

## ***LORD OF THE FLIES* - study guide**

### **Chapter One: The Sound of the Shell:**

#### **Analysis:**

From its beginning *Lord of the Flies* establishes itself as a story packed with allegorical meaning. The novel is a meditation on the nature of human political society, dealing with such concerns as the development of political systems and the clash in human nature between instinctual and learned behaviour. In this manner, Golding establishes the deserted island as a clash between two different conceptions of pre-civilized humanity. In some respects, the island presents a situation in which the young schoolboys are thrown into a literal state of nature. At the beginning of the novel they have no society, no rules, and no concerns beyond personal survival. The narrative thrust of the novel is how the boys develop their own miniature society and the difficulties that inevitably arise.

Golding establishes immediately the contrast between the savage and the civilized that exists in this new environment for the boys. Freed from adult authority and the mores of society, Ralph plays in the beach naked, a practice commonly associated with "uncivilized" cultures. Yet if this is an "uncivilized" practice, it is also a reference to the second conception of pre-civilized life, that of an Eden; Ralph does not panic over the children's abandonment on the island, but rather approaches it as a paradise in which he can play happily. This raises the important question about what influence will cause his Eden to collapse.

The first sign of disturbance within the seemingly tranquil island is the appearance of Jack and his choir. Golding portrays Jack and his compatriots as militaristic and aggressive, with Jack's bold manner and the choir marching in step with one another. They are the first concrete entrance of civilization onto the island and a decidedly negative one. Jack seems a physical manifestation of evil: with his dark cloak and wild red hair, he gives a slightly Satanic impression. Jack is a decided military authoritarian. He orders his choir as if they were troops, allowing room for neither discussion nor dissent. Significantly, the role that he first chooses for his choir is as hunters; he selects that task which is most violent and, in this society, most related to military values. However, as his inability to kill the pig demonstrates, Jack is not yet accustomed to violence. Golding indicates that Jack must prepare himself to commit a violent act, for he is still constrained by societal rules that oppose this behaviour; his authoritarian attitude has given him a predisposition to violence, but he must shed the lessons of society before he can kill.

In both temperament and physical appearance, Ralph is the antithesis of Jack. Golding idealizes Ralph from the beginning, lavishing praise on his physical beauty. In the island sun he immediately achieves a golden hue, a physical manifestation of his inward qualities. Ralph is no great intellect and even behaves somewhat childish in his first encounter with Piggy, but otherwise he has a gravity and maturity beyond his years. He is a natural leader, a quality that the other boys recognize when they vote him leader. The vote for chief establishes a conflict between the different values espoused by Jack and Ralph. Jack assumes that he should assume the role automatically, while Ralph actually achieves it reluctantly by vote. Ralph therefore comes to represent a democratic ethos.

Piggy, in contrast, is the intellectual of the group. Although he is physically inept, clumsy and asthmatic, he has a quick wit and the best grasp of their situation. It is his knowledge of the conch shell that allows Ralph to summon the rest of the boys together and he who shows the most concern for some sort of rational order. He has a particular interest in names, immediately asking Ralph for his and wishing that Ralph would reciprocate, as well as viewing that as the greatest concern when the boys assemble. The idea of naming is one of the first indications of an ordered society. For Piggy, there is a meaning in names, both as a communication tool and as a representation of one's person, as shown by his hatred of his own nickname.



The other major facet introduced indicating civilization is the establishment of property and the connotations of ownership. Ralph gains status from his possession of the conch shell, which gives him the authority to speak when the boys come together. Also, when he surveys the island from the summit of the mountain he states that it "belongs" to them.

### Study Questions

1. We meet two of the main characters right at the beginning of this chapter. Describe Ralph and Piggy briefly.

*Ralph - handsome, lean, athletic*

*Piggy - fat, asthmatic, wears glasses*

2. Did they know each other before they met on the jungle island?

*They didn't know each other before, and Ralph is rather unresponsive to Piggy's friendly overtures.*

3. How did they get there?

*The plane that was evacuating them from the war in England was attacked. The plane crashed, but not before ejecting the "passenger tube" containing the boys.*

4. What is Piggy concerned with doing? What does Ralph want to do?

*Piggy is concerned with locating and organizing any other survivors. Ralph wants to explore the island.*

5. What do the two boys discover?

*The two boys discover a large conch shell, which is then used as a trumpet to summon the others.*

6. Several other survivors appear. What does Piggy make it his business to do?

*Piggy wants to learn everyone's names.*

7. Who is the leader of the boys' choir, and what is he like?

*Jack Merridew is the leader. He is aggressive, stern and asserts his authority.*

8. What is ironical about this boys' choir, later on in the story?

*They descend from strict military control to no control at all.*

9. Why is Ralph chosen as leader?

*Ralph is chosen simply because he called the meeting.*



10. Who is disappointed at not being chosen? How does he get rid of his disappointment?  
*Jack wanted to be the leader. He is somewhat mollified with the decision to make him and his choir hunters.*
11. Who sets out to explore the island?  
*Ralph, Jack, Simon and a choir member.*
12. Why can't Jack stab the young pig with his knife? How does he cover up his embarrassment?  
*Jack can't kill because he is afraid to - he covers up by saying the pig got away too quickly.*
13. Why is the remote jungle setting useful to the author's purpose?  
*The remote jungle setting is far away from civilized society and its complexities. The boys are on their own, to survive and create their own society without the help - or interference - of adults.*
14. Why do you suppose he chose children as the main characters, rather than adults?  
*Children are supposedly innocent and unsophisticated. They make no attempt to hide their true selves.*
15. Throughout the novel, Golding uses certain people or things symbolically. What do the followings things or persons symbolize:
- (a) the conch shell - *authority*
  - (b) the mountain - *dignity of man as he aspires to spiritual freedom*
  - (c) the island with a scar across it - *cities (countries) scarred by atomic warfare*
  - (d) the rock - *brute force*
  - (e) Simon - *a mystic*
    - Piggy - *an intellectual*
    - Ralph - *a political hope*
    - Jack - *the wielder of physical power*

## Chapter Two: Fire on the Mountain:

### Analysis:

In this chapter, Golding uses the progress of the boys on the island as a chart of human development. The first achievement that the boys make on the island is to build a fire, which like the conch shell brings the entire group of boys together in awe and wonder. According to Piggy, the next step should be for the boys to build some sort of shelter, again a mirror of historical development of human society. The "government" of Ralph also develops during this chapter, as a society with rules begins to form on the island, with the procedure that only the person with the conch may speak during meetings. However, when Ralph develops these rules he, Jack and Piggy each take different perspectives on what particular use these rules will serve. Ralph takes a rational perspective based on ideas of justice: rules will allow the boys to live fairly among one another, a belief that fits well with his democratic sensibility. Jack relishes the idea of rules as a means for control and for punishment, a reflection of his dictatorial ethos and tendency toward violence. Piggy, as the most intelligent of the three central characters, views the rules as useful tools for survival. He views all aspects of the boys' behaviour on the island in terms of whether it will contribute to their eventual rescue.

Ralph continues as a calming presence among the boys. A sense of fear begins to set in among the younger boys, and only Ralph has the presence to instill some sort of calm. Despite Piggy's clear thinking and appraisal of their situation, his contentious manner and rude dismissal of the younger boys causes his ideas to be unfortunately dismissed. Perhaps even more importantly, he is a cynic who can do nothing to comfort the others, instead instilling them with a sense of fatalism. Piggy, who carries himself with the bearing of a martyr, establishes himself as a prophet whose words are not heeded until it is too late. Golding uses Piggy's advice as foreshadowing: failure to heed Piggy, however absurd he may be, leads to dire consequences. The first example of this occurs when, at the end of this chapter, one of the boys seems to be missing. If the boys had heeded Piggy's advice and allowed him to keep track of the number of boys and what their names are, there would be no confusion over whether one is missing.

Despite the boys' dislike for Piggy, he does prove useful. His glasses are the key to starting the fire on the mountain. In particular, this makes him useful for Jack, who remains more interested in hunting and causing pain and disorder than in contributing or constructing anything of use. It is significant that he most supports building a fire, for it is an inherently destructive act. Golding also establishes Jack as a boy who tends to dominate. He takes the colonialist English position that, since he is English and thus superior to all others.

The immediate dangers that the boys face are few, for on the island there is fruit, and presumably pigs, to eat. However, Golding sets up their own sense of fear as the greatest danger to these boys. It is fear over a snake that causes the younger boys to panic and to exaggerate the dangers on the island, causing disorder and commotion. Both Jack and Piggy contribute to this sense of dread. Jack does so through his aggressive stance, which contains the implicit notion that they are in danger and must defend themselves from some unknown force. Piggy does so through his constant fatalism. It is here that Ralph best demonstrates his superiority for leadership.



## Study Questions

1. What do the boys discover about the island?

*The boys discover that the island is deserted, but full of plenty of fruit and food. If they can remain calm, they will eventually be rescued.*

2. Jack reassures the boys that he will provide what?

*meat*

3. Ralph realizes that rules are necessary for order. What does Jack think about rules?

*Jack likes rules and regulations for punishing others.*

4. Just one rule is made at this time. What is it?

*The one rule that is made is that only the person holding the conch is allowed to speak at meetings. All others must be quiet until they are recognized.*

5. What does Piggy lecture the boys on? Do they pay attention to him? Explain.

*Piggy lecture the boys on not being concerned enough about their problems or about being rescued. The boys don't listen because they have more fun mocking him.*

6. One of the "littl'uns" talks about a "beast". How is this news received?

*Consensus is that the little boy had a nightmare, but his words cast doubt and fear among the boys.*

7. Ralph mentions that two things must be done. What are they?

*Ralph says that they must build and maintain a signal fire on the mountain, if they ever want to be rescued.*

8. Why do all the boys rush for the hilltop?

*They run off to build the fire - they are inspired, but unorganized.*

9. Who discovers how to make a fire? How is his character further revealed here?

*Jack discovers how to make a fire using Piggy's glasses. His brutish character is revealed when he snatches the glasses from Piggy's face.*

10. What happens after the fire starts?

*The boys were not careful enough and the fire spreads out of control. A littl'un is lost.*

11. Ralph and Jack form two branches of government. What are they and what is already evident in this system of government?

*Ralph forms the legislation branch. He rules for the better conduct of the community's business.*

*Jack forms the judicial or military branch. He will happily beat-up anyone who disobeys the rules.*

*Competition has already begun between the legislative and military branches.*

12. In what way does Ralph betray his ignorance?

*Ralph says the Queen has a room containing all the maps of all the islands in the world. "So the Queen's got a picture of the island." He doesn't know that there are thousands of unmapped islands in the world, and that the Queen is merely a figurehead for government, and doesn't partake in the actual running of it.*

13. Again, we have further use of symbolism. That do the following represent?

(a) the platform - "higher level" - parliament

(b) intrusion of the snake - evil intruding in paradise

(c) the fire - best of man, faith in society - to hell, when out of control

(d) Piggy's glasses - intellectualism - he's useful to the boys, but not respected

(e) "creepers" - reinforce evil, a running image of the snakes



### Chapter Three: Huts on the Beach:

#### Analysis:

Golding continues to develop Jack's preoccupation with hunting. For Jack it is not an instinctive talent, but rather a skill that he continues to develop as the story unfolds. His motives for hunting are disturbing. He hunts not for the ostensible purpose of gaining food to eat, but rather for his personal enjoyment. Golding indicates that there is something tremendously dangerous in Jack's obsession; he approaches madness when he speaks about his desire to kill. At this point in the story Jack is not sufficiently prepared to kill, but he is approaching the point at which he can inflict mortal violence upon another, whether a pig or a person. Ralph cannily realizes this trait when he reminds Jack that the most important thing that the boys must do is to build a shelter. He implicitly tells Jack that his obsession with hunting does not help the boys' chances for survival.



Although Ralph is the best leader for the boys, even he cannot control their behaviour. The major burden that he faces is that he must deal with young children unprepared to care for themselves or demonstrate responsibility. Ralph cannot simply give them orders and expect them to be completed, as Jack automatically assumes. This sets up one of the major obstacles that the boys must overcome: they must behave beyond their years in order to survive and flourish until they are presumably saved.

The open space that Simon finds in the jungle is an indication that the boys do find themselves in an Eden-like area. Simon views the jungle as a place of beauty and tranquillity, in comparison to Jack, who sees only the dangers that the boys face. In his excursion away from the boys, Simon shows himself to be the one character who has an affinity with nature. There are strong religious overtones to the area that Simon finds, which, with its candle-buds and serene stillness, resembles a place of worship.

#### Study Questions

1. What does Ralph complain to Jack about?

*Most of the boys are unwilling to help in any important project - building huts, keeping the signal fire burning*

2. What does he hint about Jack's behaviour? How does Jack defend himself?

*Ralph hints that Jack and the hunters should help build the huts, instead of merely roaming the jungle. Jack insists that hunting is necessary.*

3. There are already signs of disagreement between the two boys. Why is this a good example of foreshadowing?

*This shows where the major conflict will be later on.*

4. We learn a bit more about Simon. What is it that is learned?

*Simon finds fulfillment, peace, and happiness in natural cell in the jungle.*

5. How does the unity of the island society continue to weaken?
  - *the different purposes of Ralph (huts, order) and Jack (hunting)*
  - *fear*
6. What does the building of the huts symbolize? What does the collapsing of the hut symbolize?
 

*Building the huts symbolizes the building of civilization, while their collapse symbolizes just the opposite*

  - *the collapse of civilization.*
7. At this point in the book, determine the mental point of view of storytelling that Golding uses.
 

*Golding is an omniscient narrator. He is able to relate the thoughts and feelings of all of the characters.*

#### Chapter Four: Painted Faces and Long Hair:

##### Analysis:

Golding begins the chapter establishing a sense of order among the boys in the island only to find it quickly fall apart. Even the littlest of the boys come to accept their fate on the island and overcome the anguish over their fate. The key to the tranquillity on the island is the customs of the society from which the boys come. The boys did not come to the island entirely bereft of societal influence, and whatever lessons their culture has instilled in them prove critical to maintaining some semblance of peace on the island. Golding notes several instances in which cultural influences of parents and authority figures determines the boys' behaviour. They still obey notions of appropriate behaviour without any real authority to determine what they can and cannot do; it is only when the boys transgress these civilized norms that they suffer.



It is Jack who first oversteps the boundaries of civilized society. His attempts to successfully hunt become, in effect, attempts to succumb to an animalistic nature. His painted face, reminiscent of hunter-gatherer societies, means to make him indistinguishable from the animals of the forest. When Jack finally does kill a pig, as he has intended to do since the beginning of the novel, he succumbs to his blood lust.

The other hunters share this quality; when they dance and sing about killing the pig, they show that they have succumbed to the thrill of violence. They relish the slaughter; this goes beyond enjoyment to lust, as they cheer on the means by which they mutilate the pig.

Maurice's impression of the pig during the dance obscures the line between violence directed at the animals on the island and violence directed on one another. Significantly, this chapter contains the first instance of aggression between the two boys. Jack, now accustomed to harming others by his recent kill, punches Piggy, who remains an outsider among the boys. The chapter further sets up Piggy as a martyr figure. He has the most grounded concerns, making the reasonable proposal that they construct a sundial, but he is also loathed by the other boys. Only Ralph, the most mature and grounded of the characters, begins to sympathize with Piggy, and agrees with him that Jack made an egregious error by letting the fire go out. Piggy stands apart from the other boys, for he exists altogether as a member of civilized society. His hair does not even seem to grow, thus he retains the appearance of a normal English schoolboy as the others grow more dishevelled and unkempt.

The concurrent sighting of the ship and the killing of the pig contribute to the downfall of relative calm on the island. These two events represent the different strands of human behaviour inherent on the island. The ship is a reminder of the civilized society to which the boys belong and renews the possibility that they may eventually escape the island, while the killing of the pig is an example of their descent from civilized behaviour into animalistic urges. This makes clear the dichotomy dividing Ralph and Piggy from Jack and the hunters. The former have a greater concern for returning to society while the latter enjoy their abandonment of civilization. This conflict between the two forces at work among the boys on the island will provide much of the narrative thrust of the novel.

### Study Questions

1. How do the boys spend a typical day?

*They get up early in the morning to work and play, but by afternoon are seeking shade and sleep.*

2. How do the smallest boys, known as the littl'uns, spend their time?

*The littl'uns eat a lot of fruit, and, as a consequence, suffer from diarrhea. They play together in groups in the sand.*

3. Why did Roger purposely aim to miss when he threw stones at the littl'uns and their sand castle?

*The old taboos of civilized life still dominate him.*

4. What does the smashing of the sand castle represent or symbolize?

*The smashing of the sand castle is symbolic of the violence that can overcome the island.*

5. Jack, Roger, and the other hunters paint their faces with coloured clay. What does the mask do for them?

*The masks excite and please the boys, but also removes their inhibitions, as most people tend to feel somewhat anonymous behind a mask.*

6. Why did the boys miss rescue when there was a ship nearby?

*Jack and his hunters had allowed the fire to die out in favour of hunting.*

7. Why don't Jack and his hunters care about the signal fire and their failure in their responsibilities? How do they react toward the killing of the pig?

*Jack and his hunters don't care about the missed rescue because they have killed a pig. They are all aglow with their success and hold a huge celebration.*

8. Who scolds them and what does Jack do to him?

*Piggy criticizes Jack, who then slaps Piggy so hard that one of the lens in his glasses is broken.*

9. How does Jack apologize?

*Jack apologizes for letting the fire go out, but not for striking Piggy and breaking his glasses.*

10. Which two boys seem to have any real understanding of the seriousness of their position on the island, and the need for organization and self-discipline in order to survive?

*Ralph and Piggy - they appear to be the only ones with any maturity to realize what is needed for their survival and rescue.*

11. Who shares his meat with Piggy when Jack refuses to give him some?

*Simon - he feels sorry for Piggy.*



12. The leadership of the boys is gradually changing. How?

*The boys are slowly starting to follow the savage Jack instead of the more civilized Ralph.*

13. What does the pig dance symbolize?

*The dance is a symbol of the new and savage way of life replacing the old and organized society of Ralph.*

14. In what way are the chants and ceremonial ring like the mask worn by the boys?

*These protect them from self-consciousness and help them to lose their identities. The details of the rituals allow the boys to forget themselves and to become killers.*

### Chapter Five: Beast From Water:

#### Analysis:

The weight of leadership becomes oppressive for Ralph as the story continues; he is dutiful and dedicated, but his attempts to instil order and calm among the boys come to nothing. Golding develops Ralph's particular concerns and insecurities in this chapter. Although he demonstrates a more than sufficient intellect, he worries that he lacks Piggy's genius; his one consolation is that he realizes that it is his abilities as a thinker that allow him to recognize the same in Piggy. Ralph has a strong sense of self-doubt. He is not immune to fear, which he admits to the boys, and even feels it necessary to ask Piggy whether there might actually be a ghost on the island. Golding presents Ralph as a reluctant leader. His position of chief has been thrust upon him, and he assumes it only because he is the most natural and qualified leader. He has no real ambition or drive, such as the rapacious energy that motivates Jack, but knows that the boys will be best provided for under his care. It is Ralph who is most concerned with the rules of order on the island. He accurately tells the boys that without the rules, the boys have nothing.

Ralph's rules keep the boys tethered to some semblance of society, but without these rules there will be disastrous consequences.



Piggy remains the only fully rational characters during the assembly and afterward. Piggy is the only character who completely dismisses the idea of a beast on the island, and even reassures the generally unwavering Ralph on this point. It is Piggy who realizes that the boys' fear is the only danger that they truly face, and even this fear proves no actual threat to them. However, the outcast Piggy once again is ignored in favour of lurid tales of beasts and ghosts; although he is consistently correct in his judgments, Piggy is consistently

ignored. He raises the important question whether the boys will act like humans, savages or animals. Ralph and Piggy exemplify human behaviour, while Jack represents savagery that may even descend into animalistic instinct.

The conflict between Jack and Ralph, with Piggy as his ally, reaches a breaking point in this chapter. Although Jack initially dismisses the idea of a beast on the island, he comes to accept the

idea when they conceive of the beast as an enemy that his hunters may kill. Jack continues to be an aggressive and destructive force. He continues to physically threaten Piggy, foreshadowing an eventual great conflict between the two, and he even manipulates the young boys' fear of a possible beast. During the assembly Jack fully abandons the rules and codes of society. He promotes anarchy among the boys, leading them on a disorganized hunt for an imaginary beast. While Ralph assumes leadership for his calm demeanour and rationality, Jack gains his authority from irrationality and instinctual fear; he manipulates the boys into thinking that there may a danger that they should hunt. Golding clearly portrays Jack's behaviour as dangerous; Ralph concludes that a focus on hunting will prevent them from ever leaving the island and thus becoming little more than animals on this deserted island.

Golding constructs the assembly to show how fear foments and spreads among the young boys. The littluns begin with a concrete example of fear that is soon easily explained, but the idea of something sinister on the island breaks out among the boys. The terrors that the boys imagine become progressively more abstract and threatening. Percival uses concrete facts about squids to come to an illogical conclusion that a squid may come from the sea to harm them. This then proceeds to the completely unfounded and supernatural rumours that there may be actual ghosts on the island.

With the anarchy incited by Jack and the panic among the littluns, only vestiges of civilization remain on the island. Percival's repetition of his address is a stark reminder that they no longer reside in civilized culture, while the musings on adulthood by Ralph, Piggy and Simon portray adult society as sufficiently rational and organized to solve the problems that they face on the island.

### Study Questions

1. Is the island still a storybook kingdom to Ralph? What does he realize?

*The island is no longer a storybook kingdom - it has been replace by dirt and ills. Ralph realizes that he is losing control.*

2. As Ralph walks along by the water, what does he resolve to do?

*Ralph resolves to accomplish discipline and order.*

3. What does he scold the boys about?

- *failure to support any assembly decisions, especially those regarding sanitary matters*
- *failure to build shelters, get daily supply of drinking water or to keep the signal fire going*

4. How is the fear of the boys handled?

*Ralph tries to speak rationally to them, to point out that most of their fears are imagined ones.*

5. What are Simon's comments on the "beast" that the boys fear? Do you think there's any truth in it?

*Simon says that is there is a beast to fear, it exists within their own hearts. There is truth to this - "we have nothing to fear, but fear itself".*

6. How does the meeting end?

*The boys, lead by Jack, run off, re-enacting the pig kill. Ralph, Piggy and Simon remain.*

7. Why doesn't Ralph summon the boys back to the assembly?

*Ralph is afraid that if he summons and no one returns, that all order on the island will be destroyed forever.*

8. Who reassures Ralph of the need for him to keep his authority as leader?

*Simon*

9. In this chapter, what does the darkness of night become a symbol of?

Darkness is a symbol of the confused and irrational impulses of the boys. Darkness in man can destroy him if not checked by imagination and reason.

### Chapter Six: Beast From Air:

#### Analysis:

The landing of the dead pilot on the mountain is a pivotal event in *Lord of the Flies*, for it serves as an actual manifestation of the beast which the boys fear. None of the boys are immune to this: even Piggy, faced with some evidence that a beast actually exists, considers measures that they should take to protect themselves.



This beast from air is a concrete object that the boys can fear rather than abstract ideas concerning squids and ghosts with which the boys were previously preoccupied. Significantly, this beast from air proves no threat to the boys. The dead body is nothing more than an object left to be interpreted in vastly different ways by the various boys.

It is of no surprise that Jack interprets the appearance of the beast from air as a cause for war. The possibility of some danger is the key that Jack requires to gain authority over the other boys, for it gives them a focus for their violence and anger. Jack thus continues his authoritarian attitude with a strong sense of demagoguery. Jack requires a concrete enemy to assume authority and finds one in the dead pilot, despite its obvious inability to harm them. This foreshadows later developments in which Jack will focus his vitriol against other possible enemies.

Among the boys, Jack has a clear enemy in Ralph, who insists on rules and self-discipline over wild adventures and hunting. Ralph remains focused on the clear objective of keeping the fire burning to alert possible passing ships, while Jack is committed to only those pursuits that allow him to behave in a destructive manner. Although previously committed to the rules of order which would allow him to punish others, Jack accepts anarchy when it serves his purposes.

Jack's efforts isolate Ralph from the other boys, who find Jack's focus on the games of hunting and building forts more appealing than Ralph's commitment to keeping the fire burning and remaining

safe. Golding continues to develop this rift between the more mature Ralph and the other boys. Ralph instead must ally himself with the intellectual Piggy and the introspective Simon. As the other boys narrow their focus to pure self-interest, with a limited focus on pure survival (killing the beast) and satisfying desires (playing as hunters), these three boys represent three facets of distinctly human thought. Ralph, who strives to balance priorities successfully, represents human reason and judgment. Piggy the problem-solver represents pure human intellect. Simon, in contrast, is a spiritual thinker who demonstrates the human ability to think beyond narrow personal interests.

### Study Questions

1. What happens while the boys are asleep?

*While the boys sleep, there is a battle between air craft in the upper atmosphere above the island. A parachutist floats down to the island.*

2. Ralph said, "If only they could send us something grown-up...a sign or something." What is ironical about this "sign"?

*The grown-up sign that comes is a dead man, victim of the ongoing world conflict.*

3. Who are the firewatchers who are frightened by the "beast"? What is interesting about their version of the "Beast"?

*Sam and Eric are the watchers. They give a dead man teeth, claws, and the ability to slink through the trees in pursuit.*

4. Jack shouts, "Conch! Conch! We don't need the conch any more. We know who ought to say things." What is the significance of this speech?

*Jack is becoming more and more powerful, while Ralph is losing control.*

5. The boys decide to hunt the beast. Where do they hunt for it and where should they have gone?

*They look on the rocky tip of the mountain, rather than in the jungle.*

6. For a short time, the feeling of comradeship exists again between the boys. Why?

*The comradeship is a result of them working together to find the beast.*

7. What is the importance of this passage: "However Simon thought of the beast, there rose before his inward sight the picture of a human at once heroic and sick."

*Simon could not believe that there was a beast. He felt that it had to be a human.*

8. The boys discover Castle Rock. Why does it appeal to the boys as an ideal home now?

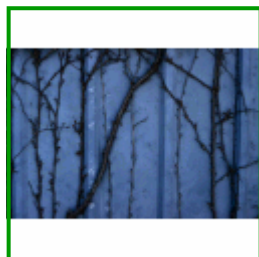
*Castle Rock represents the increasingly primitive nature of the boys. It is an ideal home for barbarians - a natural fortress with caves to hide in and boulders to roll down on enemies.*

9. What is the importance of the rock being mentioned again? Is there any foreshadowing or preparation for something in the future to happen?

*The reader is reminded of Jack, Simon and Ralph in Chapter One, and the destructive forces that are at work on the island. It is foreshadowing a death of one of the boys.*

## Chapter Seven: Shadows and Tall Trees:

### Analysis:



In this chapter, Golding develops themes considered in "Beast From Air." The rift between Jack and Ralph becomes more intense as Ralph continues to remind Jack of his misguided priorities. The struggle in this chapter between the two characters assumes political overtones in this chapter, as the two engage in a power struggle for authority over the other boys. The concerns of Ralph and Jack have been previously established: the former focuses on survival and escape, while the latter focuses on hunting and playing. However, in this chapter Golding focuses on the tactics each uses to assert himself. Jack uses his bravado as a sign of strength and dominance, mocking Ralph for supposed cowardice, while Ralph is straightforward and direct. He challenges Jack's overblown self-confidence and honestly notes that Jack is motivated by hatred.

Golding continues to portray the descent of the boys into animalistic behaviour. The line between the boys and the animals becomes blurred in this chapter, particularly during the hunting chant, in which one of the boys pretends to be a pig while the other boys pretend to kill him. This indicates that the point at which the boys direct their violence at another boy is approaching; Jack even jokes that they could kill a litt'un in place of a pig, once again demonstrating his blatant disregard for human life. Jack, who previously needed to prepare himself to kill even a pig, is now capable of killing without remorse.

### Study Questions

1. Only three boys seem to understand the gravity of their problems at this point in the story. Who are they?

*Ralph, Simon and Piggy.*

2. "The instinct to hunt and destroy a living creature is universal". Who finally realizes this? Do you agree or disagree with this statement?

*Ralph is the one to realize this. Is it a universal instinct, or were we made to eat plants?*

3. What almost happens when the boys re-enact the hunt in a savage dance? What is this preparing us for?

*The boys almost kill Robert before they realize what is happening. This prepares us for an actual killing later on.*

4. Why do some of the boys go search for the beast at night, when they all feared the darkness?

*The boys are attempting to show that they are not cowards.*

5. Who volunteers to carry a message back to Piggy and the litt'uns? Why is he not afraid like the others?

*Simon volunteers. He is not afraid because he knows that fear comes from within.*

6. The pilot's body replaces the signal fire on the mountain. It also represents the opposite of fire. What is it?

*The pilot represents the deterioration of human hope.*



7. There is a lesson in the pilot's figure on that mountain but the boys fail to see it. Why?

*The lesson is that they are all becoming less human, and more animal-like by succumbing to the pleasures of the hunt. They can't see this because they all - even Ralph - have changed.*

8. What characteristic of Roger is revealed here?

*Roger is an instrument of destruction, as revealed by his cruel treatment of the littl'uns.*

9. Who would have found out the identity of the beast, had he been there?

*Simon, as he is not afraid. He would have investigated.*

## Chapter Eight: Gift for the Darkness:

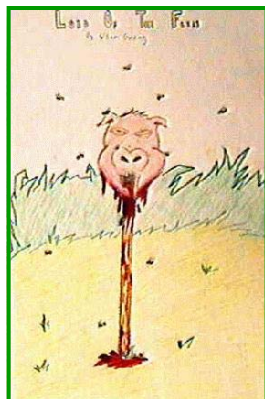
### Analysis:

Piggy remains the lone sceptic among the boys, still unsure of the presence of the beast, which continues to be the focus for Jack and his hunters. Even Ralph, succumbing to fear and suspicion, believes that there is a beast on the island. Although Ralph is the clear protagonist of the story and the character for whom Golding has the most affection, he is still susceptible to the childish passions and irrationality that mark the other boys to a lesser extent. This point is not insignificant: Ralph may be more mature and rational than Jack and his hunters, but given the right circumstances he can submit to the same passions, an aspect of his character that foreshadows future events.

The political subtext of previous chapters becomes more overt in this chapter, as Jack attempts to stage an overthrow of Ralph as chief. Although Ralph successfully defends himself against Jack's critiques by revealing Jack's own absurdity and cowardice, Jack is resolved that he will take control. Jack's refusal to accept the other boys' decision serves as a reminder that Jack is still a child who considers life on the island as a game; he essentially takes a position that, if he cannot set the rules to the game, he refuses to play at all. This builds to the later events of the chapter in which Jack, realizing that he cannot take authority directly away from Ralph, forms a separate authority for himself. Two "governments" therefore emerge on the island. Ralph presides over what roughly resembles a liberal democracy, while Jack forms an approximation of a military dictatorship.

Golding continues to construct Piggy as the sensible and in some respects the most essential character for the survival of the boys on the island. The abrasive edge that Piggy demonstrated upon their arrival to the island now becomes secondary to his practical wisdom and ability to adapt to situations. Among the major characters, Piggy is the only one who does not have a predictable emotional arc. While Jack and Simon descend into their respective forms of madness and Ralph remains sensible but increasingly cynical, Piggy confounds expectations; he assumes a particular authority among the boys despite his off-putting appearance and refined tastes as Ralph defers to his judgment and resolve.

Jack and his hunters continue to descend into savagery in this chapter. They continue to indulge in stereotypical "native" behaviour that focuses on the use of violence. For these boys the actions are



little more than a game; when Jack invites the other boys to join his tribe, he even states that the point of this new tribe is solely to have fun. The boys see their behaviour as savages as part of an elaborate game, even as it takes on more dangerous and violent undertones. This foreshadows the point at which the boys acting as "natives" moves from mere game to actual savagery.

The Lord of the Flies, as Simon dubs the pig's head, is the symbol of that descent from civilized behaviour to animalistic savagery. For Simon it is the final revelation that nature can be brutal and horrifying, an idea that clashes with his previous affinity with nature and the spirituality inherent in it. Simon frames nature in terms of its Eden-like qualities, but the Lord of the Flies is a direct contradiction of that view. Instead, it is a reminder that life in the most basic state of nature is in fact nasty, brutish and short. The pig's head has deep religious connotations: the phrase "lord of the flies" is a translation of the Hebrew word Ba'alzevuv, or its Greek equivalent Beelzebub. The pig's head is thus a symbol of Satan, but this devil is not an external force, but rather an internal evil created by the boys themselves.

### Study Questions

1. There is a big "blow-up" at the assembly. What does Jack do?  
*Jack calls for an assembly, says there is a beast and calls Ralph a coward, unfit to lead. No one, however, votes against Ralph, and Jack walks away alone.*
2. What are the separate reactions of Ralph, Simon, and Piggy, after Jack leaves?  
*Ralph - dismay, then he regains control of himself*  
*Simon - wants to look for the beast*  
*Piggy - pleased, overjoyed - Jack's aggressiveness terrifies him*
3. Who solves the problem of the location of the new signal fire?  
*Piggy suggests to build a new fire on the beach.*
4. Jack and his new tribe are now established at Castle Rock with Jack in complete control. How does he solve the boys' fears of the beast and bad dreams?  
*Jack says that the beast will leave them alone if they leave something for it to eat.*
5. Jack and his hunters now succeed in killing another pig. Is there any significance in the fact that they chose a sow to kill this time?  
*The sow is symbolic of motherhood and domesticity - the boys have become totally savage.*
6. In describing the kill, Golding allows us to view it with detachment. How does he do it and why does he use this approach?  
*Golding doesn't follow the scene from the point of view of the boys, but from a high camera. He does this to allow the reader to see the blood, lust, and violence with rational detachment - the reader can draw his or her own conclusion.*
7. The killing of the sow is considered to be the turning point in this book. Why do you think this is so?  
*The killing of the sow, of motherhood and domesticity, is the point at which the powers of destruction, embodied by Jack, triumph over the restraints of civilization, represented by Ralph.*

8. The sow's head becomes a "gift" for the beast. What does it become another symbol of?  
*The pig's head becomes a further descent into savagery - an offering. It is a symbol of terror.*
9. What is happening to Ralph and Piggy?  
*Ralph and Piggy discuss and try to understand what caused the break-up of the group, and the inability of the boys to organize for their own survival.*
10. Simon is the type that wanders off by himself and can sit for hours, observing nature. Would you consider him to be "normal"? What, do you feel, is "normal"?  
*????? your opinion*
11. Simon stares at the pig's head on a stick, called "The Lord of the Flies". He has a conversation with it. What does the "beast" mean when he says, "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 as they are?"  
*The Lord of the Flies is explaining that there is no sense in trying to hunt and kill the beast, as evil is within each boy.*
12. The Lord of the Flies also answers the question of why the civilization of the boys is a failure. Why?  
*He says civilization failed due to the destructive element within each boy.*
13. "Lord of the Flies" is a literal translation of the word Beelzebub. Who is he? What did he represent? What does he represent here?  
*Beelzebub is the name of the devil in the Bible. He represented the evil of sin. Here he represents the evil of unreason.*
14. Is the speech of the Lord of the Flies actual or a figment of Simon's imagination? Give reasons for your answer.  
*Simon is prone to fits and possesses an active imagination, but the Lord of the Flies utters truths that are beyond the knowledge of a mere boy.*
15. The encounter between Simon and the Lord of the Flies represents the conflict between good and evil as it occurs in every person. Ralph, Piggy, Simon, Jack, Roger, and Samneric also each represent universal tendencies. What are they?  
Ralph - *adventure, common sense*  
Piggy - *intellectualism*  
Simon - *religious and poetic feelings*  
Jack - *appetite for destruction*  
Roger - *willingness to torture*  
Samneric - *desire to please other people*

### Chapter Nine: A View to a Death:

#### Analysis:

Ralph finally loses his leadership over the other boys in this chapter when it seems as if his keen judgment and practicality are most necessary. With the exception of Piggy, all of the boys desert Ralph in favour of Jack, who promises them meat without the responsibilities that Ralph has demanded. The storm on the island serves as a reminder of the perils they face; while Ralph has

built shelters for the boys and is prepared for this situation, Jack has focused simply on hunting and entertaining the boys, to their detriment.

Jack's authority over the other boys continues to assume disturbing overtones. When Ralph finds Jack, he is painted and garlanded, sitting on a log like an idol. This is a deliberately pagan image at odds with the ordered society from which Jack comes and the final manifestation of his descent from civilization. Jack totally disregards the rules established for the island, claiming that the conch yields no authority when Ralph attempts to cite precedent.



Significantly, it is Simon who reveals the truth about the beast. The character whom most consider to be crazy is the first to discover the rational truth about the supposed beast. However, Simon becomes a martyr for speaking the truth. When he arrives to shatter the illusions the boys have about the beast, they perceive Simon to be the beast himself. This killing is a culmination of the violence prevalent among Jack's band of hunters, who finally move from brutality against animals to brutality against each other. The change is subtle: they murder Simon out of instinct, descending on him before they realize that he proves no danger to them. Nevertheless, this is yet another line that the boys cross on their descent from civilization and a further step toward complete and premeditated violence against one another.

### Study Questions

1. The first paragraph describes the coming of what?

*The first paragraph describes the coming of a storm.*

2. Despite his fears and fatigue, Simon crawls up the hill and discovers the cause of terror. What does he find, what does he do about it, and what is his next plan?

*Simon finds the dead pilot, frees the parachute lines and moves off to inform the others what he has found.*

3. Why do Ralph and Piggy decide to attend Jack's feast?

*Ralph and Piggy attend Jack's feast because they are hungry and want to try to keep some control over things on the island.*

4. Why does Piggy urge Ralph to leave the gathering?

*Piggy wants Ralph to leave because he fears he and Jack will fight to assert authority.*

5. The author describes Jack as "Power lay in the brown swell of his forearms; authority sat on his shoulder and chattered in his ear like an ape." What does this mean?

*This means that Jack is powerful and full of authority. He is in total control of the "tribe".*

6. Why does Jack suggest a dance? Why do the others eagerly join in, even Piggy and Ralph?

*Jack says to dance because it is dark. The rest join in because it helps to banish their fears of what is in the darkness - it is both primitive and irresistible.*

7. The boys savagely kill Simon before he has a chance to reveal the identity of the beast.

a. Why is it believable that they could kill him?

*So far in the novel, the best informed boys are the least listened to. Besides, they almost killed Robert before.*

b. Why is it necessary to the story that they do kill him?

*Simon understood the true nature of the evil on the island. Because of his understanding, he was a threat to the existence of the evil, so that evil had to destroy him.*

c. Why is it all right now for the body of the dead parachutist to be blown out to sea?

*The beast on top of the mountain is no longer necessary, as it has been replaced by human beasts.*

d. There has been a progression of killings: from pig - to sow - to a human victim. Why are these "scapegoats" necessary in the society the boys have established?

*The boys need somewhere to deposit their guilt - thus a scapegoat is needed. The first act, however, only increases the need for purgation and the killings become progressively more criminal.*

e. Why is Simon's body carried out to sea so that no concrete evidence is left?

*If Simon's body had been found the next day, the boys would have had concrete proof of their crime, and it may have changed the way they acted and governed themselves. Without concrete evidence, Simon replaces the beast as the imagined source of evil, and their society continues to degenerate.*

### Chapter Ten: The Shell and the Glasses:

#### Analysis:

The horror of Simon's death is not the event in itself, but the role of Piggy and Ralph in the murder. The two attempt to justify their role in the death: they did not know that it was Simon until it was too late, they were not among the inner circle of boys beating him to death, and they operated on instinct rather than on malice. However, the involvement of Piggy and Ralph makes it clear that even these two, the paragons of rationality and maturity among the island, are susceptible to the same forces that motivate Jack and his hunters. Golding obscures the once-clear dichotomy between "good" Ralph and "evil" Jack, for Ralph and even Piggy are guilty of similar mistakes.

Golding does leave one major qualification separating Ralph and Piggy from Jack. Ralph and Piggy still possess a moral sensibility; they realize that their actions are wrong and thus need to find some justification for their part in the murder. They are ashamed of the murder, unlike the other boys, who show no qualms about what they have done. Even if Ralph and Piggy are unsuccessful in their rationalizations, the very fact that they need to find some reason for their behaviour shows that they have an understanding of moral principles.

As the new leader of the boys, Jack bases his authority on fear and suspicion. Even faced with information that the figure on the mountain is not harmful, Jack continues to promote fear of the dreaded beast. His rule makes clear distinctions between insiders and outsiders in the attempt to create the idea of a common enemy where none exists. His methods of rule are exclusionary without any foundation in safety considerations; the formal declaration of the guard that visitors must announce their presence does nothing to preserve the boys' safety, but does promote the idea that some of the boys are excluded from Jack's tribe.



The weakness of Jack's rule is clear even to Jack himself; intent on pleasing the boys with games and hunting, he does nothing to focus on practical matters. His only solution to the problems that the boys face is to steal from the boys who maintain some sense of responsibility. Ralph, Piggy, Sam and Eric must therefore face a considerable burden. Without help from the other boys who are content to play as savages, these four must devote their energy solely to the fire, a nearly unfeasible duty. The strain on these boys is obvious; Ralph and Piggy even muse that they may go insane if they are not rescued soon.

A more immediate danger to Ralph and Piggy comes from Jack and his followers. The attack on Ralph and Piggy signals yet another movement away from civilized behaviour.

The murder of Simon stemmed from a sense of instinct and panic. Here the violence used to gain Piggy's glasses, even if it is not fatal, is intentional. Golding further foreshadows a premeditated murder with the description of the rock perched near the fortress. Jack and his soldiers have placed the rock so that it may be tipped over on another boy. The question remains which boy will suffer this fate.



### Study Questions

1. Why do Ralph and Piggy not want to discuss the events of the night before? How does each one react? What about Samneric?

*The boys are ashamed and reticent. They react by rationalizing and making excuses. Samneric are also ashamed and make excuses.*

2. Back to Castle Rock, how is Jack ruling his tribe? Why is Wilfred being punished?

*Jack rules harshly. Wilfred is punished for some minor and unrevealed infraction of Jack's rules.*

3. Who becomes second in command?

*Roger, the torturer....*

4. How does Jack handle the memories of last evening's events? Why is it necessary for them to believe there still is a beast?

*Jack says that last night was actually the beast in disguise. They must believe in an external beast, otherwise the internal one will take over.*

5. Why is there a rock poised on the cliff?

*The rock is poised to be let go on the enemy. It is a symbol of Jack's mortal hatred of both Ralph and Piggy.*

6. How are the remaining boys at the beach handling the maintenance of the signal fire?

*It is an increasingly difficult job for so few - and it is hard to remember the purpose for it.*

7. Jack's tribe steals Piggy's glasses, despite the fact that the boys on the beach were willing to share the fire with the others.

(a) What does this tell us about Jack?

*Jack has become primitive, destructive and a creature of instinct. He wants to be in total control.*

(b) What does the stealing of the glasses symbolize?

*The theft of the glasses is a symbol of the complete defeat of the intellectual by the savage.*

8. What is the basic law of the jungle that has taken over all civilized forms and romantic dreams?

*Kill or be killed.*

## Chapter Eleven: Castle Rock:

### Analysis:

Golding sets up the conflict between Jack and Ralph as an explicit struggle between savagery and civilization. The two continue to clash over previously developed points: Ralph criticizes Jack for his lack of responsibility and his ambivalence to rules of order and justice. However, these points are no longer debatable, for they presume that Jack and the other boys exist as members of a society with moral codes and regulations. The change in the struggle between Ralph and Jack is subtle but significant. Previously Jack and Ralph debated over the type of civilization that should predominate on the island: the former advocated a militaristic culture and the latter a liberal community. However, with Jack's repudiation of any rational system the two struggle over whether there should be any ordered society at all on the island.

The final confrontation in which Ralph and Piggy face Jack and the other boys clearly delineates the divide between civilization and animalistic savagery. Before they face Jack, Ralph and Piggy readopt the manners and customs of English society, grooming themselves and dressing themselves as proper English boys, a stark contrast to the hunters, who wear little if any clothing and adorn themselves with "native" makeup. When Piggy speaks to the boys, he explicitly proposes the major theme of the novel, asking whether it is better to live sensibly according to rules and standards of behaviour or to live in a state of anarchy.



Piggy joins Simon as the second martyr among the boys. There are several parallels between their respective murders. The two outcasts both die when they shatter the illusions held by the other boys. Simon dies when he exposes the truth about the nonexistent beast, while the hunters kill Piggy when he forces them to see their behaviour as barbaric and irresponsible. The murder of Piggy, however, is a more chilling event, for the boys killed Simon out of an instinctual panic. Roger has a clear conception of his actions when he tips the rock that kills Piggy. This completes the progression of behaviour that has been developed in the previous two chapters: the boys move from unintentional violence to completely premeditated murder.

### Study Questions

1. There are only four remaining boys near the signal fire but they still go through the formal ritual of holding an assembly. Why?

*Ralph, Piggy, and the twins hold the assembly to discuss their predicament and maintain some vestige of civilization.*

2. What do they decide to do? Why do they take the conch shell along?

*The four of them go to Castle Rock to try to talk some reason into Jack. They take the conch along as a reminder to the tribe of the order and sanity which once prevailed on the island.*

3. How are the boys treated when they arrive at Castle Rock?

Upon their arrival, they are mocked and stoned.

4. Ralph tries to reason with Jack but Jack isn't interested in reason. Why?

*Jack has become a savage. He has no time for reasoning. He works on instinct and urges.*

5. What is the significance of Ralph's statement, "which is better, law and rescue, or hunting and breaking things up?"

*Ralph's statement summarizes the conflicts in this story between the ideals of modern society and the impulses of primitive man.*

6. In Chapter 4, Roger could not throw stones directly at a human being. Now he not only throws stones, but releases a huge boulder that kills Piggy. Why could he do it?

*Roger has become so complete a savage that he is no longer habitually restrained.*

7. What does the death of Piggy symbolize?

*Piggy's death symbolizes the obliteration of intellect and reason from the island.*

8. What does the smashing of the conch shell at the moment of Piggy's death symbolize?

*The smashing of the conch represents the loss of the traditional systems of authority, so cherished by Piggy.*

9. Why couldn't either Simon or Piggy continue to exist, in this civilization?

*Because it is the story of human civilization in reverse, from civilized to primitive.*

10. Why do Sarnneric join Jack's tribe?

*Jack and Roger torture the twins into joining the tribe.*

## Chapter Twelve: Cry of the Hunters:

### Analysis:

The dynamic of interaction between Ralph and the other boys changes in the final chapter. Ralph is now an object to be pursued by the other boys, who seem no longer able to make the distinction between hunting pigs and hunting each other. For Ralph, the other boys on the island bear no resemblance to the English schoolboys first stranded there; they are complete savages without either a moral or a rational sensibility. They cease to exhibit those qualities that define them as civilized human beings. This change even has its effects on Ralph. Since he is no longer considered to be human by the other boys, he must rely on his instincts to escape the hunters. Because Ralph can no longer defend himself through any sense of justice or morality, he must use animalistic qualities to survive.

The final chapter demonstrates the self-destructive quality of the boys' actions. Golding indicates that the boys are not only destructive to their enemies but to themselves. Images of decay permeate this chapter, such as the Lord of the Flies, which has decayed until it remains only a hollow skull. The spear with two ends serves as prominent example of the dangers the boys create for themselves. This spear simultaneously points at the one who wields it and the one at whom it is directed, capable of harming both equally. The symbolism of the double-edged spear becomes manifest in



the boys' hunt for Ralph; in order to hunt down Ralph, the boys start a fire that might overwhelm them and destroy the fruit that is essential for their survival.

However, Golding does not follow through on the implications of the boys' actions. The appearance of the naval officer at the beach mitigates the effects of the boys' aggression; the officer is a *deus ex machina* whose arrival on the island frees Golding from the implications of the hunters' suicidal attack on Ralph. The boys are saved from the consequences of the fire through pure chance.

The naval officer reiterates the lessons that Ralph and Piggy attempted to impart to the other boys. He emphasizes the importance of order just as Ralph and Piggy had done, thus emphasizing the maturity and sensibility of Ralph's advice to the other boys. Nevertheless, the naval officer cannot comprehend the full reach of the boys' experience on the island. He interprets the hunting and painted faces as a childish game, unaware that their dress carries more than symbolic meaning. The boys have not been playing as savages; they have become them.

If Golding does introduce the naval officer to save the boys from their self-destruction, he does indicate the emotional toll that their behaviour has had on themselves. With the obvious exception of Ralph, the boys are no longer accustomed to the society from which they came. Golding emphasizes this through Percival's inability to state his name and address as he did when the boys first arrived. More importantly, for Ralph the experience on the island is an end of innocence. He has witnessed the overthrow of rational society as represented by Piggy in favour of the barbarism and anarchy of Jack. This completes the inversion of the Eden myth that Golding has constructed. The paradise of the island comes to an end when the boys choose nature and instinct over rationality and awareness. Ralph loses his innocence when he realizes that the violence and sin inherent in humanity is part of instinct, barely controlled by the constraints of order and morality that civilization constructs.

### Study Questions

1. While Ralph stays hidden in the jungle, what is he still unable to understand?

Ralph is unable to understand the strange events on the island - how a group of civilized schoolboys can become a band of primitive, barbaric savages.

2. As he runs away, however, he reveals a truth about humans when they are running away in fear. What?

Ralph reveals that fear is a part of himself, and a part of everybody.

3. Why did the twins reveal his whereabouts?

The twins had become loyal to Jack as a part of his tribe. They were also likely worried about being tortured.

4. Why does Jack have the whole area set on fire? How does he show his irresponsibility as a leader when he does this?

Jack sets the area on fire to smoke Ralph out. This is irresponsible because it could burn the

whole forest down, which would mean a loss of food, shelter, and fuel.

5. What fate does Jack have in mind for Ralph?

Ralph is to be treated like the sow. His head will be stuck in the ground on a stick sharpened at both ends, his body cooked and eaten by the cannibalistic boys.

6. Ralph is at last driven to the beach and confronts the naval officer. That is ironical about the officer's comment, "I should have thought that a pack of British boys would have been able to put up a better show than that - I mean -"?

The officer is no better - after all, he is in the midst of fighting a "civilized" war.

7. "Ralph wept for the end of innocence, the darkness of man's heart, and the fall through the air of the true, wise friend called Piggy." What does this mean?

Ralph has grown up. He will never be the same person he once was. He has seen and recognized evil. He mourns for his friend, Piggy.

8. The fire scorches the island entirely. What could this be paralleled to?

While this illustrates the irresponsibility of the boys, the island, more than ever, resembles a city consumed by atomic warfare. The boys appear to have been acting out what was taking place in "civilization".....

