

# Analysis: lord of the flies chapter 6,7 and 8



**ASSIGN  
BUSTER**

List of literary devices chapter 6/7/8 Brave words - Personification, the authors way of telling what he's saying without writing it directly He was surrounded on all sides by chasms of empty air. - Metaphor - Relates to the headline of the chapter "beast from the air", the word empty might refer to the fact that the beast from the air really isn't a threat. like the breathing of some stupendous creature - a very picturesquely simile that the reader easily can relate to - gives the reader a good idea of how noisy it is.

Once again refers to the headline of the chapter because the boys believe that the dead pilot is a creature or a beast. whispering like the wind Simile, a comparison that everyone can relate to, everyone know how it sometimes sounds like the wind is whispering. A strong figure of speech. the water boiled over the table rock with a roar Metaphor - Powerful, creates a sound within the readers head On the right hand was the lagoon, troubled by the sea Metaphor - The lagoon has been a safe place for the boys from the very beginning, the sea is a scary place and it symbolizes the unknown.

By saying the lagoon is troubled by the sea Golding emphasizes the contrasts between the two places. Comments/analysis - Chapter 6/7/8 The landing of the dead pilot on the mountain is a pivotal event in Lord of the flies. The pilot represents an actual manifestation of the beast whose existence the boys had feared but never confirmed. None of the boys is immune to the implications of the dead pilot's presence on the island. Even Piggy, faced with some evidence that a beast actually exists, begins considering measures the boys should take to protect themselves.

In contrast to the “beast from water” of the previous chapter, the beast from air is a concrete object toward which the boys can direct their fear. Significantly, however, the beast from air proves no threat to the boys. Jack’s increasing credibility among the group isolates 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. After all, what is so bad about a life on the beach with plenty of fruit and fun?

Throughout the chapter, Golding develops this rift between the more mature Ralph and the other boys. Ralph finds he must ally himself with the intellectual Piggy and the introspective Simon. Golding begins Chapter Six with a description of an aerial battle that, unlike most of the narrative, is not filtered through one of the boys’ perspectives. The reader learns of the events of the battle while the boys remain sleeping and unaware. This special knowledge calls our attention to the dramatic irony here, the gap between reality and the boys’ interpretation of that reality.

The group’s hysterical reaction to the “beast from air,” which the reader knows is a dead parachutist, underscores how distorted, irrational, and fear-driven the boys’ reasoning is. Rather than leaving readers with the boys’ perspective, which would require readers to figure out the reality of the situation on their own, Golding briefly gives the reader an objective viewpoint in order to help readers perceive the danger of the children’s mounting irrationality. In Chapter Six, Golding uses religious symbolism to express the underlying themes of the novel.

The dead parachutist appears to the boys as a supernatural creature; Golding enforces the twins' interpretation by describing the dead body with mystical imagery and language. The body appears to lift and drop its own head, and the flapping parachute opens and closes in the wind. Samneric describe it as a "beast," but Golding's opening description, which follows the parachutist as he drifts across the island-as well as the wing-like quality of his torn parachute-implies that he is more akin to a fallen angel. In Christian mythology the first fallen angel was Lucifer, who later became Satan, the incarnation of evil.

The parachutist thus serves as a symbol of, and motivation for, the evil that is now manifesting on the island. The boys chant and dance around in circles yelling "kill the pig", whipping themselves up into a "frenzy" that pushes them to the brink of actual murder. They represent or are becoming "savages," which in Golding's time reminded readers of the native peoples of the Americas and Africa. This stereotype tended to associate these peoples with a very limited and barbaric culture, failing to appreciate the complex culture that events such as ritual dances expressed.

Piggy remains the lone skeptic among the boys and still unsure of the presence of the beast, which continues to be the focus of island life for Jack and his hunters. Even Ralph, succumbing to fear and suspicion, now believes that there is a beast on the island. Jack explicitly attempts to overthrow Ralph as chief. Although Ralph successfully defends himself against Jack's attack by calling the other boys' attention to Jack's shortsightedness 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 assumes the position that, if he cannot set the rules of the game, he refuses to play at all. This decision provokes the subsequent events of the chapter, which focus on Jack's rejection not only of Ralph's authority but of the entire pseudo-democracy on the island that had conferred authority on Ralph. Jack, realizing that he cannot take authority directly away from Ralph, appoints himself as the authority and begins his own "tribe. Two "governments" thus exist on the island in this chapter. Ralph presides over what resembles a liberal democracy, while Jack forms a type of military dictatorship.

The two systems remain ideologically opposed, an opposition that Golding highlights by placing the camps on different sides of the island. A close reading of Simon's interaction with the pig's head can yield additional interpretations. In ways that complicate the biblical allegory in this scene, Golding also represents the Lord of the Flies in this chapter as he symbol of the boys' descent from civilized behavior to inhuman savagery. In this framework, the pig's head serves as a corrective for Simon's naive view of nature as a peaceful force. For Simon, the pig's head is a revelation (his final one) that alerts him to the fact that while nature is beautiful and fascinating, it is also brutal and indifferent. In previous chapters, Golding linked Simon to a vision of nature that was abundant, beautiful, and Edenic. The Lord of the Flies represents a different kind of nature, a hellish one, not one of paradise