



SOVEREIGNTY AND THE POLITICS OF DEATH: UNMASKING THE DARK LORD OF THANATOPOLITICS IN GOLDING'S *LORD OF THE FLIES*

Sohaib Qamar

Government Graduate College, Gojra Road, Jhang, Pakistan

sohaibq476@gmail.com

Maryam Fatima

Government Graduate College, Gojra Road, Jhang, Pakistan

maliksaim19870@gmail.com

Umar Ashraf

Government Graduate College, Gojra Road, Jhang, Pakistan

umarashraf1279@gmail.com

Abstract

This study examines William Golding's *Lord of the Flies* through the lens of thanatopolitics, focusing on how sovereignty becomes intertwined with the politics of death. The research explores the darker dimensions of power by analyzing how authority shifts from maintaining order to exercising control through fear, violence, and the threat of death. Drawing on theoretical perspectives of biopolitics and thanatopolitics, the study investigates how systems of power evolve to determine not only how individuals live but also how and why they die within the narrative. The first objective is to interpret how the novel portrays characters as being influenced by symbolic and demonic forces associated with life and death, particularly through figures such as the "beast" and the *Lord of the Flies*. These elements reveal the psychological and moral disintegration of the boys, as fear becomes a tool for manipulation and control. Secondly, the study analyzes the transformation of sovereignty, tracing its movement from Ralph's structured and cooperative leadership to Jack's authoritarian and fear-driven rule, highlighting how power advances toward a darker and more destructive form. Finally, the research examines how characters from similar social backgrounds develop diverse psychological responses to isolation and power, resulting in contrasting approaches to survival, morality, and authority. The findings suggest that the novel serves as a powerful political allegory, exposing how sovereignty rooted in fear and death leads to moral collapse and social chaos. Ultimately, the study underscores the fragile nature of civilization and the ease with which human beings can descend into violence when ethical boundaries are eroded.

Keywords: *Death, Human Nature, Isolation, Political Allegory, Power, Sovereignty, Thanatopolitics, Transformation*

Corresponding Author: Shoaib Qamar (Government Graduate College, Gojra Road, Jhang Pakistan.)

Email: sohaibq476@gmail.com

1. Introduction

William Golding's *Lord of the Flies* (1954) remains one of the most compelling literary explorations of human nature, power, and the fragile foundations of civilization. Set against the backdrop of a deserted island, the novel traces the transformation of a group of schoolboys from orderly, rule-abiding individuals into agents of chaos, violence, and moral disintegration. At its core, the narrative interrogates the nature of authority and the ease with which social order can collapse when institutional structures are removed. While the novel has often been read as an allegory of innate human savagery and the loss of innocence, it also offers a profound commentary on the dynamics of power, sovereignty, and the mechanisms through which control is established and maintained.

In recent decades, critical attention has increasingly turned toward theoretical frameworks that examine power not merely as governance over life, but as a force deeply entangled with death. The concept of thanatopolitics, emerging from broader discussions of biopolitics, provides a valuable lens through which to reinterpret Golding's narrative. Thanatopolitics focuses on the ways in which power operates through the regulation, management, and even orchestration of death. In this context, sovereignty is not only about maintaining order or ensuring survival; rather, it becomes the authority to determine whose life is valued and whose death becomes permissible or even necessary. Within *Lord of the Flies*, this shift is vividly illustrated as leadership evolves from Ralph's rule, grounded in cooperation and the hope of rescue, to Jack's regime, characterized by fear, violence, and domination.

The symbolic elements of the novel further reinforce this transition toward a politics of death. The "beast," initially perceived as an external threat, gradually reveals itself as an internalized fear that can be manipulated to control others. Similarly, the *Lord of the Flies*, representing decay and corruption, becomes a powerful metaphor for the inherent darkness within human nature and the seductive appeal of destructive power. These symbols not only shape the boys' psychological responses but also legitimize acts of violence, transforming fear into a tool of governance. The deaths of Simon and Piggy mark critical turning points in the narrative, signaling the complete breakdown of moral and rational order and the emergence of a system in which killing becomes an instrument of authority.

Moreover, the novel presents a striking paradox: despite sharing similar social, cultural, and educational backgrounds, the boys develop vastly different psychological responses to isolation and power. Ralph and Piggy strive to preserve reason, structure, and collective responsibility, while Simon embodies moral insight and spiritual awareness. In contrast, Jack and Roger increasingly embrace aggression, control, and cruelty, illustrating how power can corrupt and reshape individual identity. This divergence underscores the

complexity of human behavior and highlights the role of context, fear, and authority in shaping moral choices.

This research, therefore, seeks to unmask the “dark lord” of thanatopolitics within *Lord of the Flies* by examining how sovereignty evolves into a destructive force grounded in fear and death. It aims to interpret how characters are influenced by symbolic and psychological forces associated with life and death, analyze the transformation of authority into a mechanism of domination, and explore the diverse ways in which individuals respond to power and survival. By situating the novel within the framework of thanatopolitics, the study not only deepens the understanding of Golding’s work but also offers broader insights into the relationship between power, violence, and human nature. Ultimately, this approach reveals the novel as a powerful political and philosophical critique, warning of the dangers inherent in systems of authority that derive their strength from fear and the normalization of death.

1.1. Research Objectives

The aims and objectives of this research are;

- To interpret how the novel portrays characters controlled by the demonic powers of life and death.
- To analyze how sovereignty evolves in the novel and how it advances to a darker side.
- To find out how characters from same background shape diverse psychological approaches and survive in the novel.

1.2. Research Questions

1. How novel portrays characters controlled by the demonic powers of life and death?
2. How Sovereignty evolves in the novel and how it advances to darker side?
3. How do characters from same background shape diverse psychological approaches and survive in the novel?

1.3. Problem Statement

This study addresses a gap in the interpretation of *Lord of the Flies* by examining the novel through the framework of thanatopolitics, particularly in relation to the transformation of sovereignty into a form of power grounded in fear, violence, and death. While the text has been widely analyzed as an allegory of human savagery and the breakdown of civilization, limited attention has been given to how authority within the narrative evolves into a system that legitimizes death as a mechanism of control. The symbolic elements of the novel, such as the “beast” and the *Lord of the Flies*, also remain underexplored as forces that reinforce a politics of death and shape the psychological responses of the characters. Furthermore, insufficient focus has been placed on how individuals from similar social backgrounds develop contrasting attitudes toward power, morality, and survival. This study, therefore, seeks to examine how thanatopolitical power

operates in the novel, how it reshapes sovereignty, and how it influences both individual behavior and collective order.

1.4. Research Significance

This research is significant as it offers a novel theoretical perspective on *Lord of the Flies* by applying the concept of thanatopolitics to examine the relationship between sovereignty, power, and death. By moving beyond conventional readings of the novel as merely an exploration of human savagery, the study deepens understanding of how authority evolves into a mechanism that controls not only life but also the conditions under which death becomes justified. It contributes to literary studies by highlighting the role of symbolic elements, such as the “beast” and the *Lord of the Flies*, in reinforcing a politics of fear and violence. Additionally, the research provides insight into how individuals from similar social backgrounds respond differently to power, thereby enriching discussions on human psychology and moral agency. The study is also valuable for interdisciplinary scholarship, as it connects literary analysis with political and philosophical theories of power, offering a broader framework for examining texts that engage with issues of authority, control, and ethical collapse. Ultimately, it enhances critical discourse by foregrounding the relevance of thanatopolitics in understanding both literary narratives and contemporary structures of power.

2. Literature Review

Ghimire (2023) focuses on the use of allegory by Golding in *Lord of the Flies* to expose the darkness and contradiction of the human being. His research paper posits that the *Lord of the Flies* can be considered a very strong allegory about morality and psychology, which demonstrates that the thin layer of civilization can easily fall under the weight of the animal instincts. Ghimire (2023) investigates the following major symbols as order, reason and innate evil respectively, the conch shell, glasses of the character Piggy and the *Lord of the Flies*. In these symbols, Golding presents an eternal struggle of humanity which is between the instinct of savagery and society through the restraints of social morality. The article places the novel in the general context of post-war disillusionment, highlighting the ways in which Golding satirizes the Enlightenment ideals of rationality and progress. He further asserts that the breakdown to chaos of the boys is a reflection of the moral failure by mankind unless there is a structured rule governing people and providing moral awareness. At the end, the paper makes the conclusion that the allegory developed by Golding highlights a negative perspective of human nature, which cannot help to express violence, fear and dominance once the carpet of civilization is pulled off and the movie *Lord of the Flies* remains a classic example on how much people underestimate their own morality. The novel *Lord of the Flies*, written by William

Golding, is one of the classic commentaries on the human ethical vulnerability (Anousheh & Oros, 2018).

Scholarly engagement with William Golding's *Lord of the Flies* has predominantly focused on themes of human nature, violence, power, and the breakdown of civilization, situating the novel within broader political, psychological, and symbolic frameworks. Early and contemporary studies consistently interpret the text as an allegory of the inherent duality of human nature, where the absence of social structures leads to moral deterioration and savagery. For instance, psychological analyses emphasize that the removal of societal constraints exposes primitive instincts, leading individuals toward chaos and violence (Al-Hasani, 2024). Similarly, studies on violence identify both direct and structural forms of aggression within the novel, highlighting how characters, particularly Jack, institutionalize violence as a means of dominance and control (Billa, 2024). These perspectives establish the novel as a critical exploration of human brutality and the fragility of ethical order.

A significant body of research interprets *Lord of the Flies* as a political allegory that reflects competing models of governance and authority. Scholars have examined the ideological tension between democratic and authoritarian systems, often represented through the contrast between Ralph and Jack. Ralph's leadership is associated with order, rationality, and collective responsibility, while Jack embodies dictatorship, coercion, and fear-based control (Mohammed, 2021). Further analyses employing political theory suggest that the novel critiques the instability of social contracts and exposes the ease with which power can devolve into anarchy or tyranny (Rathod, 2020). In this regard, the text has been read as a dystopian warning against totalitarianism, illustrating how authority can shift from governance to domination (Ayyıldız, 2019).

In addition to political readings, symbolic and structural analyses have highlighted the role of key motifs such as the conch, the beast, and the *Lord of the Flies* in representing power, fear, and moral decay. Symbolism-based studies argue that these elements function as reflections of human consciousness, embodying the tension between civilization and savagery (Faryyad, 2020). The "beast," in particular, has been interpreted as a psychological construct that externalizes internal fears, which are then manipulated by figures of authority to consolidate power. Similarly, the *Lord of the Flies* symbolizes corruption and the normalization of violence, reinforcing the novel's central concern with moral disintegration (Faryyad, 2020). More recent scholarship has extended these interpretations by incorporating Foucauldian perspectives on power, emphasizing that power is not centralized but diffused across social relations. Studies suggest that power circulates among individuals, shaping behavior and generating new forms of authority and resistance (Panajoti, 2019). This aligns with the notion that the island operates as a microcosm where power relations are continuously negotiated, rather than imposed from

a single source. Such analyses provide a foundation for examining how authority is constructed, contested, and transformed within the narrative.

Despite these extensive contributions, limited research has explicitly examined *Lord of the Flies* through the framework of thanatopolitics, particularly in relation to how sovereignty becomes intertwined with the governance of death. While existing studies address violence, power, and authority, they often stop short of analyzing how these elements converge to produce a system in which death becomes a legitimized instrument of control. The transition from Ralph's cooperative leadership to Jack's fear-driven regime suggests a shift from biopolitical governance to thanatopolitical dominance, where the power to rule increasingly depends on the ability to instill fear and justify killing. Furthermore, the deaths of Simon and Piggy have not been sufficiently theorized as manifestations of sovereign power over life and death. Therefore, this study seeks to extend existing scholarship by integrating the concept of thanatopolitics into the analysis of *Lord of the Flies*. By doing so, it builds upon previous work on violence, symbolism, and power while offering a more nuanced understanding of how sovereignty evolves into a destructive force grounded in fear and death. This approach not only fills a critical gap in the literature but also contributes to broader discussions on the relationship between power, morality, and human nature in literary and socio-political contexts.

According to Bhise (2016), the main conflict in *Lord of the Flies* is not the destruction of the social order but the tendencies of human beings to get power instead of taking the legitimate authority in its rightful place. The article illustrates the difference between power, which is based on force, fear and control, and authority, which belongs to moral legitimacy, cooperation and common trust. By using the characters of Ralph, Jack, and Piggy, Bhise shows how Golding creates a microorganism of this society that reveals the conflict between moral and brute regimes. The leadership of Ralph is rational power, which is founded on the democratic ideals, and the primal desire to have power which is represented by Jack. The reason of this conflict is Piggy, the embodiment of wisdom and intellect who perishes in the storm of feelings and violence characterized by society in total disdain of wisdom.

Bhise views the turning of boys into savagery as an allegory of how feeble civilization really is, as the instinct of power always prevails over the sense of restraint. The paper also positions the work of Golding with the post-World War II disenchantment with the argument that the novel displays the lack of belief of mankind in the moral institution and rational honor. Bhise (2016) concludes that *Lord of the Flies* directed by Golding describes human nature as a never-ending confrontation of conscience and corruption which implies that the desire to wield power should never be allowed to dominate moral consciousness since it turns society into mess. In such a way, the research

provides emphasis on the fact that the collapse of civilization is not something external but psychological based on the endless human desire to dominate authority (Bhise, 2016).

3. Theoretical Framework

This research is grounded in the theoretical framework of thanatopolitics, an extension of biopolitics, primarily associated with the work of Michel Foucault and later developed by scholars such as Achille Mbembe. Biopolitics, as conceptualized by Foucault, refers to the ways in which modern power operates through the regulation and management of life, focusing on fostering, controlling, and optimizing populations (Foucault, 1978). However, this notion is further complicated by the emergence of thanatopolitics, which emphasizes the role of death within systems of power. Thanatopolitics examines how sovereignty extends beyond the governance of life to include the authority to expose individuals to death or to determine whose lives are deemed expendable (Mbembe, 2003).

Foucault's (1978) concept of biopower highlights a shift from traditional sovereign power defined by the right to "take life or let live" to modern forms of governance that aim to "make live and let die." This transformation situates power within institutions, discourses, and practices that regulate populations. However, as Mbembe (2003) argues, contemporary forms of sovereignty increasingly operate through the logic of death, where power is exercised through the creation of "death-worlds," spaces in which individuals are subjected to conditions that strip them of agency and reduce them to a state of living death. Thanatopolitics, therefore, foregrounds the intersection of power, violence, and mortality, providing a critical lens for analyzing how authority is established and maintained through fear and the normalization of death.

Within the context of literary analysis, this framework allows for a deeper exploration of how narratives represent the dynamics of power and control. In *Lord of the Flies*, the island functions as a microcosm of society where traditional institutional structures are absent, enabling the emergence of alternative forms of sovereignty. Initially, power is organized through democratic principles under Ralph's leadership, reflecting a biopolitical concern with maintaining order, cooperation, and collective survival. However, as the narrative progresses, this form of governance deteriorates, giving way to Jack's authoritarian rule, which relies on fear, coercion, and violence. This shift exemplifies a movement from biopolitical regulation to thanatopolitical domination, where authority is consolidated through the capacity to instill fear and legitimize death.

The suitability of thanatopolitics as a theoretical framework for this research lies in its ability to account for the central role of violence and mortality in shaping power relations within the novel. The symbolic elements of the text, particularly the "beast" and the *Lord of the Flies*, can be interpreted as discursive tools that reinforce a politics of death by generating fear and justifying aggression. These symbols contribute to the construction

of a social order in which violence becomes normalized and even necessary for survival. Furthermore, the deaths of Simon and Piggy serve as critical moments that illustrate the culmination of thanatopolitical power, marking the transition from moral order to ethical collapse.

Additionally, the framework enables an examination of how individuals respond differently to structures of power. Despite sharing similar backgrounds, the characters exhibit diverse psychological reactions to the evolving political order. Ralph and Piggy attempt to preserve rationality and structure, aligning with biopolitical ideals, while Jack and Roger embrace the logic of domination and violence, embodying thanatopolitical authority. Simon's role, on the other hand, represents a moral consciousness that is ultimately silenced within a system governed by fear and death. These contrasting responses highlight the interplay between individual agency and structural power, demonstrating how identity and behavior are shaped within specific socio-political contexts. By applying thanatopolitics to *Lord of the Flies*, this research not only reinterprets the novel as a critique of sovereignty rooted in death but also situates it within broader theoretical discussions on power, violence, and human nature. The framework provides a comprehensive lens through which the transformation of authority, the normalization of violence, and the psychological impact of fear can be systematically analyzed. Consequently, it offers valuable insights into how literary texts reflect and critique real-world power structures, making it particularly suitable for examining the intersection of sovereignty and the politics of death in Golding's work.

4. Findings and Analysis

This research focuses on *Lord of the Flies* by the wartime understanding of the latent violence of humanity as provided by William Golding (1954) and Agamben in his theory of thanatopolitics, which suggests that the sovereignty is connected to the acquisition of power over life and death. It begins with the introduction of the novel as a story of the crumbling civilization in which the fight of Ralph and Jack shows the transition between order and absolute power. This premise is expanded in the literature review, which collects thinkers that use the novel to explore its symbolism, moral corrosion, power structures, and psychologically conflicted views that relate to larger theoretical frameworks of biopolitics, necropolitics, discourses of contagion, and postcolonial power. Such attitudes demonstrate how the island is turned into a microcosm of the real-world systems, which govern the life and open up some bodies to potential death. The methodology section describes a qualitative, close reading technique, which is backed by both primary and secondary sources. The study applies Agamben with respect to bare life and state of exception, as well as the sovereign power to evaluate how the society that the boys belong to turns into a bloody regime, instead of a democratic order.

The analysis of *Lord of the Flies* through the lens of thanatopolitics reveals a gradual yet profound transformation of sovereignty from a system oriented toward order and collective survival into one grounded in fear, violence, and the normalization of death. At the outset, Ralph's leadership represents a form of proto-biopolitical governance, where authority is exercised through consensus, rules, and the symbolic power of the conch. His emphasis on maintaining the signal fire, organizing assemblies, and ensuring equal participation reflects a structure aimed at preserving life, cooperation, and the possibility of rescue. In this phase, power operates through inclusion and regulation, aligning with the notion of governance that seeks to "make live" by sustaining social order and collective well-being.

However, this fragile system begins to erode as fear emerges as a dominant force within the group. The concept of the "beast" plays a crucial role in this transformation, functioning not merely as an imagined threat but as a discursive tool that reshapes power relations. As fear of the unknown intensifies, it becomes a mechanism through which authority is reconfigured. Jack capitalizes on this fear, positioning himself as both protector and enforcer, thereby shifting the basis of sovereignty from rational organization to emotional manipulation. This marks the beginning of a transition from biopolitical governance to thanatopolitical control, where power is no longer concerned primarily with sustaining life but with managing fear and legitimizing violence.

Jack's rise to power exemplifies the consolidation of thanatopolitical authority. Unlike Ralph, who relies on dialogue and shared responsibility, Jack establishes dominance through coercion, spectacle, and ritualized violence. The act of hunting, initially a means of survival, evolves into a symbolic assertion of control, reinforcing his authority over the group. The painted faces of the hunters further illustrate this shift, as they obscure individual identity and facilitate moral disengagement. Through these practices, violence becomes normalized, and the capacity to kill is transformed into a source of legitimacy. Sovereignty, in this context, is defined by the ability to instill fear and exercise control over life and death.

The deaths of Simon and Piggy serve as critical turning points that highlight the full realization of thanatopolitical power. Simon's death, occurring in a frenzied ritual fueled by collective hysteria, represents the elimination of moral consciousness and truth. His attempt to reveal the true nature of the "beast" is silenced through violence, indicating that within a system governed by fear, truth itself becomes a threat to authority. Piggy's death, on the other hand, signifies the destruction of rationality and order. The shattering of the conch alongside his death symbolizes the complete collapse of structured governance and the triumph of brute force. These moments demonstrate how sovereignty, once oriented toward maintaining life, becomes invested in the production and justification of death.

The analysis also reveals that, despite sharing similar social and cultural backgrounds, the characters exhibit divergent psychological responses to the evolving power structure. Ralph and Piggy attempt to sustain a form of governance rooted in reason, cooperation, and ethical responsibility, resisting the shift toward violence. Simon represents an alternative moral framework, characterized by introspection and an understanding of the inherent darkness within human nature. In contrast, Jack and Roger embody the logic of thanatopolitics, embracing cruelty, domination, and the exercise of unchecked power. Roger's increasing brutality, particularly his deliberate act of killing Piggy, illustrates the internalization of a system where violence is not only permitted but encouraged. These contrasting responses highlight the interplay between individual agency and structural forces, demonstrating how power shapes behavior and moral orientation.

Furthermore, symbolic elements such as the *Lord of the Flies* reinforce the thematic concern with the politics of death. As a manifestation of decay and corruption, it represents the internalization of evil and the seductive nature of destructive power. Its presence signifies the normalization of violence and the erosion of ethical boundaries, aligning with the emergence of a system in which death becomes a central organizing principle. The island, therefore, functions as a microcosm where the mechanisms of thanatopolitical power are enacted, illustrating how quickly social order can deteriorate when authority is rooted in fear and domination. The analysis demonstrates that *Lord of the Flies* offers a compelling representation of the transformation of sovereignty into a form of power grounded in death. Through the interplay of fear, violence, and symbolic discourse, the novel illustrates how authority can shift from preserving life to controlling it through the threat and execution of death. This transformation not only underscores the fragility of civilization but also reveals the inherent dangers of power structures that derive legitimacy from fear and the normalization of violence.

This research discusses how the novel reveals characters being under Supernatural forces associated with life and death. "Nobody knows where we are said Piggy. He was paler than himself, and out of breath. This quote depicts fear and helplessness of Piggy who realises that they are lost and that there is nothing that they can do about it" (Goldings, 1954, p.94). This quote indicates that Piggy is scared and helpless as he understands that he is lost and he can do nothing about it. The lack of voice found in the expressions as nobody knows where we are and we never happened to get there can be interpreted as a demonstration of how the characters are influenced by the forces which are beyond their power like fate and the merciless nature of life and death. The fact that Piggy is pale with its breathlessness accentuates the factor of vulnerability, which points to the theme of the novel that humanity is often its servant, at the mercy of some forces that it cannot control (which may be demonic). "The storm swept it out to sea. It was most hazardous and tree

trunks fell all about. Indeed, there must have been some children trapped in it yet” (Goldings, 1954, p.64).

This quote demonstrates that characters are under the control of powerless forces that kill them. The falling tree trunks and a storm that drove things to the sea symbolize the destructive forces of nature and accentuate danger and anarchy. The ambiguity regarding the existence of children under Saudi husbands shows the weakness of human and the unreliability of life and death. It demonstrates the theme of the novel that the characters are not always able to do anything with the forces that are just too large to resist and that can be considered demonish. “We are going to hunt the swine and meat all over. We also will be on the lookout of the snake” (Goldings, 1954, p.98). The quote reveals that hunting and mastering of nature become the obsession of the characters. Massacre of pigs and the discovery of the snake are a sign of giving in to their most primitive instincts, as they are intrigued by life and death. It shows the way, in which violence and survival instincts begin to rule them, which augers demonic tendencies. The hunt comes to symbolize the darker destructive human behaviors which are fueled by dark to expose the theme of savagery and loss of moral control apparent in the novel.

Moreover this research speaks of the way novels shows sovereignty transforming over time becoming more controlling and destructive, and what contributes to darker transformation. “The rational and sensible world was fading away. There had been assurance earlier but all that was different at this moment and the ship was lost because of this” (Goldings, 1954, p.160). Such a quote shows how order and authority are disintegrated in the novel. The fact that the world that is understandable and legal is fading away is a symbol of the beginning of unstructured society, whereas the fact that the ship, which is the symbol of the civilized world, is gone is an additional reference to isolation and anarchy. It shows the way sovereignty is turning into the state of organized leadership to lawlessness, when the darker and more animal nature of man appears, which the theme of the novel describes the vulnerability of civilization and the triumph of chaos.

“The shattering of sanity. Fear beast no general consensus that the fire was all critical” (Goldings, 1954, p.157). This quotation indicates that there is a failure of sanity and order amongst the characters. It is revealed through the absence of the so-called general agreement regarding the fire as the inability to concentrate on the common cause of survival and the fear of the beast only contributes to confusion and the lack of rational behaviour. It points out the effects that fear and uncertainty overpower have the erosion of social cohesion. This is described in the novel as the downfall of mankind into the dark age when reason and control are overruled by instincts. “The element of greatest significance in the island is the fire. What does not know how the rescue can ever come, not by chance, to us, when we are not keeping this going, unless by chance” (Goldings, 1954, p .148). This quotation emphasizes the fire as a civilization, order and leadership on

the Island. It is a measure of how the characters know that their survival is pegged on shared responsibility and exercising control. There is a conflict between duty and laziness, however the tension between duty and laziness can be traced in the questions, to the trouble to maintain power. Since the story is a progressive one, overlooking the fire is a reflection of the loss of order and reflects how the exercise of power can be overturned into chaos and a more sinister, negative face.

Furthermore, this research discusses how similar origin character can have different mindset, coping skills and survival tactics because the story pressure changes them in some way.

“We spread out. I crept on hands and knees. The spears dropped so, as they were without barbs. The pig ran off, making a terrible noise” (Goldings, 1953, p .141). In this quote, there is the growing involvement of the characters into violence and their innocence. Hands-and-knees sneaking and assaulting the pig, is an indication of animalistic behavior. The escape of the pig with its terrible noise helps to highlight the excitement and turmoil of the hunt. It depicts the onset of fear and aggression taking over, emphasizing the theme of the novel of human beings being taken over by more primitive and lower instincts instead of the rational and moral aspects of humanity. “What they call me, I don’t mind so long as they do not call me what they used to call me at school, he said confidently” (Goldings, 1954, p. 67). This passage points to the fact that the character wants to have his own identity and recognition. The confidence is a sign of personal development as he states that the labels of school are no longer a part of him. It echoes the message of humanity and the desire to preserve the dignity in the face of social influence. Rejecting the insults of the past he wants to control the perception of others on him, and it demonstrates how his self-awareness developed and how the reputation and personal sovereignty transforms the character in the novel.

These all quotes show the way that the characters will have to face fear and what is unknown to them in the island. Even though they are of the same type in terms of background, they receive various reactions as some people are brave and persistent, whereas others experience anxiety and indecisiveness. It is symbolic in planning to climb the mountain as that is a danger and mental struggle of surviving. It points out that different reactions to the common situation will bring out the personal instincts, fears, and coping strategies when faced with a threatening and unpredictable environment. *Lord of the Flies* depicts that when there are no rules; life and death are at will with the boys taking control in the island. The absence of adults and the society exposes them to the dangers of nature as well as of others. With storms and accidents, it is unclear as to whether people will survive and hunting animals is a method to prove power and fulfill direct needs. Boys are trying to maintain a signal fire, which is their hope of being rescued, and fear and chaos run most of the time, demonstrating that order is so easily broken. The fact that they admire

a mysterious beast as a representation of fear of death and the unknown, as well as how they are depicted to be trying to navigate through the risks with no guidance demonstrates the ways in which they face dangers despite lack of direction. Life in the island is a risk and only those who are strong, lucky, and those who can conquer others can survive. The narrative brings out the cruel realities of thanatopolitics by showcasing a world in which rules are not a shield to people and death is ever present.

5. Conclusion

Lord of the Flies provides a bright example of how the processes of life and death perform in the world without any rules of society, which can be related to the Agamben theory of thanatopolitics. Isolation of the boys on the island makes a microcosm in which the human behavior is subjected to the most primitive and animal instincts that remain unchecked. They are deprived of the stabilizing processes of civilization, and they are exposed to the nature and their destructive nature. The looming threat of life that continually exists in the form of storms, accidents and hunting expeditions are illustrated and the strain between hope, order, and survival is displayed through the struggle to keep the signal fire going. The power of fear of the unknown beast and the way, in which boys react to it, is the manifestation of the psychological and existential issues of coming to face with mortality. The various approaches that the characters use to deal with danger show how people with a similar background will end up with different ways of survival, leadership and morality. In the end, it is the totality of power that fails, and all the aspects of violence and fear take over and death lies everywhere with Golding. It is important that the novel shows how fragile civilization is and underlines the ugliness of thanatopolitics when life is always in danger and power, luck and human instincts are what keeps the person alive.

References

- Al-Hasani, H. M. S. M. R. (2024). Human nature's deterioration in William Golding's *Lord of the Flies*: A psychological study. *International Journal of Social Science and Human Research*, 7(3).
- Ayyıldız, N. E. (2019). A discussion of Aristotelianism and Machiavellianism in William Golding's *Lord of the Flies*. *Border Crossing*, 9(2).
- Bhise, D. M. (2016). Power over authority: A human instinct in *Lord of the Flies*. *International Research Journal of Multidisciplinary Studies*, 2(2), 2.
- Billa, B. A. (2024). Types of violence and character responses in *Lord of the Flies*. *Journal of Literature, Linguistics, and Cultural Studies*, 3(1), 136–150.
- Faryyad, F. (2020). A corpus-based study of symbolism in William Golding's *Lord of the Flies*. *International Journal of Psychosocial Rehabilitation*.

- Ghimire, S. P. (2023). The Depiction of Human Nature through Allegory: An Analysis of Golding's *Lord of the Flies*. *Indonesian Journal of English Language Studies (IJELS)*, 9(2), 86-94.
- Golding, W. (1987). *Lord of the flies: Casebook edition*. Penguin.
- Mogea (2023), T. (2023). Character of Ralph as seen in William Golding's *Lord of the Flies*. *Journal of Creative Student Research*, 1(2), 171-188.
- Mohammed, M. N. J. (2021). *Lord of the Flies* as an allegorical and symbolic novel. *Journal of Tikrit University for Humanities*, 28(11), 86–101.
- Murray, S. J. (2008). Thanatopolitics: Reading in Agamben a rejoinder to biopolitical life. *Communication and Critical/Cultural Studies*, 5(2), 203-207.
- Panajoti, A. (2019). The workings of power in Golding's *Lord of the Flies*. *Plural Spaces, Fictional Mysteries*.
- Rathod, G. P. (2020). Ideological confrontation of political theory in *Lord of the Flies*: An analysis of human nature, power, leadership, and anarchy. *Turkish Online Journal of Qualitative Inquiry*, 11(4).
- Sadouki, C. (2015). Symbolism in William Golding's Novel *Lord of the Flies* (1954).
- Spitz, D. (1970). Power and Authority: An Interpretation of Golding's " *Lord of the Flies*". *The Antioch Review*, 30(1), 21-33.
- Varma, R. S., & Sircar, A. (Eds.). (2022). *Contagion Narratives: Society, Culture and Ecology of the Global South*. Taylor & Francis.
- Zhu, L. (2020, September). A Reflection on the Relationship Between Individuals and Institution in the Novel of *Lord of the Flies* In *4th International Conference on Art Studies: Science, Experience, Education* (pp. 285-290). Atlantis Press.