing them across the green with one bold, pink bastion.(28)

When the boys first gather to the sound of the conch, they realize that they are the only survivors, with no adults, and feel the need to elect a leader. Ralph, a fine example of a disciplined English boy, is chosen. His father is a navy officer so he has an idea of how to lead. He has a fair nature and shows sympathy towards others. After they choose him as their leader, Ralph appoints another boy, Jack, to be in charge of the boys who will hunt food for the entire group.

On an expedition to explore the island, Ralph, Jack, and Simon, anxious to fulfill the role of discoverers, eventually discover that they are on a picturesque, tropical island, complete with lagoon, reefs, mountain and jungle. The delight of this discovery overcomes them. "Eyes shining, mouths open, triumphant, they savoured the right of domination"(29). Golding's image of the boys' delight challenges the dichotomy of human and nature. He exhibits their intimacy with nature which urges a reduction of the perceived distance between human beings and nature.

At first, the island is so enchantingly beautiful, peaceful, and utopian, that even a twelve-year-old schoolboy is sensitive to its poetic possibilities. As Ralph, the chief, thinks to himself, it is the "imagined but never fully realized place leaping into real life"(11). Uninhabited, rich with fruit, it is the locus of the mundane and the magical. Ralph delightedly perceives the nest of the sea birds "like icing on a pink cake"(24). Another central character, Simon, perceives the buds on evergreen bushes as "candles"(30) redolent with spiritual significance. The novel builds upon the sensibility that values nature, and familiarizes an alien and frightening natural world.

In William Golding's description of the natural surrounding, it is clear that he is focused on imagining this continent as uninhabited and untouched as something pure, to be set-off against an impure civilization.

> 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. (4)

Nature in the island is the wilderness, remaining untouched and undeveloped, reminiscent of the Garden Eden.

The island recalls the Garden of Eden in its richness and prosperity. In describing the island, Golding uses phrases such as "palm trees", "coconuts with green shadows from the palms", "coolness and shade", "tropical weed and coral", "a coral reef" , "the lagoon" which exaggerate its richness and highlight both the boys' encounter with nature and the probability of success in settlement and survival amidst "some act of God"(8). For them it is "Treasure Island"(35) because it fulfills all their biological needs "There's pigs; there's food; and bathing-water in that little stream along there—and everything"(35).

Man's connection to external nature exists only in so far as it provides materials for his consumption, such as food. It is clear that understanding ecology is essential to any discussion of human/nature relationships because of the renewed understanding of the human organism as a biological entity, dependent on earth's ecology for its existence. The richness of the island is connected with the richness of food available for the boys. There are acres of fruit trees, "where the least energetic could find an easy if unsatisfying meal"(61).

While walking in the island, the boys encounter some elements of nature which are worth noting. They listen to the sounds of the bright fantastic birds. Butterflies move and dance round each other in the hot air. "Flowers and fruit grew together on the same tree and everywhere was the scent of ripeness and the booming of a million bees at pasture"(61). Golding's descriptions of nature are meant not to capture static portraits of the natural world, but to illuminate a living landscape—a landscape ripe with vigorous ecology.

The boys' relationship to external nature is developed through daily reminders of human dependence upon the natural world, combined with the ability to enjoy the unexpected beauty of nature. They become aware of their natural surroundings and of their relationship to the objects in that surrounding. "A kind of glamour was spread over them and the scene and they were conscious of the glamour and made happy

by it"(23). This developing awareness is summed up by Freedman when he says:

> The psychological notion of sensibility becomes the epistemological notion of cognition; the aesthetic problem of objectifying internal perception in art becomes the existential problem of identity.(p.201)

In *Lord of the flies*, Golding explores the broad spectrum in which humans respond to the environment around them. By placing his boys upon a mysterious island, Golding forces them to explore the landscape in which earth, air, fire and, water shape and hold the meanings of existence. Irving Malin, in her article "The elements of William Golding", points out that Golding equates the four characters in his novel with the four elements—fire, earth, air and water. They are forced to return to the elements to which they originally belong.

> Piggy and fire? Jack and earth? Simon and air? Ralph and water?....Golding realizes that even "primitive life" remains mysterious. There is no doubt; however, he associates personality and element…. The four boys constantly touch the elements, whether or not they realize they do. Because they are bound to different elements (in different combinations) they battle one another. And they torment themselves in their desire to rule (or be ruled by) only one element. (p.38)

Furthermore, the major characters are usually identified in the novel with certain imagery. Ralph, with the conch, organizes the construction of shelters and a fire signal. He exhibits quiet authority and leadership which the boys highly appreciate. Jack, with his sharpened stick, plays the role of the hunter who tracks the pigs and provides meat. With his strident and threatening manner, he is the chief of the savages. Piggy, with his glasses, represents intellect and science. He is an intelligent boy providing the best ideas with his foresight and good sense. Simon's wandering alone serves to bring great insight into the novel. He is helpful and kind, yet occasionally, reclusive and solitary. He walks

alone through the jungle at night and even climbs the mountain to face the beast. He has strength of mind, but is physically frail, combining perception with human vulnerability.

Significantly, the boys' behavior is the product of their reactions and their relationships as they engage with each other, and with their new environment. By leaving culture behind, they also leave their humanity behind, and reenter nature on its own terms. Naked and cultureless, their perceptions become irrational, fusing with the perceptions of the creatures around them, so that, as part of the natural world to which they belong, they become inseparable from it. In his first encounter with the new environment, Ralph immediately takes off his clothes and immerses himself in the water. With the removal of his clothes, Ralph expresses his desire to drown his former identity and to adopt another one, more fitting with the new environment.

When the boys no longer accept law and order, they begin to behave differently. While hunting pigs, their behavior becomes ritualized and frenzied, as they chant, "Kill the pig. Cut her throat. Spill her blood"(76). They act hysterically, and start to lose their identities. At that moment, the novel progresses towards a tragic end. The conflict between the boys becomes malevolent, resulting in the stealing of Piggy's glasses, and leaving him sightless. When the boys go to retrieve the glasses, Sam and Eric are captured, and Piggy is slain. Since this comes at the cost of their lives and the lives of others, the dichotomies between culture and nature are reinforced. Golding seems to hold strong reservations about the possibility of meaningfully maintaining awareness of the self within nature.

The rediscovery of self comes with the arrival of the Naval Officer who comes to the island to see why the fire is lit. He intervenes to bring discipline and order, causing the boys to realize what they have done. Tahmina Mojaddedi writes

> Realisation 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. Instinct was the only thing that taught them how to survive on the island but they see the faults and errors in it.

While humans originated in the natural world, their attention continues to focus on culturally created and culturally mediated conceptions of themselves and their relationships. Human attention to its own culture and cultural creations amounts to a self-obsession. In spite of the fact that the boys are left on a deserted island, they try to regain some civilized attitudes and behavior. They use the conch shell to announce meetings, and then a rule is established stating that only the one holding the shell would be allowed to speak. A parliament of this kind provides key elements to successful civilization-- the decency and orderliness of the society from which the boys have come.

The boys use Piggy's glasses to magnify the rays of the sun, and to start a fire, which is essential both as an SOS sign, and also for hygienically cooked food. Making a fire is regarded as one of the cultural constructs developed by humans as a means of exploring and understanding nature. Amal Geldeh in her article, "William Golding Symbolism in *Lord of the Flies*", states that "The signal fire can also be viewed as the boys' link to the civilized world. As long as the fire continues burning, it suggests not only that the boys want to return to society, but also that they are still using their intellectual capacity."

Away from the rules and structures of civilization, the boys try to adapt to their new surroundings. They attempt to maintain order and attain means of survival. They elect Ralph as a leader. His responsibility constitutes the basic set of duties of any leader: feeding his charges, sheltering them, protecting them from harm, and working for their greater security. The boys constantly measure Ralph's success as a leader by his ability to perform these tasks. Moreover, Piggy identifies the conch shell that becomes the symbol of parliamentary order on the island, and changes it from a purely natural object into a tool of

civilization. They try to re-create civilization in the wilderness, because they realize that in civilization lies their best protection. Civilization protects, whereas the wilderness does not.

The idea of protection from danger has been warped by the conditions on the island. There are no natural enemies on this small scrap of land, yet danger is such a part of the boys' notion of adventure that danger must exist in wilderness. Thus the beast is conjured from dreams and glimpses, from the feeling of inhabiting a remote island. The debate over the existence of the beast, the subject of the predator-prey relationship is enlisted on the side of reason by Piggy.(83) The birthmarked boy with his tale of a "beastie," a "snake-thing, ever so big"(35) is incredible. Although Ralph denies the existence of any beast, the boys attempt to make their vague and terrifying fear concrete. Yet, such dichotomy turns to be an illusion. "Fancy thinking the beast was something you could hunt and kill"(143).

This culture/nature dichotomy is instantly apparent to those who live in the industrialized world. This dichotomy has its roots in the beginnings of human culture, and human consciousness. It diverts attention away from interactions with the physical environment onto the self. We perceive ourselves existing in separation from nature--a separation inherent in the human condition. At the moment we develop consciousness of ourselves, we become othered from nature and nature becomes othered from us because it grows from our perception. In the introduction to *The Environmental Imagination*, Lawrence Buell remarks that, "Nature has been doubly otherized in modern thought"(p.21).

The silence of nature is another important issue in understanding the dichotomy between man and nature. Man looks at nature as being inherently silent. His belief in reason and intellect obscures the presence of nature from his consciousness. The end result by which nature is finally put to silence. Christoper 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. (p.17)

Further, Alfred Austin argues that "Nature is a dumb oracle, who, of herself, says nothing, but will most obligingly emit any voice the poet chooses to put inside her" (54). According to Austin, nature cannot speak to men: "It is Man, therefore, and not Nature… who is the real voice—the real oracle" (69). Instead of nature offering wisdom or beauty, humans interpret nature, making it fully dependent on humankind for existence.

Another fundamental dichotomy is the one that places human above external nature. It is the way humans see themselves as superior to nature. It consists in the belief that technology can solve man's problems, nature being only a storehouse of resources which provides material for human consumption. Harold Fromm argues that the mediating presence of technology obscures the presence of nature from humans' consciousness. Fromm writes:

> Nature, whose effects on man were formerly immediate, is now mediated by technology so that it appears that technology and not Nature is actually responsible for everything. This has given to man a sense that he mentally and voluntarily determines the ground of his own existence and that his body is almost a dispensable adjunct of his being. This is modern man's own peculiar mythology. (p.33)

Man's superiority over external nature can also be exemplified by exercising power over it. The novel explores some of the most intense urges in the human repertoire: the desire for power, power over nature and natural creatures. Golding recognizes this tendency in one of the younger children, Henry, who amuses himself on the beach by trapping, herding, collecting and thereby controlling, small sea

creatures. "He [Henry] became absorbed beyond mere happiness as he felt himself exercising control over living things"(67). Significantly, Golding describes Henry's experience not as actual power, but as an "illusion of mastery"(67), a phrase that could describe many of the power relationships in the novel. This is obvious when Piggy cannot master his fate, or even retain control over his own eyeglasses. Ralph's power is shattered. Even Jack's power becomes temporary, vanishing the moment the naval officer arrives on the island. Every character has tried to exercise power in one situation or another. Yet, this power proves to be false.

Jack's hunt is one of the drastic examples of the exercise of power. It is Jack's urge to hunt that seems most primitive and fundamental. Hunting is simple: kill, eat, and survive; or fail, starve, and die. Even though there is abundant fruit on the island, the hunting instinct is so strong, so unavoidable, that the hunt surpasses everything in importance. It becomes more important than shelter, rescue, and human life. Even before Jack has had a successful hunt, he values hunting over rescue. (58) Eric S. Rabkin comments

> In view of the fact that human beings evolved as hunters, it is not surprising that they have inherited a biological propensity to kill; as have all predators...It certainly has deep roots in man's biological past for the simple reason that it presents advantages for the survival of the group. (p. 213)

For Jack, hunting is a means of gaining power over the other boys and over other natural creatures. Golding explicitly connects Jack's exhilaration with the feelings of power and superiority he experienced while killing the pig. Jack's excitement stems, not from pride at having found food and helping the group, but from having "outwitted" another creature and "imposed"(78) his will upon it. As Kirstin Olsen says:

> Hunting influenced human development by requiring cooperation and the founding of all-male work groups; and that aggression toward the environment, other species, and

> other humans is a natural human, but especially masculine, characteristic. (p.149)

The boys are pulled between two opposing views: nature as paradise, and nature as a howling wilderness, a hideous place of horror and fear. Although the boys are temperamentally inclined to see the island as a paradise, they are not immune to its horror.

> Behind them the silver of moon had drawn clear of the horizon. Before them, something like a great ape was sitting asleep with its head between its knees. Then the wind roared in the forest, there was confusion in the darkness and the creature lifted its head, holding towards them the ruin of a face. (142-43)

At first they enjoy their freedom and relish the adventure. Soon, however, their excitement is replaced by fear, as they are forced to deal with the realities of wilderness survival. On the surface, the new surroundings seem beautiful harmonious, but beneath the surface, there is evil. The fruits are at first a source of nutrition, but later cause stomach-aches and diarrhea. The jungle within the island is inhabited by wild pigs, the very source of their fear. As night approaches, they suffer untold terrors. Golding comments, "Nevertheless, the northern European tradition of work, play and food right through the day, made it impossible for them to adjust themselves wholly to the new rhythm"(64).

Ralph's speculation further associates nature with dirtiness. It lacks cleanliness and personal hygiene. He would like to have a scissor to cut his hair, a bath with proper soap, and a toothbrush to clean his teeth. The smaller boys, "littluns" eat most of the days, "picking fruit where they could reach it and not particular about ripeness and quality"(64). Moreover, Ralph looks over the hunters;

> They were dirty, not with the spectacular dirt of boys who have fallen into mud or been brought down hard on a rainy

> day. Not one of them was an obvious subject for a shower, and yet—hair, much too long, tangled here and there, knotted round a dead leaf or a twig; faces cleaned fairly well by the process of eating and sweating but marked in the less accessible angles with a kind of shadow; clothes, worn away, stiff like his own with sweat, put on, not for decorum or comfort but out of custom; the skin of the body, scurfy with brine—(126)

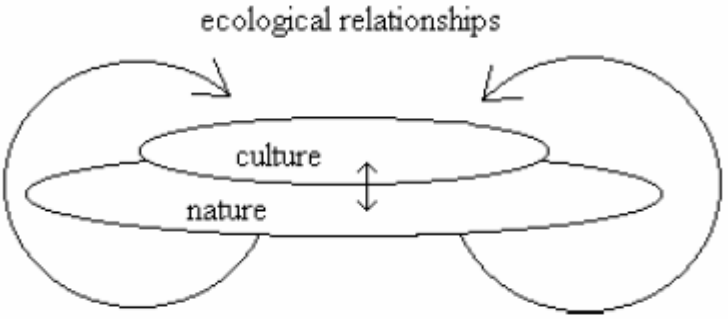
Historically, the text also has a political component. The characters of the story are evacuated from England because of war. Their plane has presumably been shot down. The war could be regarded as the catalyst which has released the present evil. Golding expresses his pessimism after the end of the Second World War. The first use of atomic weapons in war—at Hiroshima in Japan in 1945—undermined many people's assumption about life. Suddenly it seemed possible for the whole civilization to be destroyed. "Didn't you hear what the pilot said? About the atom bomb? They are all dead" (10).

Although Golding has placed them in a natural peaceful island in contrast to the destructive culture to which they belong, the boys feel bereft of something that they cannot identify; we know it to be culture. The tragedy of the boys' situation, of course, is that as human beings they are not able to live bereft of culture, and are not equipped for life outside it. In the very first paragraph we learn that the plane carried away the children in a tragically ironic attempt to shelter them from war. At the end of the novel, the naval officer arrives and rescues the schoolboys. The island is going up in flames, having changed from a paradise into a fiery battlefield. Ralph is being hunted down in cold blood by the other children. One small child has been lost to carelessness in an earlier fire. Another has been killed in the frenzy. A third has been deliberately murdered.

On the other hand, the novel dramatizes the tragic and destructive effect of culture on nature. It calls on the quest that engages

contemporary ecologically writers who see the present ecological crisis as stemming from "destructive habits of thought"(Lance Newman, p.2). Ralph has explained this predicament when the fire becomes not fun but fatal. While the boys see in the fire the potential for enjoyment, Piggy and Ralph see its potential dangers. In spite of his poor sight, Piggy's foresight can see the consequences of actions. It is Piggy who explains the need for smoke, not flame that may set the whole island on fire. This revolution in thought, according to Scott Slovic, which is needed to change the relationship of humans to nature, will depend upon the "power of awareness"(p.169). When humans choose to perceive in other ways, they can reawaken the ability to do so. They develop an understanding of the connection between nature and culture which begins at a molecular level. Nature and culture are united in fundamental ways, for they are, in fact, variations on the same theme.

Man is re-imagined in the light of a set of ecologically-based principles of humans as biological entities, physically dependent on earth's ecology, but also culturally dependent on it. And although he is depending on nature, culture is also a product of nature. Arne Naess maintains that the dichotomy between culture and nature, inherent in the two-dimensional "man-in-environment", subsumes the nature/culture dichotomy into a "total field model" of ecological relationships, whereby culture is both dependent on nature and a product of it. (p.95)



"Total Field Model"

Golding shows that a dual accountability to nature and culture is the best that we can hope for. When humans are driven to forsake culture, the result is death. Culture is the life-sustaining factor for human beings. But culture possesses its own serious problems, because, in its separation from nature, culture has grown to the point where it has become life-threatening when viewed from an ecological standpoint.

In demonstrating Golding's ecocritical understanding, man's double estate has been delineated—his capacity for harmony with, and alienation from external nature. The natural man displays a faculty for both harmony and alienation, a faculty possibly shared by all humans at all times in relation to nature. In *Lord of the Flies*, Golding foregrounds the natural world, shedding lights on humankind's place within the environment. He tries to deconstruct the perceived conceptual dichotomies of nature and man on the one hand, and nature and culture on the other hand in an effort to re-imagine the self and understand it in relation to nature. He suggests a new way of conceiving nature that may enhance the value that human societies place on it.

The island presents a unique opportunity, relatively free from the intense and complex pressures of civilization. Ralph achieves intimacy with nature to a degree that he has escaped the conventional Western stance that does not take nature into account at all. Being exposed to the unusual beauty of the natural world, he observes the patterns of natural phenomena that bind human beings to nature. It is an attempt to propose changes in human behavior and human consciousness. His new mode of perception is the outcome of his new situation, giving him a kind of affectionate reverence for the environment. "He lost himself in a maze of thoughts that were rendered vague by his lack of words to express them"(85). In this new mode of comprehension, Ralph found himself understanding the weariness of this life. While meditating upon external nature, "he fell into that strange mood of speculation that was so foreign to him"(87). The attempt utilizes a metaphoric or psychological fusing of human nature and external nature which challenges human/nature dichotomy.

In this paper, my purpose has been to criticize a misreading of the text that leads to a loss of intimacy between man and nature. I have tried to give an alternate new reading that inevitably will lead to greater respect for and love of nature. Golding's *Lord of the flies* does not aim at cutting man off from nature, nor does it interfere with his understanding of it, but rather it helps to lead towards an intimacy resulting from understanding and love.

Works Cited

Austin, Alfred. “On the Poetic Interpretation of Nature.” *A Century of Early Ecocriticism.* Ed. David Mazel. Athens, Georgia: University of Georgia Press, 2001.

Buell, Lawrence. *The Environmental Imagination: Thoreau, Nature Writing, and the Formation of American Culture*. Cambridge, MA and London, England: Harvard University Press, 1995.

…….*The Future of Environmental Criticism: Environmental Crisis and Literary Imagination*. Malden, MA: Blackwell, 2005.

Coupe, Laurence. *The Green Studies Reader: From Romanticism to Ecocriticism.* London: Routledge, 2000.

Emerson, Ralph Waldo. *Selections from Ralph Waldo Emerson*. Ed. Stephen E. Whicher. Boston: Houghton Mifflin, 1957.

Freedman, Ralph. "The New Realism: The Fancy of William Golding." *Prespective* X, 1958. 189-205.

Gedleh, Amal. "William Golding Symbolism in Lord of the Flies". http://www.literature-study-online.com/resources/william-golding.html, 2009.

Glotfelty , Cheryll and Harold Fromm. Eds. *The Ecocriticism Reader: Landmarks in Literary Ecology*. Athens: University of Georgia Press, 1996.

Golding, William (1954). *Lord of the Flies*. York Press: Beirut, 2007.

Gomides, Camilo. "Putting a New Definition of Ecocriticism to the Test: The Case of The Burning Season, a film (mal) Adaptation". *ISLE* 13.1 (2006).

Grundberg, Andy. “In Response to Place: Photographs from the Nature Conservancy’s Last Great Places.” Boston: Public Library, 2005.

Malin, Irvin. "The elements of William Golding". *Contemporary British Novelists*. Ed., Charles Shapiro. Southern Illinois University Press: Carbondale, IL., 1965.

Mojaddedi,Tahmina. "William Golding: Chaos versus Civilization in Lord of the Flies". http://www.literature-study-online.com/resources/william-golding.html, January 2009.

Naess, Arne. “The Shallow and the Deep, Long-Range Ecology Movement: A Summary”. *Inquiry* 16 (1973), 95-100

Newman, Lance. “Marxism and Ecocriticism”. *ISLE* 9.2 (2002): 1-25.

Olsen, Kirstin. *Understanding Lord of the Flies: A Student Casebook to Issues, Sources, and Historical Documents*. Greenwood Press: Westport, CT., 2000.

Rabkin, Eric S. et al. Eds. *No Place Else: Explorations in Utopian and Dystopian Fiction*. Southern Illinois University Press: Carbondale, IL, 1983.

Slovic, Scott. *Seeking Awareness in American Nature Writing*. Salt Lake City: University of Utah Press, 1992.

Thoreau, Henry David. (1854) *Walden and Other Writings by Henry David Thoreau*. Ed. Joseph Wood Krutch. New York: Bantam, 1981.

Winkler, Karen J. “Scholars Embark on Study of Literature about the Environment”. *Chronicle of Higher Education*. 9 August 1996.