Introduction

I. William Golding
   A. Biographical Information:
      • Son of well educated, well read parents. His father was a school master and his mother one of the earliest suffragettes
      • Golding had a prolific life – very well educated, well read and broad in knowledge base
         Apart from writing, his past and present occupations include being a schoolmaster, a lecturer, an actor, a sailor, and a musician. He was brought up to be a scientist, but revolted. After two years at Oxford he read English literature instead, and became devoted to Anglo-Saxon. He spent five years at Oxford.

   B. The Literature of William Golding
      1. Recognition: Golding as awarded the 1983 Nobel Prize in Literature “for his novels which, with the perspicuity of realistic narrative range and art and the diversity and universality of myth, illuminate the human condition in the world of today.”
         "Quite apart from his obvious achievements as a writer, it is worth pointing out the vast diversity of the subject matter of his novels, and the challenge he set himself. Perhaps his greatest achievement is to have lived through the most terrible and inhumane of centuries, and to have left behind a body of work that can be said to reflect much of the horror of that time as well as an understanding of it.”

      2. Influence –
         a. Jean Jacques Rousseau – Golding’s beliefs were in direct contrast to the popular view of the day-exemplified by the work of Rousseau- the premise of which was that “man in his natural state was essentially good and that the corruption of that state (or goodness) can be attributed to living in society. In short, natural goodness is corrupted by unnatural structure of society.
            Golding said no, the defects of society can be traced back to the defects of human nature
         b. WWII – This grim view which is reflected in much of his work grew out of his experiences with brutality, death and destruction during WWII. These things were manifestations of that evil which, he believed, grew out the nature of man.
         c. The Atomic Age affected his philosophy in much the same way as the horrors of war. The trauma of WWII followed by the apocalyptic possibilities of the atomic age influenced his pessimistic moral vision that “Evil is a force that lurks within every person.”

The setting, in fact, of LOF is during this “atomic age” – the boys are being evacuated from England due to an atomic war which is going on, the plane is shot down, etc.
II. Lord of the Flies - *Lord of the Flies* was his first novel to be published, 1954 - his work as a teacher and his insight into the maturity and behavior of boys coupled with his experiences in WWII come together in this story to express Golding’s views about human nature.

A. Historical Background

*Coral Island* – novel is based on The Coral Island – a popular English novel by Robert Michael Ballantyne published in 1857.

The Premise: 3 boys are shipwrecked – and alone create a system of living where they exist in harmony and happiness with one another. They become fearful when they encounter cannibals, but the fear proves unfounded when they are released into the hands of their teacher – and there is a happy ending for all.

B. Golding’s Reactionary Novel – he believed LOF to be a realistic alternative to TCI

It has many of the same basic elements: school boys, marooned on an island, even the names of the three primary characters are similar: Ralph, Jack and Peterkin. (Simon is said to be derived from this last name … Simon called Peter.)

The similarities stop there.

He uses the novel to ask a fundamental question –

Without the restrictions of society and rules governing behavior – what would man become?

It is not a new question – it is the whole basis for Sigmund Freud’s understanding of Human psychology – ego, superego, id. Joseph Conrad explored the question in the 1898 with his novel *Heart of Darkness* which chronicles the imperialization of Africa and the descent into madness of Kurtz as he moves from civilization. You may be more familiar with a modern adaptation of this story *Apocalypse Now*.

For Golding, this end is much different from the harmony and peace of TCI. He uses the novel to explore his beliefs about the nature of evil, his conviction that it lies in the heart of everyman and that society is what holds everything together and keeps that evil in check (or somewhat so)
1. PRIMARY THEME: NEED FOR SOCIAL ORDER
   Society hold everyone together, and without these conditions, our ideals, values, and the basics of right and wrong are lost. Without society’s rigid rules, anarchy and savagery can come to light. You can only cover up inner savagery so long before it breaks out, given the right situation.

THE FUNCTION OF THE ISLAND IN TERMS OF THIS THEME:
By isolating them on an island, the author can investigate primal factors involved in the establishment of human society.

THEME GOLDING EXPLORES IS WHAT DEFINES A SOCIETY? As the boys try and form a cohesive system of some kind, what brings them together?

i. Common need to escape by signaling for help
ii. Common fear of the beast
iii. Common desires for power
iv. Ignoble instincts are stronger than noble ones.
v. The instinct to band together and persecute outsiders

2. POWER: People will abuse power when it’s not earned

3. VISION:

4. FEAR OF THE UNKNOWN: The fear of the unknown can be a powerful force, which can turn you to either insight or hysteria.

5. LOSS OF IDENTITY

6. LOSS OF INNOCENCE
Notes on Chapter One

Quoting E.M. Forster: “How romantically it starts...the boys are being evacuated during a war, their plane is shot down, the “Tube” in which they are housed is released, falls on an island, and having peppered them over the jungle slide into the sea. None are hurt...A most improbable start.”

E.M. Forster comments on the fantastic premise on which the story begins -- and how Golding can have us buy into it. Why it works, he says, is that “while the situation is improbable, the characters are not. We believe at once the character of these boys, that they are real human beings, even if they are small ones, and thus we’re given a solid foundation for the horrors to come.”

And there is significance in Golding choice of English school boys: They come from well bred families, attended private schools, and have been oriented by an orderly national structure. They are products of the highest form of culture. Their “fall” into savagery is thus more striking because the represent the best of civilization.

It’s not the situation that is the heart of this novel, but the psychological theme -- that moral vision of Golding that we’ve talked so much about: evil lurks in all, and given the opportunity, the freedom, what will it do?

Chapter one introduces all the characters as they free themselves from the wreckage and come together in an assembly. By the end of the chapter some form of order is established: Ralph as the leader, and Jack Merridew, choirmaster, as the head of a group of hunters. Arrangements are made for a signal fire and an exploration of the island.

SHEDDING OF THE CIVILIZED WORLD
Tone: This is set in the first few paragraphs – Details sketched in the fist pages attain greater meaning as they are referred to in the later chapters. For instance, as the boys inwardly strip themselves of the vestiges of civilization, the outward signs of civilization are also shed: the school sweaters, hair grows long, etc.

NO GROWN-UPS
At the thought of no adults, Ralph stands on his head and grins. The idea of unbridled freedom is thrilling. However, a major part of the novel analyzes the consequences of absolute permissiveness in human beings. A closer look at this initial joy reveals that it is mixed with details overshadowing some of that happiness. Ralph first discovers the lagoon and sheds his clothes to stand naked as he looks at the ocean. Another ominous detail is Ralph stands among skull-like coconuts and the cries of the birds are witchlike. He also casts off his clothing and the roles of civilized life and plunges into the blood warm water of the lagoon. Be the act of rejecting civilization and returning to a more primitive state brings with it something different from a return to innocence.

Perhaps, Golding implies, the change is a regression into savagery.

CONCH
The conch is the symbol of order. The assembly of the survivors is accomplished by Piggy’s shell. He is the boy behind the idea. The conch is a symbol of order because is is used to call meeting and the instrument is given to the boy who wishes to speak. Eventually as the savagery becomes more intense both Piggy and the conch are crushed to pieces. The fate of the shell is the fate of the civilized life on the island.

THE POWER OF THE SHELL- adult with the megaphone
The shell, to the younger boys, is comparable to the adult with the megaphone. The give the boy with the shell the same unthinking obedience as to the adult with the megaphone. As for the herald himself, Ralph experiences the thrill of power when he calls the others. Two important ideas in the novel: the question of how to judge the unthinking masses of people (represented by the younger boys) and the problem of how one ought to wield power (Ralph) are introduced.

**Plane Crash:** Failure or breakdown of society in the world outside; spread of corrupting ideas.

**Forest Scar:** This path of destruction through the forest, caused by the crashing plane, appears to represent the encroachment of corrupt civilization on the pristine island.

**Island:** Before the arrival of the boys, the Garden of Eden; after the arrival of the boys, the corrupted world of humankind

---

**The most important part of this first chapter is to meet the characters – Three specifically**

("students will have a handout on this")

**RALPH**

Introduced to us first as the “fair boy.” Aged a little over 12. He doesn’t know much but he is sure of two things, 1) they will be rescued and 2) until they are they must hang together.

According to the group, he is physically a leader – tall, attractive, athletic. In the election of him as leader, Golding writes:

“...the clamor changed from the general wish for a chief to an election by acclaim of Ralph himself. None of the boys could have found good reason for this, what intelligence had been shown was traceable to Piggy, while the most obvious leader was Jack. But there was a stillness about Ralph as he sat that marked him out: there was his size, and attractive appearance; and most obscurely, yet most powerfully, there was the conch.”

The conch is subconsciously associated with the order of civilization – the adult with the megaphone – in this respect they admire Ralph.

**Forster calls him “democracy.” Do you agree? Is this the basis by which we choose leadership? Is this a positive endorsement for democracy?**

He shows some poor behavior in this chapter – first assuming a superior attitude toward Piggy by laughing at his large frame and nickname. He tells the others his nickname as well. We do see some maturity out of him in regard to this exchange, he does apologize, even if coldly

“Better Piggy than Fatty,” he said at last, with the **directness of genuine leadership,** “and anyway, I’m sorry if you feel like that. Now go back Piggy, and take names. That’s your job. So long.”

Amid this backhanded apology, he is also able to delegate, giving Piggy a job to do that suits him.

**PIGGY**

He is the polar opposite of Ralph physically: stout, shortsighted, asthmatic, underprivileged – and WISE. Piggy is intelligence. He is the brains of the part and yet, the subject of ridicule. He is ridiculed for his physical defects and his intelligence is scorned on the island because it represents the world of adults.

Juxtapose this this with the conch/ which, too, is symbolic of the Adult world (the adult with the megaphone) but in constrast draws them to Ralph
Piggy stresses the importance of order, patience with the leader, listening, planning. It is he who provides the idea of the conch’s use. He is concerned about keeping up with the youngest ones. He is constantly warning the others to "stop acting like a bunch of kids."

Intellect seems an unimportant value on the island and man’s power of rational thinking is overwhelmed by emotional drives.

Another virtue he possesses is “wisdom of the heart” He senses Jack’s menacing character immediately. Golding writes that he is “intimidated by the uniformed superiority and the offhand authority in Merridew’s voice.”
JACK MERRIDEW

Jack is tall, thin, with a shock of red hair and he and the boys are wearing black cloaks. His features are unpleasant. His red hair is a symbol of a hot temper. The darkness of the boys' cloaks suggests something sinister.

He is stubborn and not willing to be persuaded or to be commanded. He shouts at the choir boys to stand at attention. The choir itself, whose members will make up the majority of the hunters later on, is described as being perched on the tree trunks like birds. (Think of the implications of this animal)

Jack represents dictatorship verses democracy. He loves orders when issued by himself.

**Reading the book on a political level:**
Interesting to note the relationship between Ralph and Jack. They like each other, while at the same time have an antagonist relationship. Jack despises Piggy. Ralph both considers and listens to him, yet scorns him as well.

POWERFUL INTRODUCTION of JACK
Jack and his choir boys are seen at a distance. *Note the description of Jack and the choir in the narrative*

Within the diamond haze of the beach something dark was bumbling along. Ralph saw it first, and watched till the intentness of his gaze drew all eyes that way. Then the creature stepped from mirage on to the clear sand, and they saw that the darkness was not all shadows but mostly clothing. The creature was a party of boys, marching approximately in step in two parallel lines and dressed in strangely eccentric clothing….Their bodies, from throat to ankle, were hidden by black cloaks …The heat of the tropics, the descent, the search for food, and now this sweaty march along the blazing beach had given them the complexions of newly washed plums. The boy who controlled them was dressed in the same way….When his party was about ten yards from the platform he shouted an order and they halted, gasping, sweating, swaying in the fierce light. The boy himself came forward, vaulted on to the platform with his cloak flying, and peered into what to him was almost complete darkness.

When he is unable to kill the pig – he makes excuses as to why – He sees the inability as a weakness and not a strength. Subconsciously he is bound by societal teaching that to shed blood is wrong – but already Golding is hinting at the movement away from this – he doesn’t want to be bound.

FIRST SIN OF THE ISLAND- Irresponsibility
The first fruit of this sin is the fire which destroys a large area of the island and killed a littlun. It is fitting that now when they approach what they consider a source of evil they are vexed with the results of the true source of evil (their irresponsibility, the burnt out island) . The devils of dust blind their eyes as they struggle ahead. They are symbolically blind to the actual source.
Chapter Two: Fire on the Mountain

Summary
When the explorers return, Ralph sounds the conch shell, summoning the boys to another meeting on the beach. He tells the group that there are no adults on the island and that they need to organize a few things to look after themselves. Jack reminds Ralph of the pig they found trapped in the vines in the jungle, and Ralph agrees that they will need hunters to kill animals for meat. Ralph declares that, at meetings, the conch shell will be used to determine which boy has the right to speak. Whoever holds the conch shell will speak, and the others will listen silently until they receive the shell in their turn. Jack agrees with this idea.

Piggy yells about the fact that no one knows they have crashed on the island and that they could be stuck there for a long time. The prospect of being stranded for a long period is too harrowing for many of the boys, and the entire group becomes silent and scared. One of the younger children, a small boy with a mulberry-colored mark on his face, claims that he saw a snakelike “beastie” or monster the night before. A wave of fear ripples through the group at the idea that a monster might be prowling the island. Though they are frightened, the older boys try to reassure the group that there is no monster. The older boys say that the little boy’s vision was only a nightmare.

Thinking about the possibility of rescue, Ralph proposes that the group build a large signal fire on top of the island’s central mountain, so that any passing ships might see the fire and know that someone is trapped on the island. Excited by the thought, the boys rush off to the mountain, while Ralph and Piggy lag behind. Piggy continues to whine about the childishness and stupidity of the group.

The boys collect a mound of dead wood and use the lenses from Piggy’s glasses to focus the sunlight and set the wood on fire. They manage to get a large fire going, but it quickly dies down. Piggy angrily declares that the boys need to act more proficiently if they want to get off the island, but his words carry little weight. Jack volunteers his group of hunters to be responsible for keeping the signal fire going. In their frenzied, disorganized efforts to rekindle the fire, the boys set a swath of trees ablaze. Enraged at the group’s reckless disorganization, Piggy tells them furiously that one of the littlest boys—the same boy who told them about the snake-beast—was playing over by the fire and now is missing. The boys are crestfallen and shocked, and Ralph is struck with shame. They pretend that nothing has happened.

Analysis
The conflict between the instincts of civilization and savagery emerges quickly within the group: the boys, especially Piggy, know that they must act with order and forethought if they wish to be rescued, but the longer they remain apart from the society of adults, the more difficult it becomes for them to adhere to the disciplined behavior of civilization. In Chapter 1, the boys seem determined to re-create the society they have lost, but as early as Chapter 2, their instinctive drive to play and gratify their immediate desires undermines their ability to act collectively. As a result, the signal fire nearly fails, and a young boy apparently burns to death when the forest catches fire. The constraints of society still linger around the boys, who are confused and ashamed when they learn the young boy is missing—a sign that a sense of morality still guides their behavior at this point.

Golding’s portrayals of the main characters among the group of boys contributes to the allegorical quality of Lord of the Flies, as several of the boys stand for larger concepts. Ralph, the protagonist of the novel, stands for civilization, morality, and leadership, while Jack, the antagonist, stands for the desire for power, selfishness, and amorality. Piggy represents the scientific and intellectual aspects of civilization, as his glasses—a symbol of rationality and intellect—enable the boys to light fires. Already the boys’ savage instincts lead them to value strength and charisma above intelligence: although Piggy has a great deal to offer the boys’ fledgling civilization, they see him as a whiny weakling and therefore despise him and refuse to listen to him, even when his ideas are good. For instance, when Piggy suggests that the boys find a way to improve their chances of being rescued, they ignore him; only when the stronger and more charismatic Ralph suggests the same thing do they agree to make the signal fire.

Apart from the boys themselves, the signal fire and the “beastie” also carry symbolic significance. The signal fire serves as a barometer for the boys’ interest in maintaining ties to civilization: as long as it burns, they retain some hope that they will be rescued and returned to society, but as they become increasingly obsessed with power and killing, they lose interest in the fire. When the fire ultimately burns out, the boys’ disconnection from the structures of
society is complete. Meanwhile, the beast the young boy claims to have seen also emerges as an important symbol in the novel. At this point, the beast is merely an idea that frightens some of the boys. But as the novel progresses, all the boys tacitly accept the beast’s existence. The beast comes to represent the instincts of power, violence, and savagery that lurk within each human being.

Atmosphere of Joy and Freedom
Ralph compares their experiences to *Treasure Island* or *Coral Island* – why is this ironic?

Significance of the Littlun’s Question:
Claiming to have seen the beastie, the littlun raises the question if the island is good or evil.

Significance of Jack’s and Ralph’s response to the question
Ralph is not willing to accept the idea of evil but Jack is more willing and says if there is a beast his hunters could control it.

Fun and Games vs. Survival
The group decides to start a signal fire. Some insight is given to the characters. Jack insists the English “code” will save the boys. But democracy fails to accomplish very much. First, the question of matches to start the fire is overlooked, then the type of firewood to be used and the control of flying ash are ignored. The fun and games have come into conflict with the task of survival.

Political Allegory
Though Piggy is the most intelligent and Jack is the obvious choice because of his position in the choir, the boys elect Ralph as leader. The leader, though, is abandoned for a strong armed dictator even though he brings the assembly to order and the fire building projects are planned. The boys are easily persuaded from rule and order. After agreeing to build a fire, they disregard any kind of instructional procedure and run down the beach for a new game. Ralph shouts for order, but everyone ignore him. Jack gradually becomes the leader.

Significance of Piggy
It is Piggy who has the perception to know that acting like a bunch of kids will not get anything accomplished. Without control, the fire will spread and the best thing to do is to build shelters. Piggy also starts the fire with his glasses. Piggy represents knowledge or intelligence. The lamp of knowledge or the fire of inspiration are popular among Greek myths.

Significance of Simon
It is Simon, the boy of vision, a seer, who notes Piggy’s importance in building the fire.

Simon’s appreciation of the island
Simon’s appreciation of the island is different from the other’s who believe it is their right to control the island. He appreciates the beauty such as he calls a field of flowers as beautiful candle buds. Simon has poetic vision unlike the others, whose responses to his observations indicate that if the buds have no practical use to them, they are of no use at all.

SYMBOLS:
Piggy’s Glasses:
symbolize human intelligence and perception. The boys use the glasses to start the fire. This symbolizes that human intelligence is employed toward a responsible end.

Fire:
symbolizes the division of civilization from savagery. Ralph sees fire as a means of rescue.

The “Beastie”
The Beastie that one of the littluns see is not real. The irony is that the beastie exists within themselves. The snake–like shapes in the sky are formed by the smoke which they caused in carelessly romping about instead of carefully attending the fire. The first sin of irresponsibility is symbolized by the snakes, the fruit of the first sin is a dead little boy, apparently killed by the fire.
Chapter 3

Summary
Carrying a stick sharpened into a makeshift spear, Jack trails a pig through the thick jungle, but it evades him. Irritated, he walks back to the beach, where he finds Ralph and Simon at work building huts for the younger boys to live in. Ralph is irritated because the huts keep falling down before they are completed and because, though the huts are vital to the boys’ ability to live on the island, none of the other boys besides Simon will help him. As Ralph and Simon work, most of the other boys splash about and play in the lagoon. Ralph grieves that few of the boys are doing any work. He says that all the boys act excited and energized by the plans they make at meetings, but none of them is willing to work to make the plans successful. Ralph points out that Jack’s hunters have failed to catch a single pig. Jack claims that although they have so far failed to bring down a pig, they will soon have more success. Ralph also worries about the smaller children, many of whom have nightmares and are unable to sleep. He tells Jack about his concerns, but Jack, still trying to think of ways to kill a pig, is not interested in Ralph’s problems. Ralph, annoyed that Jack, like all the other boys, is unwilling to work on the huts, implies that Jack and the hunters are using their hunting duties as an excuse to avoid the real work. Jack responds to Ralph’s complaints by commenting that the boys want meat. Jack and Ralph continue to bicker and grow increasingly hostile toward each other. Hoping to regain their sense of camaraderie, they go swimming together in the lagoon, but their feelings of mutual dislike remain and fester. In the meantime, Simon wanders through the jungle alone. He helps some of the younger boys—whom the older boys have started to call “littluns”—reach fruit hanging from a high branch. He walks deeper into the forest and eventually finds a thick jungle glade, a peaceful, beautiful open space full of flowers, birds, and butterflies. Simon looks around to make sure that he is alone, then sits down to take in the scene, marveling at the abundance and beauty of life that surrounds him.

Analysis
The personal conflict between Ralph and Jack mirrors the overarching thematic conflict of the novel. The conflict between the two boys brews as early as the election in Chapter 1 but remains hidden beneath the surface, masked by the camaraderie the boys feel as they work together to build a community. In this chapter, however, the conflict erupts into verbal argument for the first time, making apparent the divisions undermining the boys’ community and setting the stage for further, more violent developments. As Ralph and Jack argue, each boy tries to give voice to his basic conception of human purpose: Ralph advocates building huts, while Jack champions hunting. Ralph, who thinks about the overall good of the group, deems hunting frivolous. Jack, drawn to the exhilaration of hunting by his bloodlust and desire for power, has no interest in building huts and no concern for what Ralph thinks. But because Ralph and Jack are merely children, they are unable to state their feelings articulately. At this point in the novel, the conflict between civilization and savagery is still heavily tilted in favor of civilization. Jack, who has no real interest in the welfare of the group, is forced to justify his desire to hunt rather than build huts by claiming that it is for the good of all the boys. Additionally, though most of the boys are more interested in play than in work, they continue to re-create the basic structures of civilization on the island. They even begin to develop their own language, calling the younger children “littluns” and the twins Sam and Eric “Samneric.” Simon, meanwhile, seems to exist outside the conflict between Ralph and Jack, between civilization and savagery. We see Simon’s kind and generous nature through his actions in this chapter. He helps Ralph build the huts when the other boys would rather play, indicating his helpfulness, discipline, and dedication to the common good. Simon helps the littluns reach a high branch of fruit, indicating his kindness and sympathy—a sharp
contrast to many of the older boys, who would rather torment the littluns than help them. When Simon sits alone in the jungle glade marveling at the beauty of nature, we see that he feels a basic connection with the natural world. On the whole, Simon seems to have a basic goodness and kindness that comes from within him and is tied to his connection with nature. All the other boys, meanwhile, seem to have inherited their ideas of goodness and morality from the external forces of civilization, so that the longer they are away from human society, the more their moral sense erodes. In this regard, Simon emerges as an important figure to contrast with Ralph and Jack. Where Ralph represents the orderly forces of civilization and Jack the primal, instinctual urges that react against such order, Simon represents a third quality—a kind of goodness that is natural or innate rather than taught by human society. In this way, Simon, who cannot be categorized with the other boys, complicates the symbolic structure of *Lord of the Flies*.

Significance of the two groups:
Ralph, aided by Simon and Piggy, tries to maintain orderly life with rescue as their object. Whereas, Jack and his hunters have forgotten the idea of rescue and are preoccupied with hunting and having fun.

Symbolism of the huts:
Huts represent the desire to preserve civilization. Ralph insist they must be built and does most of the work

Simon as a Christ Figure:
- sits alone in the tower and appreciates nature for its beauty
- works hard on the shelters as a carpenter while the other play
- in his spare time, he goes off into nature alone – communes w/nature
- he has no offensive traits
- helps the littluns with what they need (fruit)
- sensitive to Piggy – notes his worth among the group

Change in Style
Author begins to tell us something about the inner nature – one character is discovered as dog-like, Jack shatters the silence, the forest is described as primitive and of the ages.

Significance of the Delineated boys
Jack tyrannically treat his choir
Simon urges the little children to come to him – Christlike

Conflict between Jack and Ralph
The conflict is a foreshadowing of a larger constrast of two life-views as he opposes Jack the hunter to Ralph the builder. (destroyer vs. builder)

Significance of the title “Huts on the Beach”
The tile refers to the huts which Piggy suggested they build to protect themselves from the elements. One function of society is to establish what one of the characters call a home base.

Island and Society
By isolating them on an island, the author can investigate primal factors involved in the establishment of human society. Ralph learns that humans are not very easy to control. He cynically tells Piggy that the boys are willing to answer the call of the conch and all will agree to work on any project but they lose interest and run off.
We Want Meat

It is on this note that the two leader-figures fall out. Man as builder and man as destroyer will conflict. Ralph and Jack reconcile but Golding has a pessimistic note, as if to say that the blood lust of man will always exist along with the more noble instincts.

CHAPTER FOUR:

Here, invisible yet strong, was the taboo of the old life. Round the squatting child was the protection of parents and school and policemen and the law.

This passage from Chapter 4 describes the beginnings of Roger’s cruelty to the littluns, an important early step in the group’s decline into savagery. At this point in the novel, the boys are still building their civilization, and the civilized instinct still dominates the savage instinct. The cracks are beginning to show, however, particularly in the willingness of some of the older boys to use physical force and violence to give themselves a sense of superiority over the smaller boys. This quotation shows us the psychological workings behind the beginnings of that willingness. Roger feels the urge to torment Henry, the littlun, by pelting him with stones, but the vestiges of socially imposed standards of behavior are still too strong for him to give in completely to his savage urges. At this point, Roger still feels constrained by “parents and school and policemen and the law”—the figures and institutions that enforce society’s moral code. Before long, Roger and most of the other boys lose their respect for these forces, and violence, torture, and murder break out as the savage instinct replaces the instinct for civilization among the group.

Summary

Life on the island soon develops a daily rhythm. Morning is pleasant, with cool air and sweet smells, and the boys are able to play happily. By afternoon, though, the sun becomes oppressively hot, and some of the boys nap, although they are often troubled by bizarre images that seem to flicker over the water. Piggy dismisses these images as mirages caused by sunlight striking the water. Evening brings cooler temperatures again, but darkness falls quickly, and nighttime is frightening and difficult.

The littluns, who spend most of their days eating fruit and playing with one another, are particularly troubled by visions and bad dreams. They continue to talk about the “beastie” and fear that a monster hunts in the darkness. The large amount of fruit that they eat causes them to suffer from diarrhea and stomach ailments. Although the littluns’ lives are largely separate from those of the older boys, there are a few instances when the older boys torment the littluns. One vicious boy named Roger joins another boy, Maurice, in cruelly stomping on a sand castle the littluns have built. Roger even throws stones at one of the boys, although he does remain careful enough to avoid actually hitting the boy with his stones.

Jack, obsessed with the idea of killing a pig, camouflages his face with clay and charcoal and enters the jungle to hunt, accompanied by several other boys. On the beach, Ralph and Piggy see a ship on the horizon—but they also see that the signal fire has gone out. They hurry to the top of the hill, but it is too late to rekindle the flame, and the ship does not come for them. Ralph is furious with Jack, because it was the hunters’ responsibility to see that the fire was maintained. Jack and the hunters return from the jungle, covered with blood and chanting a bizarre song. They carry a dead pig on a stake between them. Furious at the hunters’ irresponsibility, Ralph accosts Jack about the signal fire. The hunters, having actually managed to catch and kill a pig, are so excited and crazed with bloodlust that they barely hear Ralph’s complaints. When Piggy shrilly complains about the hunters’ immaturity, Jack slaps him hard, breaking one of the lenses of his glasses. Jack taunts Piggy by mimicking his whining voice. Ralph and Jack have a heated conversation. At last, Jack admits his responsibility in the failure of the signal fire but never apologizes to Piggy. Ralph goes to Piggy to use his glasses to light a fire, and at that moment, Jack’s friendly feelings toward Ralph change to resentment. The boys roast the pig, and the hunters dance wildly around the fire, singing and reenacting the savagery of the hunt. Ralph declares that he is calling a meeting and stalks down the hill toward the beach alone.

Analysis

At this point in the novel, the group of boys has lived on the island for some time, and their society increasingly resembles a political state. Although the issue of power and control is
central to the boys’ lives from the moment they elect a leader in the first chapter, the dynamics of the society they form take time to develop. By this chapter, the boys’ community mirrors a political society, with the faceless and frightened littluns resembling the masses of common people and the various older boys filling positions of power and importance with regard to these underlings. Some of the older boys, including Ralph and especially Simon, are kind to the littluns; others, including Roger and Jack, are cruel to them. In short, two conceptions of power emerge on the island, corresponding to the novel’s philosophical poles—civilization and savagery. Simon, Ralph, and Piggy represent the idea that power should be used for the good of the group and the protection of the littluns—a stance representing the instinct toward civilization, order, and morality. Roger and Jack represent the idea that power should enable those who hold it to gratify their own desires and act on their impulses, treating the littluns as servants or objects for their own amusement—a stance representing the instinct toward savagery.

As the tension between Ralph and Jack increases, we see more obvious signs of a potential struggle for power. Although Jack has been deeply envious of Ralph’s power from the moment Ralph was elected, the two do not come into open conflict until this chapter, when Jack’s irresponsibility leads to the failure of the signal fire. When the fire—a symbol of the boys’ connection to civilization—goes out, the boys’ first chance of being rescued is thwarted. Ralph flies into a rage, indicating that he is still governed by desire to achieve the good of the whole group. But Jack, having just killed a pig, is too excited by his success to care very much about the missed chance to escape the island. Indeed, Jack’s bloodlust and thirst for power have overwhelmed his interest in civilization. Whereas he previously justified his commitment to hunting by claiming that it was for the good of the group, now he no longer feels the need to justify his behavior at all. Instead, he indicates his new orientation toward savagery by painting his face like a barbarian, leading wild chants among the hunters, and apologizing for his failure to maintain the signal fire only when Ralph seems ready to fight him over it.

The extent to which the strong boys bully the weak mirrors the extent to which the island civilization disintegrates. Since the beginning, the boys have bullied the whiny, intellectual Piggy whenever they needed to feel powerful and important. Now, however, their harassment of Piggy intensifies, and Jack begins to hit him openly. Indeed, despite his position of power and responsibility in the group, Jack shows no qualms about abusing the other boys physically. Some of the other hunters, especially Roger, seem even crueler and less governed by moral impulses. The civilized Ralph, meanwhile, is unable to understand this impulsive and cruel behavior, for he simply cannot conceive of how physical bullying creates a self-gratifying sense of power. The boys’ failure to understand each other’s points of view creates a gulf between them—one that widens as resentment and open hostility set in.

Illusion vs. Reality

The concept of illusion vs. Reality is illustrated by the tricks of the sun and heat. The concept is also carried over by what the boys are and what they think they are, what the human animal is and what evil is and what it is thought to be. When Piggy offhandedly classifies the charms of the sea as mirages and when the boys generally ignore any form of beauty, real or illusionary, Golding is pointing to man’s foolishness - ignoring nature’s glories.

Significance of the Littluns

The littluns represent one half of the social scale. They represent the unthinking masses who need caring for. They are easily affected and influenced (snakes, hunting) They are likely to change their minds, and follow one leader or another. Golding, through Piggy’s comment ”they run off after a new idea like a pack of kinds,” implies the littlun are like the great masses of society. Simon takes time to care and feed the littluns and Roger assaults them.

Roger Not Hitting Henry

Roger has been conditioned by society not to hit. Parents, policemen, school and the law form and invisible circle around Hentry. Golding suggests that the rules will become meaningless because
civilization is decaying. Roger is a character that Golding employs in order to illustrate the theme about the regression of human beings and the tracing of evil back to the individual. Golding also implies that once there is no more superficial restraint, he will proceed and impose his own will on others.

Significance of the title "Painted Faces and Long Hair"
This is a disguise Jack uses when pursuing the pigs. There is a symbolic significance to the disguise as well. The boys are shedding their superegos, and they are allowing their true selves to be revealed. The painting of the face can be interpreted as the individual taking on a new shape to deceive himself about the nature of his own deeds. The new self, the painted self, becomes the guilty party. Jack dons the mask of a savage, his true inner self.

Self-Baptising
An initiation rite common to primitive tribes is to wipe the blood of one's first kill across the forehead. Jack is initiated with blood and into a life of blood.

The Dance
The concluding dance accomplished two things.
1. Golding suggests a reversion to primitive retreat.
2. He establishes an emotional pattern in one group of the boys.

Alliance between Piggy and Jack
An alliance occurs when Piggy is slapped by Jack and he breaks one of Piggy's lenses. A new bond is created between Ralph and Piggy. (leader - intelligence)

Significance of the title "Painted Faces and Long Hair"
The boys now have longer hair, longer than their schoolboy hair. Jack has found clay and charcoal to pain his face and tells Roger that he has a "new" face. This will set him free from conscience and civilized codes of conduct. The mask becomes an entity itself, and "anonymous" savage empowered to hunt and kill. Jack's deeds are hidden from his conscience by his painted face.

Roger is throwing stones at the littlun and misses - he is still prevented from doing real harm by the old restraints of civilization.

Order vs. disorder
By refusing to regard the meat as more important than the signal fire, Ralph dampens the boys enjoyment and alienates himself from the majority. His courteous request to outcast Piggy to use the glasses to relight the fire indicates a shift in alliances. He proclaims to all the boys the kinship of responsibility and intelligence and in doing so becomes an outcast himself.

Jack refusing to give Piggy meat
His triumph in killing the pig has been marred by the accusation that he has destroyed a chance of rescue by letting the fire go out. Instead of attacking Ralph, he attacks Piggy. It is a way of retaliation but it is also a destruction of any need for rational thinking represented by Piggy. The destruction of Piggy's glasses does not only weaken him, but the entire group.
CHAPTER 5

“What I mean is . . . Maybe it’s only us . . .”

Summary
As Ralph walks along the beach, he thinks about how much of life is an improvisation and about how a considerable part of one’s waking life is spent watching one’s feet. Ralph is frustrated with his hair, which is now long, mangy, and always manages to fall in front of his eyes. He decides to call a meeting to attempt to bring the group back into line. Late in the evening, he blows the conch shell, and the boys gather on the beach.

At the meeting place, Ralph grips the conch shell and berates the boys for their failure to uphold the group’s rules. They have not done anything required of them: they refuse to work at building shelters, they do not gather drinking water, they neglect the signal fire, and they do not even use the designated toilet area. He restates the importance of the signal fire and attempts to allay the group’s growing fear of beasts and monsters. The littluns, in particular, are increasingly plagued by nightmare visions. Ralph says there are no monsters on the island. Jack likewise maintains that there is no beast, saying that everyone gets frightened and it is just a matter of putting up with it. Piggy seconds Ralph’s rational claim, but a ripple of fear runs through the group nonetheless.

One of the littluns speaks up and claims that he has actually seen a beast. When the others press him and ask where it could hide during the daytime, he suggests that it might come up from the ocean at night. This previously unthought-of explanation terrifies all the boys, and the meeting plunges into chaos. Suddenly, Jack proclaims that if there is a beast, he and his hunters will hunt it down and kill it. Jack torments Piggy and runs away, and many of the other boys run after him. Eventually, only Ralph, Piggy, and Simon are left. In the distance, the hunters who have followed Jack dance and chant.

Piggy urges Ralph to blow the conch shell and summon the boys back to the group, but Ralph is afraid that the summons will go ignored and that any vestige of order will then disintegrate. He tells Piggy and Simon that he might relinquish leadership of the group, but his friends reassure him that the boys need his guidance. As the group drifts off to sleep, the sound of a littlun crying echoes along the beach.

Analysis
The boys’ fear of the beast becomes an increasingly important aspect of their lives, especially at night, from the moment the first littlun claims to have seen a snake-monster in Chapter 2. In this chapter, the fear of the beast finally explodes, ruining Ralph’s attempt to restore order to the island and precipitating the final split between Ralph and Jack. At this point, it remains uncertain whether or not the beast actually exists. In any case, the beast serves as one of the most important symbols in the novel, representing both the terror and the allure of the primordial desires for violence, power, and savagery that lurk within every human soul. In keeping with the overall allegorical nature of Lord of the Flies, the beast can be interpreted in a number of different lights. In a religious reading, for instance, the beast recalls the devil; in a Freudian reading, it can represent the id, the instinctual urges and desires of the human unconscious mind. However we interpret the beast, the littlun’s idea of the monster rising from the sea terrifies the boys because it represents the beast’s emergence from their own unconscious minds. As Simon realizes later in the novel, the beast is not necessarily something that exists outside in the jungle. Rather, it already exists inside each boy’s mind and soul, the capacity for savagery and evil that slowly overwhelms them.

As the idea of the beast increasingly fills the boys with dread, Jack and the hunters manipulate the boys’ fear of the beast to their own advantage. Jack continues to hint that the beast exists when he knows that it probably does not—a manipulation that leaves the rest of the group fearful and more willing to cede power to Jack and his hunters, more willing to overlook barbarism on Jack’s part for the sake of maintaining the “safety” of the group. In this way, the beast indirectly becomes one of Jack’s primary sources of power. At the same time, Jack effectively enables the boys themselves to act as the beast—to express the instinct for savagery that civilization has previously held in check. Because that instinct is natural and present within each human being, Golding asserts that we are all capable of becoming the beast.

Change in Ralph
When Ralph calls the assembly to order and tries to establish order, there is a dramatic change. He has been transformed into a serious, mature person—no long the child. He know that he has to think of the
other's welfare, and he realizes that Piggy is a rational person. Ralph realizes the end of the end of his innocence when he dreams about the early days of their youth: a vision of three innocents walking carefree down a pure white beach.

Symbolism of the Chaotic assembly
The boys in the assembly laugh and speak out of turn. The boys ignore the order as well as the scolding to use only one area for a toilet. They also do not tend the signal fire and refuse to help build shelters. This symbolizes the general disintegration of order.

Theme
The presences of an evil force and the control or fear of that force. The littluns have reported seeing a beast, and they are fearful. Different approaches are taken. Ralph wants to vote the beast out of existence, since it exists in the boys' heads. However, Jack commands the boys to put up with the fear. Piggy believes that life is scientific. Since the world has television and there are voyages to Mars, there can be no beasts. Whereas Simon suggests that maybe the evil exists inside of them.

Irony of the Split between Jack and Ralph
The irony of the split is that both Ralph and Jacks beliefs about the beast are wrong. Simon is right when he says the beast or evil originates within man, and that Jack's solution (hunting it down) can only lead to self-destruction. Likewise, Ralph's side (himself, Piggy, Simon) is wrong when they desire help from adults.

Significance of the title "Beast from Water"
The boys now realize that there is evil upon the island and in discussing its source they finally consider that the beast may be from the ocean. Only Piggy and Simon suggest that the evil may be within.

Reason Piggy dissuades Ralph from giving up his position
Being the intelligent one, he realizes that Ralph is their only hope of holding an "adult" society together. He fears Jack's cruelty. In a world of savagery there is no place for intelligent thinking, and he knows that without Ralph as a buffer Jack would destroy him.
CHAPTER SIX:

Symbol: The Dead Parachutist
The parachutist is symbolic of the past. It is argued that maybe he was referring to the legacy taught by history which the older generation always expects the younger generation to accept and follow. It also may imply something far broader than merely the historical past. It could refer to the wellspring of evil

IRONY: Ralph and Piggy have wished for a sign from the adult world and here is a representative of that society. The savage behavior of Jack's group is only a reflection of the brutality of the outer world (microcosm)

Fear of the Beast
The boys still fear and talk about the beast. Golding explores the working of fear in the human mind. He suggests that the source of fear rests in the same place in man's soul as the source of evil. When the twins describe what horrors they have seen, Golding invokes natural detail to carry the mood; he describes the sea bird with its hoarse cry; he also evokes a sense of horror within the forest.

The Crisis and the Character's Strength
1. Jack loses his temper, and as a political allegory he is a fascist. He believes that there should be strict division between the rules and the ruled. He denies the usefulness of the conch and declares the leaders are known by everyone. And the leaders say the right things at all times. He denies the democratic process when he demands that minor people such as Piggy and Simon be quiet.

2. Ralph knows that it is his job to keep happiness and harmony. He leaves the littluns in Piggy's care and searches for the beast. Ralph encourages those who are looking for the beast when they reach the extremity of the island and stand frozen because they are afraid to walk across stone bridge to a strange castle-like building. Jack is impressed with the castle, whereas Ralph sees it as a rotten place.

Symbols

Simon—Christ Figure—unlike the boys who want to accept an outward sign of evil Simon holds fast to what he believes to be true. He believes the "beast" is the evil in man's soul.

Order vs. Disorder
Jack wants to take another animal's life and reaffirm his status as a hunter, while Ralph is concerned with protecting the group from a possible menace and also restoring the signal fire of the mountaintop.

Symbol
Conch—the actual manifestation of evil seems a further step from the orderly conduct that the conch represents. A new symbol of power has replaced the conch.
Chapter 7

Ralph's developing sense of awareness
He speculates on issues larger than his own immediate concerns. Seeing the expansive sea, Ralph questions the possibility of hope. Ralph also realizes his ragged appearance. He longs for a haircut, a bath, and a toothbrush.

Significance of Ralph past Memory of England
Ralph is tired of games and wishes to go back to a normal life. He remembers cottages, ponies, stone fences, Daddy, and The Mammoth Book of Boys. This serves in contrast when Ralph sees the boar. We expect there will always be rational people who will never succumb to base desires. But when Ralph sees the boar, he has the urge to kill. He is filled with fright, apprehension and pride.

Significance of the Imitation of the Sacrifice
With Robert held down the arms and legs, they take spears and sticks and jab at him. Carried away by the mood of the group Ralph joins. Ralph, the picture of healthy English youth, is as vulnerable to whatever it is that leads men to crime as Jack or the sadistic Roger, or any of the hunters. Golding's point is that evil in society can be traced back to the individual -- Any individual.

The Horror of the Initiation
The boy Robert, suggests that they use a real pig because it would be better if they had an actual victim to kill. Jack suggests a littlun and everyone laughs. The reader who has witnessed a steady rise of the savagery envisions the possibility of a real human sacrifice.

Seeing the Beast
When they see the beast, their childish fears are transformed into a horror suggesting simultaneously of something mysteriously pre-human and some wreak of humanity left after the atomic war. Golding plainly indicates that the source of evil in this child's world understood by the boys to be symbolized by the fallen parachutist is at once human and too horrible to be human.

Of special interest here is the area through which the boys have to struggle in order to reach the creature.

Simon
Simon's mystical powers may have given him some foreboding of his own death. The comment ("You will get back all right" reinforces Simon as the Christ figure because of his selfless offer to go down the mountain in the darkenss to deliver a message to Piggy and the littlun.

Running from the dead Chutist
Ralph, Jack and Roger approach the figure in the darkness. Darkness represents evil in man and in it they are willing to accept the external horror of the beast, rather than taking responsibility for their own behavior.

Significance of Ralph wounding the boar
He enjoys the feeling of power over life and death, inflicting pain. The is a dark side within him too.

Significance of Ralph's question to Jack
The importance of Ralph asking Jack why he does not like him is that both boys have reached the stage where peaceful co-existences is no longer possible and open hatred is eminent. On the symbolic level, Ralph has sensed that the savagery in jack is opposed to the conscientious sensibility that Jack personifies.
CHAPTER 8

Jack's attempt to impeach
When Jack calls the assembly ______ - it symbolizes his lack of honest leadership, Ironically, he exposes himself to the reader when he answers a question about the beast, saying that the beast is a hunter. The significance of this remark is when Simon says that the real beast is "only us." The part of "us" of the human animal which is vicious and violent, the part represented in this novel by the hunter is what constitutes the enemy "beast." Jack is soon reduced to absurdity when his coup fails and he flings at the crowd one of childhood's eternal rebuttals; he says he's not going to play any longer.

Piggy- the intellect
He suggests to move the fire down to the beach to avoid coming into contact with the beast. He also ignores the sanctity of the platform by collecting useless timber from that area for the new blaze. While Piggy does represent the power of intellect (bringing fire of knowledge to them) he is also the butt of their jokes.

Jack's New Tribe
The boys refuse to vote (civilized) Jack as chief, but defect to him in secrecy
He entices them with the immediate satisfactions of having and feasting and promises them there will be no fear because they leave offerings to the beast.

Killing the Sow
Jack and his hunters find a sleeping sow, and they hurl spears at her. The implication of the first part of the scene are clear. A mother animal with her children are chosen as targets; it is a singularly ruthless kill. Golding is exploring here the nature of man's deepest urges. The entire scene is couched in sexual and ritualistic terms. The heat, the haze and the bleeding sow form any image from which the hunters cannot break themselves. They are more than mere children now; they represent man stripped of all vestiges of civilization and free to follow his basest instincts. All the associations of desire and violence and fury are clearly made in this rape of the sow. The actual moment of the kill is related in term so obviously associated with sexual intercourse that one can hardly doubt the Golding had this in mind. Perhaps Golding, by the use of association of ideas, is inferring that even in the most civilized of worlds the wild frenzy and sweat of it reminds us of the violent aspects of our inner beings.

Significance of killing the sow in detail.
This is the turning point. The tribe has completely left behind any inhibition or restrictions from the code of civilization. They enjoy killing as an end in itself, not as a means of providing meat.

Symbol- The Lord of the Flies (Pig's head)
In his imaginary dialogue, Simon affirms that he was right all along, that no actual beast exists, that the real beast is within the human soul.

When Simon sees the pig's head on the stick he is reminded of the cynicism of the world of grownups. The Lord of the Flies is symbolic of evil. The irony of the confusion between the LOF as a symbol of evil and the beast on the mountain as the same thing is that the hunters offer the sows head as a gift to the other to appease it. The hunters do not realize, as Simon does, that the beast on the mountain (the parachutist) is nothing to be feared at all, whereas the sow's head on a stick symbolized the wickedness inside themselves. The hideous creature was created by their own hands.
**Chapter 9**

**Summary**
Simon awakens and finds the air dark and humid with an approaching storm. His nose is bleeding, and he staggered toward the mountain in a daze. He crawls up the hill and, in the falling light, sees the dead pilot with his flapping parachute. Watching the parachute rise and fall with the wind, Simon realizes that the boys have mistaken this harmless object for the deadly beast that has plunged their entire group into chaos. When Simon sees the corpse of the parachutist, he begins to vomit. When he is finished, he untangles the parachute lines, freeing the parachute from the rocks. Anxious to prove to the group that the beast is not real after all, Simon stumbles toward the distant light of the fire at Jack’s feast to tell the other boys what he has seen.

Piggy and Ralph go to the feast with the hopes that they will be able to keep some control over events. At the feast, the boys are laughing and eating the roasted pig. Jack sits like a king on a throne, his face painted like a savage, languidly issuing commands, and waited on by boys acting as his servants. After the large meal, Jack extends an invitation to all of Ralph’s followers to join his tribe. Most of them accept, despite Ralph’s attempts to dissuade them. As it starts to rain, Ralph asks Jack how he plans to weather the storm considering he has not built any shelters. In response, Jack orders his tribe to do its wild hunting dance.

Chanting and dancing in several separate circles along the beach, the boys are caught up in a kind of frenzy. Even Ralph and Piggy, swept away by the excitement, dance on the fringes of the group. The boys again reenact the hunting of the pig and reach a high pitch of frenzied energy as they chant and dance. Suddenly, the boys see a shadowy figure creep out of the forest—it is Simon. In their wild state, however, the boys do not recognize him. Shouting that he is the beast, the boys descend upon Simon and start to tear him apart with their bare hands and teeth. Simon tries desperately to explain what has happened and to remind them of who he is, but he trips and plunges over the rocks onto the beach. The boys fall on him violently and kill him.

The storm explodes over the island. In the whipping rain, the boys run for shelter. Howling wind and waves wash Simon’s mangled corpse into the ocean, where it drifts away, surrounded by glowing fish. At the same time, the wind blows the body of the parachutist off the side of the mountain and onto the beach, sending the boys screaming into the darkness.

**Analysis**
With the brutal, animalistic murder of Simon, the last vestige of civilized order on the island is stripped away, and brutality and chaos take over. By this point, the boys in Jack’s camp are all but inhuman savages, and Ralph’s few remaining allies suffer dwindling spirits and consider joining Jack. Even Ralph and Piggy themselves get swept up in the ritual dance around Jack’s banquet fire. The storm that batters the island after Simon’s death pounds home the catastrophe of the murder and physically embodies the chaos and anarchy that have overtaken the island. Significantly, the storm also washes away the bodies of Simon and the parachutist, eradicating proof that the beast does not exist.

Jack makes the beast into a godlike figure, a kind of totem he uses to rule and manipulate the members of his tribe. He attributes to the beast both immortality and the power to change form, making it an enemy to be feared and an idol to be worshiped. The importance of the figure of the beast in the novel cannot be overstated, for it gives Jack’s tribe a common enemy (the beast), a common system of belief (their conviction that the mythical beast exists), a reason to obey Jack (protection from the beast), and even a developing system of primitive symbolism and iconography (face paint and the Lord of the Flies).

In a sense, Simon’s murder is an almost inevitable outcome of his encounter with the Lord of the Flies in Chapter 8. During the confrontation in the previous chapter, the Lord of the Flies foreshadows Simon’s death by promising to have some “fun” with him. Although Simon’s vision teaches him that the beast exists inside all human beings, his confrontation with the beast is not complete until he comes face to face with the beast that exists within the other boys. Indeed, when the boys kill Simon, they are acting on the savage instinct that the beast represents. Additionally, the manner of Simon’s death continues the parallels between Simon and Jesus: both die sacrificial deaths after learning profound truths about human morality. But Simon’s death differs from Jesus’ in ways that complicate the idea that Simon is simply a Christ figure. Although Jesus and Simon both die sacrificial deaths, Jesus was killed for his beliefs, whereas Simon is killed because of the other boys’ delusions. Jesus died after conveying his message to the world, whereas Simon dies before he is able to speak to the boys. In the biblical tradition, Jesus dies to alleviate the burden of mankind’s sin; Simon’s death, on the other hand, simply intensifies the burden of sin pressing down upon the island. According to the Bible, Jesus’ death shows others the way to salvation; Simon’s death exemplifies the power of evil within the human soul.

**Transformation of Simon**
When Simon awakes from his faint, he is a different person. He is described as an old man. The image closely resembles allegorically Sin or the Knowledge of Sin as it is used by St. Paul when he advises his disciples to throw off their “old man” of sin and take on the “new man” of faith.

Simon is seeing the Beast (Parachutist)
Simon, in Chapter 3, was the first one to acknowledge the possibility of a beast or some form of evil. Now he spills his blood and is literally knocked unconscious by the real symbol of evil. It is here the Christ figure initially sheds his blood and endures a vision of man’s propensity from sin, as Jesus did on the Mt. Of Olives the night before his crucifixion. Simon, unlike the others, decides to confront the beast. He sees
the parachutist held together by straps and lines, and he feels sympathy. Golding is making the comment that even though rotting flesh is ugly it should not be feared when compared to the evil within man's soul. Simon decides to tell the others that there is nothing to fear. Golding states that he uses Simon as a saint or prophet because this type does exist within society.

Significance of the Feast and the Dance
Jack gains control. He paints himself and is seated above the rest on a hug log. Ralph loses his power when Jack tells him the conch has no significance here. The mood begins to be a light heated one and changes as the skies become violent. When Jack denies the value of the conch, the thunder strikes to indicate a critical error on his part. As the boys dance, lightening flashes. The frenzy dance blind the boys of any rational and they do not recognize Simon as he crawls out of the forest.

-Symbol -Not Recognizing Simon
This can be symbolic of the boys to recognize truth

Christ came to save man and was rejected. A symbolic reference to the power of the prophet to free struggling mankind is made in the paragraph which follows his death. Simon frees the parachutist. He has released the parachutist as he tries to release the boys from their fear. He sacrifices himself and meets death.

Order vs. Disorder
Ralph understands that the boys have gone over to Jack for more than just meat. They also crave the pleasures of hunting of camouflaging themselves the being part of a savage clan. He realizes that there is some baser instinct in the boys to which Jack's way of life has tremendous appeal.

Jack says he has no need for the conch. Under his rule there will be no order or responsibility.

Democracy vs. Dictatorship
Jack is an authoritarian leader. He is rough as he gives brutal commands. He rules through terror, offering his hunters as protection from the beast.

Theme-Nature of Evil
Ralph and Piggy participant in the dance and in the brutal act that follows; it shows the savagery within them too.

Simon (Christ figure) Symbol
Simon has always been associated with the beauties of nature, not the coarseness of flies, but the delicacy of butterflies. A kind of holo surrounds him, stressing his religious symbolism. Universal significance to the death of this one truly good human spirit. Not recognizing Simon - not recognizing truth.

Microcosm & Macrocosm
Ralph's saying he is in charge - Now that the civilized authority, personified by the naval officer has returned to the island, Ralph is once again in charge. His qualities of common sense are conscientiousness are once again valuable, but only with the force of civilized society to protect him.

Comparison: Ralph has been rescued from the from the untamed brutality of civilized adut, who is engaged in a world wide conflict of untamed brutality.
CHAPTER 10

Summary
The next morning, Ralph and Piggy meet on the beach. They are bruised and sore and feel awkward and deeply ashamed of their behavior the previous night. Piggy, who is unable to confront his role in Simon’s death, attributes the tragedy to mere accident. But Ralph, clutching the conch desperately and laughing hysterically, insists that they have been participants in a murder. Piggy whiningly denies the charge. The two are now virtually alone; everyone except Sam and Eric and a handful of littluns has joined Jack’s tribe, which is now headquartered at the Castle Rock, the mountain on the island.

At the Castle Rock, Jack rules with absolute power. Boys are punished for no apparent reason. Jack ties up and beats a boy named Wilfred and then warns the boys against Ralph and his small group, saying that they are a danger to the tribe. The entire tribe, including Jack, seems to believe that Simon really was the beast, and that the beast is capable of assuming any disguise. Jack states that they must continue to guard against the beast, for it is never truly dead. He says that he and two other hunters, Maurice and Roger, should raid Ralph’s camp to obtain more fire and that they will hunt again tomorrow.

The boys at Ralph’s camp drift off to sleep, depressed and losing interest in the signal fire. Ralph sleeps fitfully, plagued by nightmares. They are awakened by howling and shrieking and are suddenly attacked by a group of Jack’s hunters. The hunters badly beat Ralph and his companions, who do not even know why they were assaulted, for they gladly would have shared the fire with the other boys. But Piggy knows why, for the hunters have stolen his glasses, and with them, the power to make fire.

Analysis
In the period of relative calm following Simon’s murder, we see that the power dynamic on the island has shifted completely to Jack’s camp. The situation that has been slowly brewing now comes to a full boil: Jack’s power over the island is complete, and Ralph is left an outcast, subject to Jack’s whims. As civilization and order have eroded among the boys, so has Ralph’s power and influence, to the extent that none of the boys protests when Jack declares him an enemy of the tribe. As Jack’s power reaches its high point, the figures of the beast and the Lord of the Flies attain prominence. Similarly, as Ralph’s power reaches its low point, the influence and importance of other symbols in the novel—such as the conch shell and Piggy’s glasses—decline as well. As Ralph and Piggy discuss Simon’s murder the following morning, Ralph clutches the conch shell to him for solace, but the once-potent symbol of order and civilization is now useless. Here, Ralph clings to it as a vestige of civilization, but with its symbolic power fading, the conch shell is merely an object. Like the signal fire, it can no longer give Ralph comfort. Piggy’s glasses, the other major symbol of civilization, have fallen into Jack’s hands. Jack’s new control of the ability to make fire emphasizes his power over the island and the demise of the boys’ hopes of being rescued.

We learn a great deal about the different boys’ characters through their varying reactions to Simon’s death. Piggy, who is used to being right because of his sharp intellect, finds it impossible to accept any guilt for what happened. Instead, he sets his mind to rationalizing his role in the affair. Ralph refuses to accept Piggy’s easy rationalization that Simon’s death
was accidental and insists that the death was a murder. Yet the word “murder,” a term associated with the rational system of law and a civilized moral code, now seems strangely at odds with the collective madness of the killing. The foreignness of the word in the context of the savagery on the island reminds us how far the boys have traveled along the moral spectrum since the time when they were forced to follow the rules of adults.

Jack, for his part, has become an expert in using the boys’ fear of the beast to enhance his own power. He claims that Simon really was the beast, implying that the boys have a better grasp of the truth in their frenzied bloodlust than in their calmer moments of reflection. This conclusion is not surprising coming from Jack, who seems almost addicted to that state of bloodlust and frenzy. Jack’s ability to convince the other boys that the state of bloodlust is a valid way of interacting with the world erodes their sense of morality even further and enables Jack to manipulate them even more.

**Ralph’s Reaction to Simon’s Death**
Ralph first clutches the conch hoping it would give him strength. Since the conch symbolizes order, he is wishing for a return to order. Piggy tries to rationalize the crime, but Ralph will not listen; he is prepared to accept the guilt. Ralph realizes that Simon was telling them something - Ralph recognizes the source of sin or evil, and it frightens them. To emphasize this realization, Golding has him shudder.

**Jack’s Reaction in Contrast with Ralph**
Ralph refuses to admit anything. The beast within them led to the murders of the one who came to liberate them from the false beast. Jack is right when he claims that the beast came in disguise, but mistaken in his belief that the disguise was the form of Simon. The disguise is his own psyche which keeps the recognition of his nature subdued. He refuses anyone to believe that they killed Simon.

**Human Sacrifices**
Jack decides that they ought tooo keep on the good side of the beast by giving part of the kill after each hunt. He has established a primitive religion based on fear. He decides to have a boy named Wilred tied up and beaten for a reason no one can understand.

**SYMBOL Indication of Breakup** -
Samneric are reluctant to follow orders any longer because of the uselessness of the task. Symbolically, things are breaking up when during the night the inseparable twins are seen fighting one another in their sleep. Also, Jack and his followers attack Ralph’s shelters, and Piggy’s glasses are lost. Jack has stolen the remains of the lens to make fires to cook his pigs, but to Ralph and the others he has stolen their existence.

**Symbol - Shell and Glasses**
are symbols of parliamentary order and of rational thinking they hold no meaning to a savage like Jack. To him, the glasses are vital as a means of lighting a cooking fire. Jack has no interest in the token of responsibility and only wants to steal the implement necessary for the immediate gratification of hunger.

**Theme Evil**
Ralph, Piggy, Samneric lie about their part in Simon’s death because they realize that the beast is in them too and they are horrified to have given into it. They use the darkness as an excuse; it is similar to Jack hiding behind a mask. They all refuse to accept responsibility for their own actions.
Jack says it is the beast in disguise who killed Simon. That exonerates them from any guilt. However, he says the beast is still alive and they will continue to sacrifice to it. Jack repeats what the Lord of the Flies says to Simon - that the beast cannot be destroyed.

**Democracy vs. Dictatorship**
Wilfred is tied for hours and then is beaten. The complete brutality of Jack's leadership is admired by all.
Chapter 11

Summary
The next morning, Ralph and his few companions try to light the fire in the cold air, but the attempt is hopeless without Piggy’s glasses. Piggy, squinting and barely able to see, suggests that Ralph hold a meeting to discuss their options. Ralph blows the conch shell, and the boys who have not gone to join Jack’s tribe assemble on the beach. They decide that their only choice is to travel to the Castle Rock to make Jack and his followers see reason.

Ralph decides to take the conch shell to the Castle Rock, hoping that it will remind Jack’s followers of his former authority. Once at Jack’s camp, however, Ralph’s group encounters armed guards. Ralph blows the conch shell, but the guards tell them to leave and throw stones at them, aiming to miss. Suddenly, Jack and a group of hunters emerge from the forest, dragging a dead pig. Jack and Ralph immediately face off. Jack commands Ralph to leave his camp, and Ralph demands that Jack return Piggy’s glasses. Jack attacks Ralph, and they fight. Ralph struggles to make Jack understand the importance of the signal fire to any hope the boys might have of ever being rescued, but Jack orders his hunters to capture Sam and Eric and tie them up. This sends Ralph into a fury, and he lunges at Jack.

Ralph and Jack fight for a second time. Piggy cries out shrilly, struggling to make himself heard over the brawl. As Piggy tries to speak, hoping to remind the group of the importance of rules and rescue, Roger shoves a massive rock down the mountainside. Ralph, who hears the rock falling, dives and dodges it. But the boulder strikes Piggy, shatters the conch shell he is holding, and knocks him off the mountainside to his death on the rocks below. Jack throws his spear at Ralph, and the other boys quickly join in. Ralph escapes into the jungle, and Roger and Jack begin to torture Sam and Eric, forcing them to submit to Jack’s authority and join his tribe.

Analysis
In chaos that ensues when Ralph’s and Jack’s camps come into direct conflict, two important symbols in the novel—the conch shell and the Lord of the Flies—are destroyed. Roger, the character least able to understand the civilizing impulse, crushes the conch shell as he looses the boulder and kills Piggy, the character least able to understand the savage impulse. As we see in the next chapter, Ralph, the boy most closely associated with civilization and order, destroys the Lord of the Flies, the governing totem of the dark impulses within each individual. With Piggy’s death and Sam and Eric’s forced conversion to Jack’s tribe, Ralph is left alone on the island, doomed to defeat by the forces of bloodlust and primal chaos.

 Appropriately, Ralph’s defeat comes in the form of the hunt, which has been closely associated with the savage instinct throughout Lord of the Flies. Ironically, although hunting is necessary to the survival of the group—there is little other food on the island aside from fruit, which has made many of the boys sick—it is also what drives them into deadly barbarism. From the beginning of the novel, the hunters have been the ones who have pioneered the way into the realm of savagery and violence. Furthermore, the conflict between Ralph and Jack has often manifested itself as the conflict between the interests of the hunters and the interests of the rest of the group. In Chapter 3, for instance, the boys
argue over whether Jack's followers should be allowed to hunt or forced to build huts with Ralph and Simon. Now that Jack and the forces of savagery have risen to unchallenged prominence on the island, the hunt has thoroughly won out over the more peaceful civilizing instinct. Rather than successfully mitigate the power of the hunt with the rules and structures of civilization, Ralph becomes a victim of the savage forces the hunt represents—he has literally become the prey.

**Beginning of Chapter in contrast with Chapter 1**

Once again Ralph takes up the shell to sound the others. Piggy once again voices what the grownups will think. But with two children already killed and a pagan tribe established on the island these words have no meaning. Ralph says once they arrive at Castle Rock they should revive efforts to sustain the signal fire. He is greeted with laughter.

**The Feeling of Power**

The further away the boys are from the old order of life, the more power they have. Roger feels power as he balances a stone above their heads at Ralph, Piggy, and the others. Golding is trying to suggest that the power that civilized society feels threaten the human race. Arrogance in man must be contained. The abuse of power leads to feelings of wild abandonment. The conch is destroyed then the bearer. Piggy's head splits open when he is knocked down a 44ft embankment and his brain spills out. The description of his final death reiterates that the beast lies within the human soul. The blood lust reiterates that the beast lies within the human soul. The blood lust which led to the first killing of a pig culminates in this ultimate murder.

**Piggy's Fall**

Piggy's fall is a reference to the fall of man, original sin which created evil within the nature of human beings.

**Order vs. Disorder**

Jack's tribe is no longer interested in the talk of a rescue. They are no longer capable of intelligent foresight; they are savages and live for the moment. When Piggy hold up the conch, Roger destroys it. Jack is now chief.

**Theme - Evil**

When Roger shoves his way past Jack only managing no to edge him aside represents that brutality leads to greater brutality. Roger will eventually murder Jack, someone else will murder Roger - new leaders being chosen by the law of the jungle.
Chapter 12

Summary

Ralph hides in the jungle and thinks miserably about the chaos that has overrun the island. He thinks about the deaths of Simon and Piggy and realizes that all vestiges of civilization have been stripped from the island. He stumbles across the sow’s head, the Lord of the Flies, now merely a gleaming white skull—as white as the conch shell, he notes. Angry and disgusted, Ralph knocks the skull to the ground and takes the stake it was impaled on to use as a weapon against Jack.

That night, Ralph sneaks down to the camp at the Castle Rock and finds Sam and Eric guarding the entrance. The twins give him food but refuse to join him. They tell him that Jack plans to send the entire tribe after him the next day. Ralph hides in a thicket and falls asleep. In the morning, he hears Jack talking and torturing one of the twins to find out where Ralph is hiding. Several boys try to break into the thicket by rolling a boulder, but the thicket is too dense. A group of boys tries to fight their way into the thicket, but Ralph fends them off. Then Ralph smells smoke and realizes that Jack has set the jungle on fire in order to smoke him out. Ralph abandons his hiding place and fights his way past Jack and a group of his hunters. Chased by a group of body-painted warrior-boys wielding sharp wooden spears, Ralph plunges frantically through the undergrowth, looking for a place to hide. At last, he ends up on the beach, where he collapses in exhaustion, his pursuers close behind.

Suddenly, Ralph looks up to see a naval officer standing over him. The officer tells the boy that his ship has come to the island after seeing the blazing fire in the jungle. Jack’s hunters reach the beach and stop in their tracks upon seeing the officer. The officer matter-of-factly assumes the boys are up to, as he puts it, “fun and games.” When he learns what has happened on the island, the officer is reproachful: how could this group of boys, he asks—and English boys at that—have lost all reverence for the rules of civilization in so short a time? For his part, Ralph is overwhelmed by the knowledge that he has been rescued, that he will escape the island after coming so close to a violent death. He begins to sob, as do the other boys. Moved and embarrassed, the naval officer turns his back so that the boys may regain their composure.

Analysis

After Ralph’s tense, exciting stand against the hunters, the ending of Lord of the Flies is rife with irony. Ralph had thought the signal fire—a symbol of civilization—was the only way to lure rescuers to the island. Ironically, although it is indeed a fire that lures a ship to the island, it is not an ordered, controlled signal fire but rather the haphazard forest fire Jack’s hunters set solely for the purpose of killing Ralph. As we have seen, Ralph has worked tirelessly to retain the structure of civilization and maximize the boys’ chances of being rescued. Now, when all he can do is struggle to stay alive as long as possible, a deus ex machina (an improbable or unexpected device or character that suddenly appears to resolve a situation) appears, at the last possible moment, in the form of the naval officer who brings the boys back to the world of law, order, and society. Golding’s use of irony in the last chapter blurs the boundary between civilization and savagery and implies that the two are more closely connected than the story has illustrated. Ultimately, the boys’ appalling
savagery brings about the rescue that their coordinated and purposeful efforts were unable to achieve.

Much of the irony at the end of the novel stems from Golding’s portrayal of the naval officer. Although the naval officer saves Ralph, the ending of *Lord of the Flies* still is not particularly happy, and the moment in which the officer encounters the boys is not one of untainted joy. The officer says that he is unable to understand how upstanding British lads could have acted with such poor form. Ironically, though, this “civilized” officer is himself part of an adult world in which violence and war go hand in hand with civilization and social order. He reacts to the savage children with disgust, yet this disgust is tinged with hypocrisy. Similarly, the children are so shocked by the officer’s presence, and are now psychologically so far removed from his world, that they do not instantly celebrate his arrival. Rather, they stand before him baffled and bewildered. Even Ralph, whose life has literally been saved by the presence of the ship, weeps tears of grief rather than joy. For Ralph, as for the other boys, nothing can ever be as it was before coming to the island of the *Lord of the Flies*.

The dark night of Ralph's soul
- Conch is smashed
- Samneric seem to be like savages
- Piggy is dead

**Ralph's Mental Survival**
1. He must try to understand what has happened on the island
2. He tries to persuade himself that the savages will let him alone but he cannot reconcile this to the fact that they have killed Piggy and Simon and have smashed the conch.
3. He know it is no game, that another world has evolved in which there is no place for her because he represents conscience and common sense.

**Ralph and Jack are one in the same**
Ralph and Jack are two parts of a whole. What the other stands for is very much a part of himself. At one point, Ralph felt the same blood lust as Jack, and Jack has experience the same twinge of conscience as Ralph for the blood on his hands. In this cases each individual is trying to exterminate, by destroying his antagonist, the living example of a life-view he has rejected.

**Irony of Samneric's Behavior**
When they were captured the previous chapter, they protested in terms of honor that it was not the right thing to do. However, only a few hours later, they have become savages and betray Ralph's hiding place.

**Ralph's meeting with the Lord of the Flies**
His face to face confrontation with the beast, now the bare skull of the sow's impaled head is a symbolic meeting with the force which controls the hunters. It is described as white as the conch. Golding here wants us to associate the two important symbols in our minds just as Ralph focuses on the totem before him. Reason and order versus irrational evil; the conch versus the sow's head. Jack vs. Ralph

**Ralph's Reaction to the Lord of the Flies**
Unlike Simon, who was saint like, reaching within himself and learning the truth, Ralph vents his rage by thrashing out at the filthy skull. His internal struggle has to be externalize; he smashes the totem and takes up the shaft which held the skull as his weapon against Jack.

**Ralph Flight from the Enemy**

1. Ralph’s single repeated wish when he was in power was to keep a signal fire to attract ships. Ironically, it is eventually the fire that the hunters started in order to kill Ralph that saves him.

2. When Ralph runs into the Lord of the Flies, it jeers up into the cloud of smoke. He implies through this symbol that the evil within man eventually turns on itself. The fire and smoke as efforts to kill are transformed into agents of salvation.

**Percival Not Remembering his Name**

Percival not remembering his name, life on the island has cut him of completely from the bonds of civilization. All the boys have become wild animals, not humans with names.

**QUOTES EXPLAINED**

1. Roger gathered a handful of stones and began to throw them. Yet there was a space round Henry, perhaps six yards in diameter, into which he dare not throw. Here, invisible yet strong, was the taboo of the old life. Round the squatting child was the protection of parents and school and policemen and the law.

This passage from Chapter 4 describes the beginnings of Roger’s cruelty to the littluns, an important early step in the group’s decline into savagery. At this point in the novel, the boys are still building their civilization, and the civilized instinct still dominates the savage instinct. The cracks are beginning to show, however, particularly in the willingness of some of the older boys to use physical force and violence to give themselves a sense of superiority over the smaller boys. This quotation shows us the psychological workings behind the beginnings of that willingness. Roger feels the urge to torment Henry, the littlun, by pelting him with stones, but the vestiges of socially imposed standards of behavior are still too strong for him to give in completely to his savage urges. At this point, Roger still feels constrained by “parents and school and policemen and the law”—the figures and institutions that enforce society’s moral code. Before long, Roger and most of the other boys lose their respect for these forces, and violence, torture, and murder break out as the savage instinct replaces the instinct for civilization among the group.

2. His mind was crowded with memories; memories of the knowledge that had come to them when they closed in on the struggling pig, knowledge that they had outwitted a living thing, imposed their will upon it, taken away its life like a long satisfying drink.

This quotation, also from Chapter 4, explores Jack’s mental state in the aftermath of killing his first pig, another milestone in the boys’ decline into savage behavior. Jack exults in the kill and is unable to think about anything else because his mind is “crowded with memories” of the hunt. Golding explicitly connects Jack’s exhilaration with the feelings of power and superiority he experienced in killing the pig. Jack’s excitement stems not from pride at having found food and helped the group but from having “outwitted” another creature and “imposed” his will upon it. Earlier in the novel, Jack claims that hunting is important to provide meat for the group; now, it becomes clear that Jack’s obsession with hunting is due to the satisfaction it provides his primal instincts and has nothing to do with contributing to the common good.

3. “What I mean is . . . Maybe it’s only us . . .”

Simon speaks these words in Chapter 5, during the meeting in which the boys consider the question of the beast. One littlun has proposed the terrifying idea that the beast may hide in the ocean during the day and emerge only at night, and the boys argue about whether the beast might actually exist. Simon, meanwhile, proposes that perhaps the beast is only the boys themselves. Although the other boys laugh off Simon’s suggestion, Simon’s words are central to Golding’s point that innate human evil exists. Simon is the first character in the novel to see the beast not as an external force but as a component of human nature. Simon does not yet fully understand his own idea, but it becomes clearer to him in Chapter 8, when he has a vision in the glade and confronts the Lord of the Flies.
4. “There isn’t anyone to help you. Only me. And I’m the Beast . . . Fancy thinking the Beast was something you could hunt and kill! . . . You knew, didn’t you? I’m part of you? Close, close, close! I’m the reason why it’s no go? Why things are the way they are?”

The *Lord of the Flies* speaks these lines to Simon in Chapter 8, during Simon’s vision in the glade. These words confirm Simon’s speculation in Chapter 5 that perhaps the beast is only the boys themselves. This idea of the evil on the island being within the boys is central to the novel’s exploration of innate human savagery. The *Lord of the Flies* identifies itself as the beast and acknowledges to Simon that it exists within all human beings: “You knew, didn’t you? I’m part of you?” The creature’s grotesque language and bizarre appropriation of the boys’ slang (“I’m the reason why it’s no go”) makes the creature appear even more hideous and devilish, for he taunts Simon with the same colloquial, familiar language the boys use themselves. Simon, startled by his discovery, tries to convey it to the rest of the boys, but the evil and savagery within them boils to the surface, as they mistake him for the beast itself, set upon him, and kill him.

5. Ralph wept for the end of innocence, the darkness of man’s heart, and the fall through the air of a true, wise friend called Piggy.

These lines from the end of Chapter 12 occur near the close of the novel, after the boys encounter the naval officer, who appears as if out of nowhere to save them. When Ralph sees the officer, his sudden realization that he is safe and will be returned to civilization plunges him into a reflective despair. The rescue is not a moment of unequivocal joy, for Ralph realizes that, although he is saved from death on the island, he will never be the same. He has lost his innocence and learned about the evil that lurks within all human beings. Here, Golding explicitly connects the sources of Ralph’s despair to two of the main themes of the novel: the end of innocence and the “darkness of man’s heart,” the presence of savage instincts lurking within all human beings, even at the height of civilization.