



A STUDY OF SYMBOLISM AND ALLEGORIES IN W. GOLDING'S *LORD OF THE FLIES* THROUGH THE PRISM OF PARALLEL CORPUS ANALYSIS

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<https://doi.org/10.5281/zenodo.21260544>

Annotation: This article explores the symbolism and allegorical dimensions in William Golding's *Lord of the Flies* through the methodological framework of parallel corpus analysis. The study investigates how symbolic images, allegorical representations, and culturally significant lexical units are rendered across the original English text and its translated versions. By employing corpus linguistic techniques, the research identifies translation patterns, semantic shifts, and stylistic transformations that influence the interpretation of key symbols such as the conch, the beast, the signal fire, Piggy's glasses, and the island.

Keywords: symbolism, allegory, parallel corpus, corpus linguistics, literary analysis, translation studies, stylistics, semantic analysis, lexical equivalence, literary discourse.

Introduction

Fiction is one of the most effective forms of figurative expression of human thinking, social life, and the spiritual world. In particular, in 20th-century English literature, the complexity of human nature, the conflict between civilization and barbarism, and the problems of moral choice and social order were widely covered. In this regard, William Golding's novel "Lord of the Flies" holds a special place in world literature. Although the work seems to tell the story of children surviving on a deserted island, its inner layers embody deep symbolic and allegorical meanings. Images such as the island, shell, fire, "monster," and Piggy's glasses in the novel are interpreted not as ordinary objects, but as symbols of human civilization, power, fear, reason, violence, and spiritual crisis.

The relevance of this article lies in the fact that symbols and allegories in the novel "Lord of the Flies" require in-depth study not only from the perspective of literary analysis but also from the perspective of translation studies and corpus linguistics. This is because in a literary text, symbolic meaning is often manifested not directly, but through context, a system of images, repetitive lexical units, and cultural associations. When the work is translated into other languages, the extent to which this symbolic layer is preserved, changed or weakened becomes an important scientific issue. It is parallel corpus analysis that allows for the comparative study of the original text and its translations, the identification of lexico-semantic correspondences, and the empirical demonstration of how the artistic meaning is expressed in the translation.

In traditional literary analysis, the researcher interprets the images, plot, conflict, and ideological direction of the work. However, modern linguistic approaches, in particular, parallel corpus analysis, serve to study the literary text more accurately, based on evidence. Through the parallel corpus, the correspondence, differences, semantic shifts, stylistic changes, and how symbolic units are rendered in the translation between the original English version of the work and the translated texts are determined. This strengthens the scientific connection between literary studies and translation studies.

Allegory is of particular importance in Golding's novel. Children's society in the work appears as a small model of political, social and moral processes in human history. Ralph represents order and democratic rule, Jack represents power and violence, and Piggy represents intelligence and scientific thinking. The image of Simon is interpreted as a symbol of spiritual purity and the realization of truth. In this sense, the novel is not a simple adventure, but a philosophical-allegorical text that reveals the struggle between good and evil in human nature.

Symbolic and allegorical units in the novel *Lord of the Flies* are studied on the basis of parallel corpus analysis. In this case, the main attention is paid to the semantic load of symbols in the original text, their methods of expression in translation, contextual changes in meaning and the possibilities of cultural interpretation. The study aims to show that literal correspondence in literary translation does not always fully convey the symbolic meaning. In some cases, the translator uses contextual, stylistic, or cultural adaptation methods to preserve the symbolic image. By analyzing William Golding's novel "*Lord of the Flies*" based on the approach of modern corpus linguistics, it serves to reveal the artistic, philosophical and translational features of symbols and allegories in the work. The results of the article are of theoretical and practical importance in studying literary texts on the basis of corpus, assessing the quality of literary translation and deeply interpreting symbolic images in English literature.

Discussion. William Golding's novel *Lord of the Flies* is considered one of the most significant works in 20th-century English literature, illuminating issues of human nature, society, power, and moral decay in both symbolic and allegorical forms. Although the work is based on the story of a group of school-age children stranded on a deserted island, its content is much broader than a simple adventure. Through this novel, Golding shows that human civilization relies on external rules, laws, and social control, and when this control is lost, aggression, fear, and the desire for power increase in human nature. Therefore, every important image, object and event in the novel has a deep symbolic meaning.

One of the most important symbols in the work is the shell. After children land on an island, the shell acts as a means of gathering them, convening a meeting, and establishing order. Initially, it is a symbol of democracy, dialogue, legality, and collective consent. Whoever holds the shell has the right to speak. This situation reminds us of such concepts as parliament, law, and freedom of speech in a civilized society. However, over the course of the novel, the shell's prestige gradually declines. The children cease to obey the order, and the group led by Jack transitions to the principle of violence and force. The breaking of the shell symbolically signifies the collapse of the democratic order, the defeat of reason and social harmony.

From the perspective of parallel corpus analysis, it is of particular importance how the symbol of the shell is conveyed in translation. The English word "conch" is formed not only as a simple shell, but also as a symbol of the political and social order in the general symbolic system of the novel. In translation, this word can be expressed in variants such as "shell," "pearl," "sea shell." However, the semantic impact of each variant is not the same. For example, if the word "shell" is relatively general and understandable, the word "pearl" may have a more poetic tone. Parallel corpus analysis allows for determining in which contexts this unit was translated, and whether the symbolic load was preserved or weakened.

Another important symbol in the novel is the signal fire. Fire is interpreted as a symbol of children's hope for salvation, communication with external civilization, and faith in the future.

For Ralph, keeping the fire is the most important task, as it signifies the children's chance to escape the island. Jack and his followers, on the other hand, focus more on hunting, power, and immediate results. As a result, the attitude toward fire reveals two different worldviews: Ralph represents reason, order, and perspective, while Jack represents instinct, violence, and power. Consequently, fire is seen in the novel not only as a means of salvation but also as a symbol of humanity's spiritual direction, hope, and responsibility.

When analyzing the translation of units such as "fire," "signal fire," and "smoke" in a parallel corpus, one can see how their symbolic meaning is preserved in different contexts. The word "Fire" means life and hope in some cases, and danger and destruction in others. Although the fire that engulfs the island at the end of the work becomes the reason for salvation, it also appears as a result of destruction and brutality. This ambiguous meaning must be conveyed with subtlety even in translation. If fire is expressed only as a physical phenomenon in translation, its allegorical significance decreases.

Piggy's glasses are also one of the important symbolic images in the work. Glasses are a symbol of intelligence, scientific thinking, technique, and logical thinking. Piggy is depicted as one of the most physically weak but mentally alert characters. It is through his glasses that the children light the fire. This situation demonstrates the importance of science and thought in the development of humanity. However, when Jack's group takes the glasses by force, the mind is subjected to violence. Piggy's death and the loss of his glasses signify the erosion of human reason, logic, and spiritual control.

From the perspective of translation studies, although units such as "glasses" and "spectacles" are translated as simple names of objects, their contextual meaning is symbolic in nature. Parallel corpus analysis helps to study whether these units are conveyed consistently in translation, how the meaning is enhanced by the verbs and adjectives surrounding them. For example, actions such as "breaking," "taking," or "stealing" glasses are interpreted not only as an incident involving an object but also as an assault on reason and order.

The image of the "beast" in the novel is a strong allegorical image that expresses the inner fear of children and the evil in human nature. At first, the children think that there is an external monster on the island. They are afraid of the dark, the unknown, and loneliness. However, in the development of the work, it becomes clear that "beast" is not an external creature, but a person's inherent predisposition to savagery, fear, and violence. Simon stands out as a character who understands this truth. According to his understanding, evil does not come from the outside, but from within oneself. In this regard, "beast" is a central allegory that reveals the main philosophical idea of the novel.

In parallel corpus analysis, the translation of the word "beast" is an important issue. This word can be given in such variants as "beast," "predator," "animal," "beast." Each variant has a different emotional and semantic character. The word "predator" denotes more physical danger, while "monster" creates the impression of an unknown and frightening creature. The "beast" in the novel is an internal fear created in the minds of children, which does not have a clear form. Therefore, it is extremely important to preserve this ambiguity and psychological power in translation.

The image of the island in the work is also allegorical. The island is initially depicted as a paradise, a natural and beautiful place. There is no adult supervision in it, children have freedom. But it is this freedom that gradually leads to disorder, division, and violence. The

island appears as a small model of human society. The children in it represent various social forces, political trends, and moral positions. As a result, despite being a space isolated from the outside world, the island reflects the contradictions of all human history.

Golding's allegory is further strengthened by the system of images. Ralph represents order, democracy, and responsibility. It seeks to unite children, establish rules, and maintain the possibility of salvation. Jack is the embodiment of power, aggression, and primal instincts. He uses children's fears to his advantage and establishes control through force. While Piggy represents knowledge, reason, and logic, Simon is seen as a symbol of spiritual purity, truth, and spiritual awareness. The contradictions between these images elevate the content of the novel to a philosophical level.

The parallel corpus approach allows for a comparative study of the speech, description of these images, and the lexical units associated with them. For example, Ralph's speech may contain many words related to order, rule, assembly, fire, and salvation. Jack's speech is dominated by hunting, blood, power, fear, and a commanding tone. In contexts related to Piggy, units of intelligence, reasoning, explanation, and objection are noticeable. Such an analysis shows the allegorical function of images not only on the basis of literary commentary, but also on the basis of linguistic evidence.

In the novel, symbols and allegories act not separately from each other, but as a single system. The devaluation of the shell, the loss of control over the fire, the seizure of the glasses, the increase in the fear of the "beast," and the destruction of the island represent a common process—the transition from civilization to barbarism. Golding describes man not only as a social being, but also as a complex being with internal contradictions. In the work, evil is interpreted not as a product of external conditions, but as an integral part of human nature. Parallel corpus analysis is an effective method for expanding the novel's content. This is because, in addition to determining how symbolic units are expressed in translation, it also shows repetitions, semantic fields, synonymous exchanges, and stylistic changes in the literary text. This allows the researcher to draw conclusions based on specific language materials, in addition to subjective impressions. In particular, the issue of preserving the allegorical layer in literary translation is complex, and the parallel corpus serves as a convenient tool for its systematic analysis.

Conclusion

In this study, the symbolic and allegorical system in William Golding's novel "Lord of the Flies" was studied based on the methodology of parallel corpus analysis. The results of the study showed that the artistic value of the work is manifested not only in the system of plots and images but also in the profound philosophical and social ideas expressed through symbols and allegories. Key symbols such as the shell, the signal flame, Piggy's glasses, the image of the "beast," and the island have been identified as important artistic tools for illuminating the complex relationship between human civilization, power, reason, fear, and good and evil in human nature.

Parallel corpus analysis made it possible to determine the degree of preservation of symbolic units in different languages and the aspects that have undergone semantic and stylistic changes through a comparative study of the original text and its translations. Although the main meaning of some symbols was successfully expressed in translations during the study, a partial change in some allegorical layers or a decrease in semantic intensity was observed due

to cultural, linguistic, and stylistic differences. This situation confirms that in literary translation, one of the main tasks of the translator is not only to preserve lexical equivalence, but also to preserve symbolic and cultural content.

It has also been proven that the use of corpus linguistics methods enriches traditional literary analysis with objective linguistic materials, allows for the scientific determination of the frequency of use of symbolic units, contextual features, semantic fields, and translation strategies. The parallel corpus methodology has proven to be an effective tool for analyzing the deep layers of a literary text and assessing translation quality and equivalence levels. Comparative analysis of translations of the novel "Lord of the Flies" into different languages based on broader parallel corpora, automatic identification and semantic mapping of symbolic units, as well as the use of stylometric and corpus-based discourse analysis methods serve to further improve scientific results. This expands the possibilities of studying literary texts using digital linguistic tools and creates new scientific perspectives for modern literary studies and translation studies.

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