

# The Lord of the Flies

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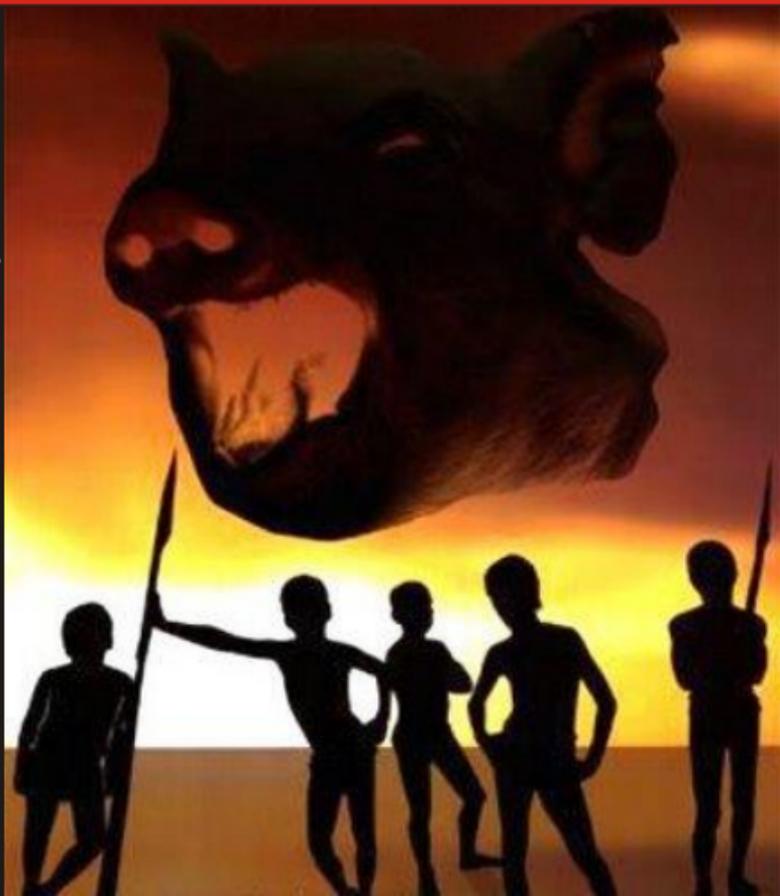
ethnocentric

&

ecophobic

project

**Shyaonti Choudhury**





Is Ralph a **vegetarian** or a non-vegetarian?

Is Piggy a racist?

Is the island a **consummable**?

Is Jack all **evil**?



archetypal evil  
redhead with  
ugly features,  
freckles and all

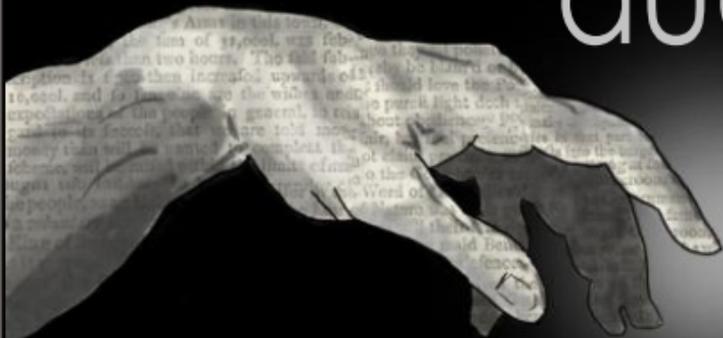
Jack needs to be ugly  
so that his transformation  
(read descent) seems convincing...  
so that Ralph and his values  
stand out beyond doubt,  
beyond reproach

By making Ralph oscillate  
between indulgence and  
abstinence Golding is  
clearly extending the idea  
of 'concealment that would  
become characteristic to  
society's relationship to the  
natural world in the  
modern era' (Rigby 151).

fair hair  
good looks  
angel like  
demeanour  
and disposition



# man nature dualism



“...Western culture's oppression can be traced back to the construction of the dominant human male as a self fundamentally defined by its property of reason, and the construction of reason as definitionally opposed to nature and all that is associated with nature, including, women, the body, emotions and reproduction (Plumwood 1993).”

-Greta Gaard  
*Toward a Queer Ecofeminism*

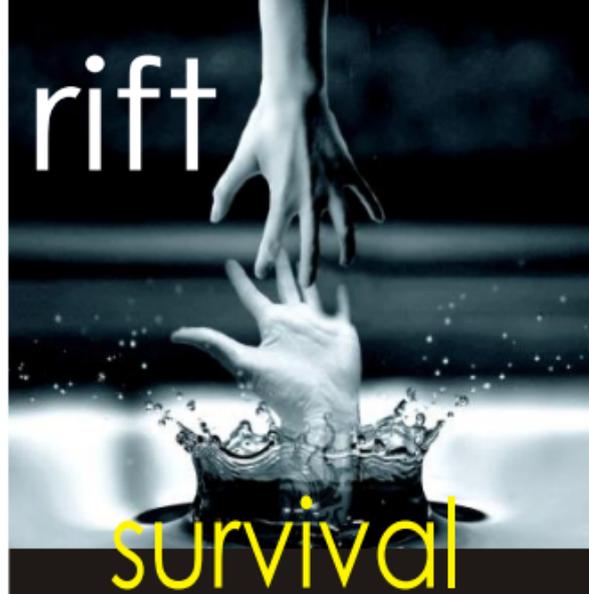
# ideological

While Jack clearly harkens to his survival instinct and goes back to the primal occupation of man which is hunting Ralph stubbornly stays away refusing to (what he perceives as) dehumanize himself.

## escape



## rift



## survival

Ideological battle between Ralph and Jack, one focused on getting away or being rescued from the island and the other giving importance to the core issue of survival.

barbaric  
hunter

civilized  
leader



overcoming vulnerability  
increasing clout  
camaraderie

parliamentary democracy  
rules and laws  
meetings

alienated...out of sync...upset...uninspired...

## Rescue!

Rescue which Ralph dwells on implies a return to civilization, sundering the uncomfortable tie with nature which for now is just an alliance of convenience. Time and again he recalls his secure days with his parents in the confines of the solid structure of a house as opposed to the open sky and the bare earth which are his refuge now.



Rescue for him then is also a return to the protective exoderm of culture as opposed to continued blatant exposure to nature. Return to civilization is time and again associated with sanity whereas a desire to remain on the island is seen as loss of sanity something terrible, nightmarish, unthinkable that will eventually spell only doom.

# deplorable projection of Jack's rituals

shunning clothes

face painting

wearing a garland

making an offering  
of the kill

hunter's chant



Golding nativises and primitivises Jack implicating these rituals for contributing to Jack's degeneration or alternately indicating that because he is a degenerate he has resorted to these rituals.

# face painting



# shunning clothes

By suggesting that the rituals are an external manifestation of Jack's inner mental and moral erosion, Golding berates the primitive way of life which gives away the enlightened White coloniser's fear of the Other within and outside himself.



# making an offering of the kill



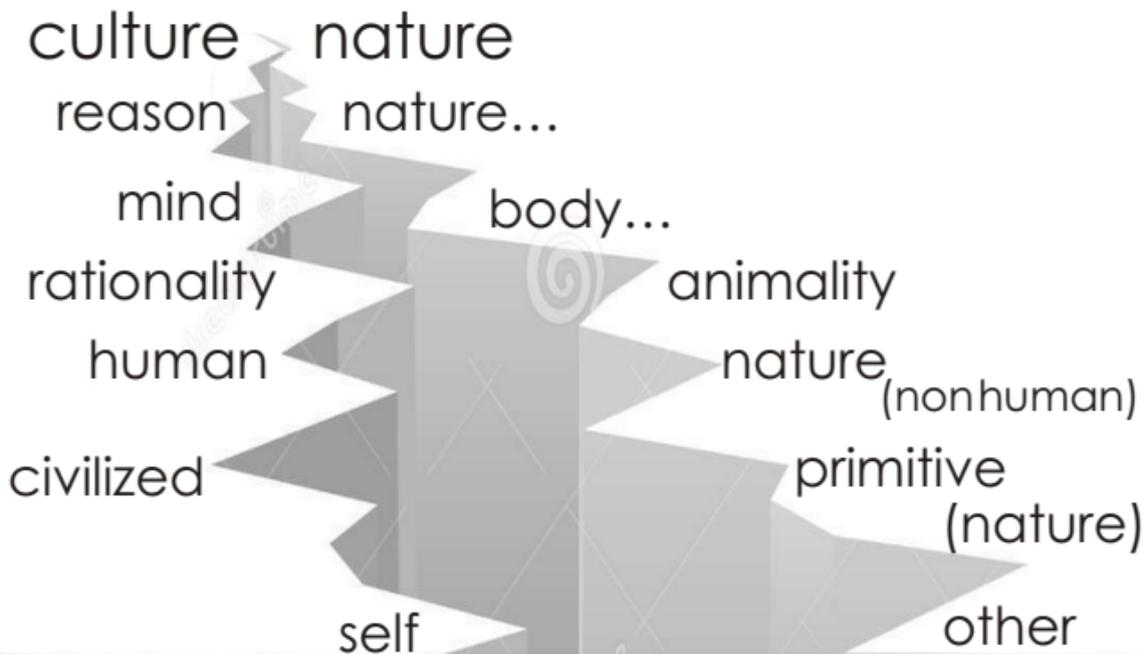
At one level Jack is the **other** within the **self** suggesting the possibility of the other taking over...



# Self and the Other

At another level he is the external **other**: the barbaric, untamed, uncivilized, uncultured and therefore less-than-human native who needs to be colonized and tamed and taught the civilized ways of the world.

# dichotomies



# Nature...

the consumer's  
**right**

symbolic presence

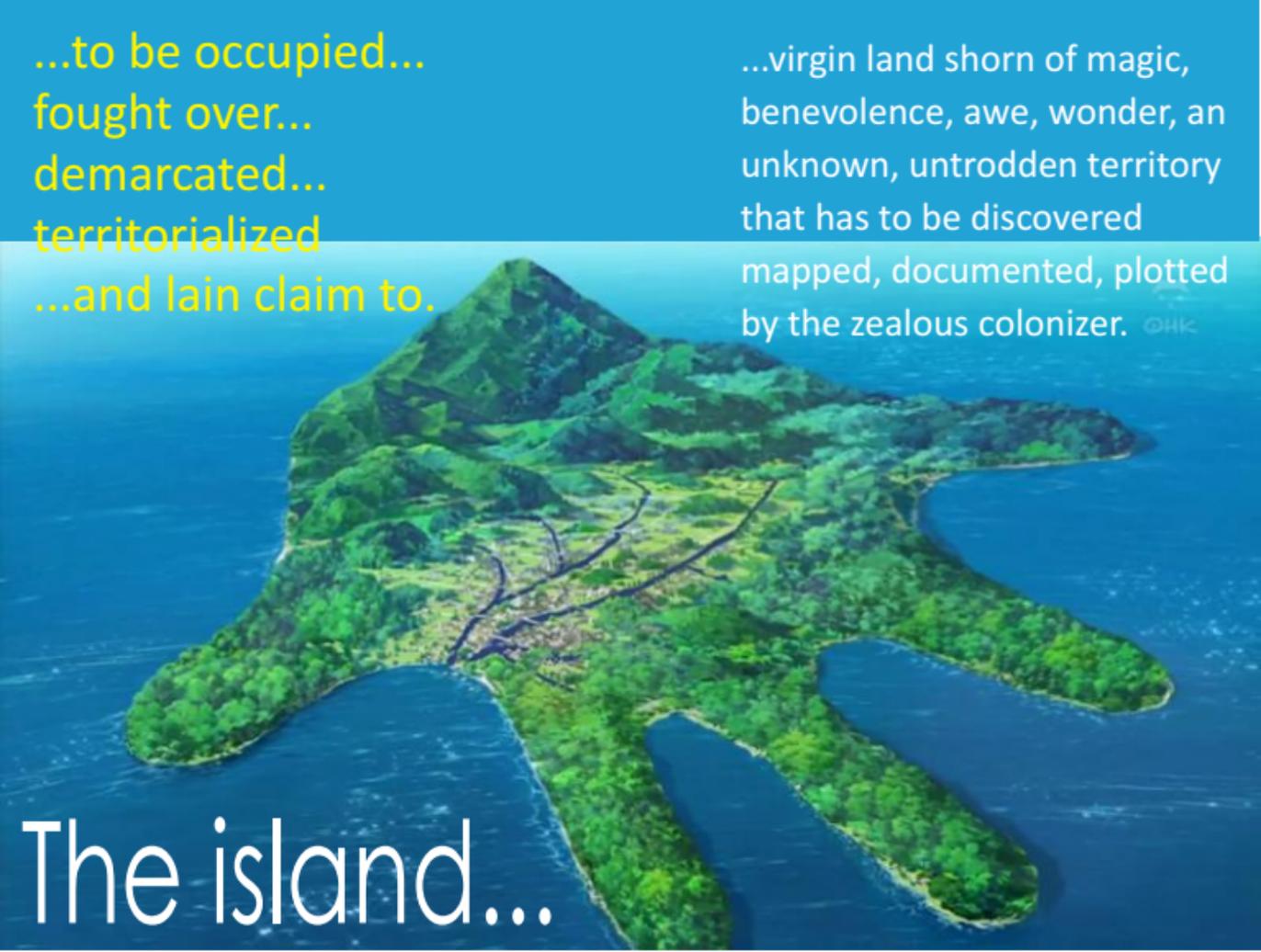
complementing  
the narrative

ideal setting



...to be occupied...  
fought over...  
demarcated...  
territorialized  
...and lain claim to.

...virgin land shorn of magic,  
benevolence, awe, wonder, an  
unknown, untrodden territory  
that has to be discovered  
mapped, documented, plotted  
by the zealous colonizer. ©HK

An aerial photograph of a large, lush green island with a prominent mountain peak. The island is surrounded by deep blue water and has several bays and inlets. The terrain is rugged and covered in dense vegetation. The text 'The island...' is overlaid in the bottom left corner.

The island...



nature...  
**menacing**

deliberate  
emphasis on  
“ever-present danger”  
largely  
“market-driven”

Nature becomes a symbol for the dark, the unknown, the menacing, and the dangerous crystallizing into the central symbol of the beast which can be and has to be found only in a setting like this and is unthinkable of in the cushy comfortable English homes which the children have left behind. Therefore Nature is made to come back to haunt them in their dreams and alienate them further.

“We may stay  
here till we die.”

ontological

anxiety

fear of eventual erasure  
of the species

homocentric

logocentric

ethnocentric

ecophobic

Does **Ralph** create  
**Jack?**

How many human nature interactions  
does the novel offer us?

Does the novel ignore the scope of  
heteroglossia?

