

English Department

Modern Novel

Fourth Stage

## **A brief introduction about Modern novel:**

The modern novel is a literary genre that emerged in the late 19th and 20th centuries, characterized by its departure from the conventions of earlier forms of fiction. It represents a significant shift in storytelling techniques, themes, and narrative styles compared to earlier literary traditions, such as the classical novel or romantic literature.

Key features of the modern novel include:

1. **Stream of Consciousness:** Modern novels often delve into the inner thoughts and feelings of characters, using techniques like stream of consciousness to provide insight into their minds. This narrative style allows readers to experience a character's innermost thoughts and emotions.
2. **Fragmentation:** Modern novels frequently employ non-linear narratives, fragmented structures, and multiple perspectives. This fragmentation can mirror the complexities and uncertainties of the modern world.
3. **Exploration of Identity:** Many modern novels focus on the exploration of individual and collective identity, often challenging societal norms and values. Characters in modern novels often grapple with questions of self-identity, alienation, and existentialism.
4. **Social Commentary:** Modern novels often serve as a platform for social and political commentary. They address issues such as class, gender, race, and power dynamics in society, reflecting the upheavals and changes of the modern era.
5. **Experimentation:** Modern novelists frequently experiment with language, narrative structure, and literary devices. This experimentation can result in innovative and unconventional storytelling techniques.
6. **Urban Settings:** With the rise of industrialization and urbanization in the modern era, many novels are set in urban environments. These settings reflect the changing landscapes and lifestyles of the time.

Notable modern novelists who have made significant contributions to the genre include James Joyce, Virginia Woolf, Franz Kafka, F. Scott Fitzgerald, Albert Camus, and many others. Their works have left a lasting impact on literature and continue to be studied and appreciated for their innovative approaches to storytelling and their exploration of the complexities of the modern human experience.

## **Literary Background about William Golding:**

William Golding (1911-1993) was a British novelist and Nobel laureate in literature best known for his novel "Lord of the Flies." His literary background and career were shaped by several key influences and experiences: William Golding was born on September 19, 1911, in Cornwall, England. He attended Marlborough Grammar School and later studied natural sciences at Brasenose College, Oxford. His background in science and education would later influence his writing, particularly his interest in the darker aspects of human nature.

Golding began his writing career after the war, initially as a poet and essayist. His early works received limited recognition. However, his breakthrough came with the publication of "Lord of the Flies" in 1954. This novel, set on a desert island and depicting the descent of a group of British boys into savagery, became a classic of modern literature and established Golding as a major novelist. Golding's literary works often explored themes of human nature, civilization vs. savagery, the inherent capacity for evil, and the fragility of societal order. His writing style was known for its precise prose and psychological depth, allowing readers to delve deeply into the minds of his characters.

In 1983, William Golding was awarded the Nobel Prize in Literature for his "parables of the human condition." This prestigious recognition solidified his status as a significant figure in world literature. Golding continued to write and publish novels throughout his life, exploring themes of morality, identity, and the human psyche. He remained an influential figure in the literary world until his death in 1993.

William Golding's literary background, influenced by his education, wartime experiences, and deep exploration of human nature, allowed him to craft novels that continue to be studied and appreciated for their profound insights into the complexities of the human condition. His works have left a lasting legacy in the world of literature.

## **Summary of the plot:**

*Lord of the flies* is a novel by British writer William Golding in 1954. This book places its focus on a group of British boys marooned on a deserted island and their futile attempt at governing themselves. This tale is a social commentary on the evil inherent in all human beings. The darkness within every soul that manifests whenever people are uncivilized, unsupervised and driven to insanity.

*Lord of the Flies* tells the story of a group of English schoolboys marooned on a tropical island after their plane is shot down during a war. Though the novel is fictional, its exploration of the idea of human evil is at least partly based on Golding's experience with the real-life violence and brutality of World War II. Free from the rules and structures of civilization and society, the boys on the island in *Lord of the Flies* descend into savagery. As the boys' splinter into factions, some behave peacefully and work together to maintain order and achieve common goals, while others rebel and seek only anarchy and violence. In his portrayal of the small world of the island, Golding paints a broader portrait of the fundamental human struggle between the civilizing instinct the impulse to obey rules, behave morally, and act lawfully and the savage instinct the impulse to seek brute power over others, act selfishly, scorn moral rules, and indulge in violence.

The plot of the novel is the story of a group of boys who are in a plane that is shot down by enemy forces and crash lands on a deserted island. The main character, a young boy named Ralph is, at 12 years old, one of the oldest of the group. He is quickly elected as the group's leader and takes charge of the boys, instructing them how to build a shelter and hunt for food. Unfortunately, Ralph develops a rivalry with one of the other older boys named Jack who wishes to lead the group himself.

Due to hysteria and stress, the younger boys begin to suspect that there is a frightening monster on the island and the group devolves into a frenzy where Jack splits away and announces that he is starting his own group. Many of the boys join him, leaving Ralph on his own. The other group becomes savage under Jack's rule and accidentally kills one of the boys after suspecting him of being a shape-shifting monster in the dark of night. Jack's tribe sets out after Ralph to kill him and are only stopped by the arrival of a Naval ship on the island which has come to rescue them.

In the heat of a nuclear war, a group of boys finds themselves abandoned within an island when their plane crashes. Without any adult to supervise them, they need to work together to survive. The boys decide to elect their leader who happens to be 12-year-old Ralph. Ralph insists on making a smoke signal. Therefore, he suggests

that the group be split into smaller sub-groups with specific tasks. The choirboys choose to hunt for meat under the leadership of Jack. Two twin boys get assigned the task of starting and maintaining the fire. Some younger boys, known as littluns become Ralph's counsel.

They comprise a scientific thinker known as Piggy and a spiritual boy known as Simon. The hunters, under Jack's leadership, become increasingly obsessed with killing sows to the extent that they paint their faces and track animals. All the other boys start having fears about an alleged beast in the jungle. These fears are compounded by the landing of a dead man with a parachute on top of the mountain. The boys start to view Jack as a savior and leader. Others fear him.

One day while Simon was in his hiding place, he saw a sow head mounted upon a stake and began to experience delusions that the head is talking to him. Upon going up the mountain to investigate, he realizes the truth that it is only a dead man strapped on a parachute. He then rushes to the beach to inform the others. However, upon arriving at the beach, he finds that they have become total savages participating in daily tribal rituals and dissident torture members. He attempts to tell them the truth but gets killed by Jack's mob. Soon afterward, the mob, led by Jack grows in size and recruits every other island boy saves for Piggy, Ralph, Eric, Sam, and some other Littluns.

Jack's mob then raids Ralph's camp and steals his glasses. When Ralph tries to get them back, they attack his team and end up killing Piggy and injuring Ralph. The following day, the tribe chases Ralph in a bid to kill him, but he ends up being saved by a British soldier who arrived at the beach after seeing the smoke signal.

### **Lord of the Flies meaning**

Lord of the Flies explores the inherent struggle between civilization and savagery and examines the nature of evil. It delves into the idea that when societal order collapses, individuals are capable of committing unspeakable acts. The title 'Lord of the Flies' is a literal translation of Beelzebub, a name often associated with the devil in the Christian tradition. The 'Lord of the Flies' in the novel is represented by a pig's head on a stick, which becomes a symbol of the evil and chaos that the boys themselves create.

## **Literary Significance of Lord of the Flies:**

The author of *The Lord of the Flies*, William Golding, was a British soldier in World War II. He was intensely impacted by his experiences and became convinced that within all humans exists the possibility of evil. His writing work, after his time in the war, reflected this idea. *The Lord of the Flies* was written post-WWII during what is known as the “atomic age.” During this time, Western society lived in fear of nuclear attacks, which came to an initial rise at the end of WWII. The Cold War started developing between Russia and the United States as both countries engaged in a nuclear arms race. This had an intense effect for many people across the world, who had to live in constant fear of a nuclear bomb falling on them like it did in Japan at the end of WWII.

Because of the world’s current events at the time of this novel’s publishing, it begs the question will human beings be able to maintain order if society is destroyed in nuclear war? Is human nature self-destructive, as is the case on this deserted island? Or will there be a moral movement in the interest of a common good that will rise above this self-destructive tendency? These poignant questions are part of what led Golding to win the Nobel Prize in literature as societies across the globe grappled with these possibilities.

## **Analysis of Major Characters:**

### ***Ralph***

Ralph is the athletic, charismatic protagonist of *Lord of the Flies*. He is elected the leader of the boys at the beginning of the novel. Ralph is the primary representative of order, civilization, and productive leadership in the novel. While most of the other boys initially are concerned with playing, having fun, and avoiding work, Ralph sets about building huts and thinking of ways of being rescued. For this reason, Ralph’s power and influence over the other boys are secure at the beginning of the novel. However, as the group gradually succumbs to savage instincts over the course of the novel, Ralph’s position declines while Jack’s rises. Eventually, most of the boys except Piggy leave Ralph’s group for Jack’s, and Ralph is left alone to be hunted by Jack’s tribe. Ralph’s commitment to civilization gives him a moral victory at the end of the novel as he remains determined not to let savagery -overwhelm him. Ralph’s story ends semi-tragically: although he is rescued and returned to civilization, when he sees the naval officer, he weeps with the burden of his new knowledge about the human capacity for evil.

### *Jack*

The strong-willed, egomaniacal Jack is the novel's primary representative of the instinct of savagery, violence, and the desire for power—in short, the antithesis of Ralph. From the beginning of the novel, Jack desires power above all other things. He is furious when he loses the election to Ralph and refuses his subordinate role in the group. The first time he encounters a pig, he is unable to kill it. But Jack soon becomes obsessed with hunting and devotes himself to the task, painting his face like a barbarian and giving himself over to bloodlust. The more savage Jack becomes, the more he is able to control the rest of the group. Indeed, apart from Ralph, Simon, and Piggy, the group largely follows Jack in casting off moral restraint and embracing violence and savagery. By the end of the novel, Jack has learned to use the boys' fear of the beast to control their behavior—a reminder of how religion and superstition can be manipulated as instruments of power.

### *Simon*

Whereas Ralph and Jack stand at opposite ends of the spectrum between civilization and savagery, Simon stands on an entirely different plane from all the other boys. Simon embodies a kind of innate, spiritual human goodness that is deeply connected with nature and, in its own way, as primal as Jack's evil. The other boys abandon moral behavior as soon as civilization is no longer there. They are not *innately* moral; rather, the adult world—the threat of punishment for misdeeds—has conditioned them to act morally. Even the civilized Ralph and Piggy are products of social conditioning, as they participate in the hunt-dance. In Golding's view, ***the human impulse toward civilization is not as deeply rooted as the human impulse toward savagery.*** Unlike all the other boys on the island, Simon acts morally not out of guilt or shame but because he believes in the inherent value of morality. He behaves kindly toward the younger children, and he is the first to realize the problem posed by the beast and the Lord of the Flies—that ***the monster on the island is not a real, physical beast but rather a savagery that lurks within each human being.*** The sow's head on the stake symbolizes this idea, as we see in Simon's vision of the head speaking to him. ***The idea of the inherent evil within each human being stands as the moral conclusion and central problem of the novel.*** Against this idea of evil, ***Simon represents a contrary idea of essential human goodness. However, his brutal murder at the hands of the other boys indicates the scarcity of that good amid an overwhelming abundance of evil.***

**Piggy** - Ralph's "lieutenant." A whiny, intellectual boy, Piggy's inventiveness frequently leads to innovation, such as the makeshift sundial that the boys use to tell time. *Piggy represents the scientific, rational side of civilization.*

**Roger** - Jack's "lieutenant." A sadistic, cruel older boy who brutalizes the littluns and eventually murders Piggy by rolling a boulder onto him.

**Sam and Eric** - A pair of twins closely allied with Ralph. Sam and Eric are always together, and the other boys often treat them as a single entity, calling them "Samneric." The easily excitable Sam and Eric are part of the group known as the "biggens." At the end of the novel, they fall victim to Jack's manipulation and coercion.

**The Lord of the Flies** - The name given to the sow's head that Jack's gang impales on a stake and erects in the forest as an offering to the "beast." The Lord of the Flies comes to symbolize the primitive instincts of power and cruelty that take control of Jack's tribe.

### **Chapter 1: Summary**

In the midst of a war, a transport plane carrying a group of English boys was shot down over the ocean. It crashed in thick jungle on a deserted island. Scattered by the wreck, the surviving boys lost each other and cannot find the pilot. Ralph and Piggy look around the beach, wondering what has become of the other boys from the plane. They discover a large pink and cream-colored conch shell, which Piggy realizes could be used to find the other boys. Summoned by the blast of sound from the shell, boys start to straggle onto the beach. The oldest among them are around twelve; the youngest are around six. Among the group is a boys' choir, dressed in black gowns and led by an older boy named Jack. They march to the beach in two parallel lines, and Jack snaps at them to stand at attention. The boys taunt Piggy and mock his appearance and nickname.

The boys decide to elect a leader. The choirboys vote for Jack, but all the other boys vote for Ralph. Ralph wins the vote, although Jack clearly wants the position. To placate Jack, Ralph asks the choir to serve as the hunters for the band of boys and asks Jack to lead them. Mindful of the need to explore their new environment, Ralph chooses Jack and a choir member named Simon to explore the island, ignoring Piggy's whining requests to be picked. The three explorers leave the meeting place and set off across the island.

The prospect of exploring the island exhilarates the boys, who feel a bond forming among them as they play together in the jungle. Eventually, they reach the end of the jungle, where high, sharp rocks jut toward steep mountains. The boys climb up to the peak, and see that they are on an island with no signs of civilization. As they travel back toward the beach, they find a wild pig caught in a tangle of vines. Jack, the newly appointed hunter, draws his knife and steps in to kill it, but hesitates, unable to bring himself to act. The pig frees itself and runs away, and Jack vows that the next time he will not flinch from the act of killing. The three boys walk through dense jungle and eventually emerge near the group of boys waiting for them on the beach.

### **Analysis**

*Lord of the Flies* dramatizes the conflict between the civilizing instinct and the barbarizing instinct that exist in all human beings. The artistic choices Golding makes in the novel are designed to emphasize the struggle between the ordering elements of society, which include morality, law, and culture, and the chaotic elements of humanity's savage animal instincts, which include anarchy, bloodlust, the desire for power, amorality, selfishness, and violence. Over the course of the novel, Golding portrays that civilization is torn to pieces by the savage instincts of those who compose it.

To begin with, the fact that the characters are only boys is significant: the young boys are only half formed, perched between civilization and savagery and thus embodying the novel's central conflict. Throughout the novel, Golding's foundation is the idea that moral and societal constraints are learned rather than innate—that the human tendency to obey rules, behave peacefully, and follow orders is imposed by a system that is not in itself a fundamental part of human nature. Young boys are a fitting illustration of this idea. HOW???

In Chapter 1, the boys, still unsure of how to behave with no adult presence overseeing them, largely stick to the learned behaviors of civilization and order. They attempt to re-create the structures of society on their deserted island: they elect a leader, establish a division of labor, and set about systematically exploring the island. But even at this early stage, we see the danger that the boys' innate instincts pose to their civilization: the boys cruelly taunt Piggy, and Jack displays a ferocious desire to be elected the group's leader.

Throughout *Lord of the Flies*, Golding makes heavy use of symbols to present the themes and dramatic conflicts of the novel. In this chapter, for instance, Golding

introduces the bespectacled Piggy as a representative of the scientific and intellectual aspects of civilization. Piggy thinks critically about the conch shell and determines a productive use for it—summoning the other boys to the beach. The conch shell itself is one of the most important symbols in the novel. The conch shell represents law, order, and political legitimacy, as it summons the boys from their scattered positions on the island and grants its holder the right to speak in front of the group.

## **Chapter 2: 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 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 mentions 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 staying on the island 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 this idea. 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 were 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 are 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. The boys see him as just complaining, they 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 scale 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 also emerges as an important symbol in the novel and comes to represent the instincts of power, violence, and savagery that lurk within each human being.

### **Chapter-3: Summary**

Carrying a stick sharpened into a makeshift spear, Jack trails a pig through the 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 gripes 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 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 struggle and grow increasingly hostile toward each other. 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. 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*.

## **Chapter 4: Summary**

Morning on the island is pleasant, with cool air and sweet smells, and the boys are able to play happily. By afternoon, the sun becomes oppressively hot, and some of the boys nap. 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. 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. 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, paints 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 chanting and carrying a dead pig on a stake between them. Furious at the hunters’ irresponsibility, Ralph accosts Jack about the signal fire. As 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. 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 for 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. He indicates his new orientation toward savagery by painting his face like a barbarian, leading wild chants among the hunters.

### **Chapter 5: 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. 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. 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. Ralph 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. 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.

### **Chapter 6: Summary**

In the darkness late that night, Ralph and Simon carry a littlun back to the shelter before going to sleep. As the boy's sleep, military airplanes battle fiercely above the island. None of the boys sees the explosions and flashes in the clouds because the twins Sam and Eric, who were supposed to watch the signal fire, have fallen asleep. During the battle, a parachutist drifts down from the sky onto the island, dead. His chute becomes tangled in some rocks and flaps in the wind, while his shape casts fearful shadows on the ground. His head seems to rise and fall as the wind blows.

When Sam and Eric wake up, they tend to the fire to make the flames brighter. In the flickering firelight, they see the twisted form of the dead parachutist and mistake the shadowy image for the figure of the dreaded beast. They rush back to the camp, wake Ralph, and tell him what they have seen. Ralph immediately calls for a meeting, at which the twins reiterate their claim that a monster assaulted them. The boys, electrified and horrified by the twins' claims, organize an expedition to search the island for monsters. They set out, armed with wooden spears, and only Piggy and the littluns remain behind.

Ralph allows Jack to lead the search as the group sets out. The boys soon reach a part of the island that none of them has ever explored before—a thin walkway that leads to a hill dotted with small caves. The boys are afraid to go across the walkway and around the ledge of the hill, so Ralph goes to investigate alone. He finds that, although he was frightened when with the other boys, he quickly regains his confidence when he explores on his own. Soon, Jack joins Ralph in the cave.

The group climbs the hill, and Ralph and Jack feel the old bond between them rekindling. The other boys begin to play games, pushing rocks into the sea, and many of them lose sight of the purpose of their expedition. Ralph angrily reminds them

that they are looking for the beast and says that they must return to the other mountain so that they can rebuild the signal fire.

### **Analysis**

As fear about the beast controls the boys, the balance between civilization and savagery on the island shifts, and Ralph's control over the group diminishes. At the beginning of the novel, Ralph's hold on the other boys is quite secure: they all understand the need for order. By this point, however, as the conventions of civilization begin to erode among the boys, Ralph's hold on them decreases, while Jack becomes a more powerful figure in the camp. By Chapter 6, Jack is able to manipulate Ralph by asking him, in front of the other boys, whether he is frightened. This question forces Ralph to act irrationally simply for the sake of preserving his status among the other boys. This breakdown in the group's desire for morality, order, and civilization is increasingly enabled—or excused—by the presence of the monster, the beast that has frightened the littluns since the beginning of the novel.

The air battle and dead parachutist remind us of the larger setting of *Lord of the Flies*: though the boys lead an isolated life on the island, we know that a bloody war is being waged elsewhere in the world—a war that apparently is a terrible holocaust. All Golding tells us is that the war is responsible for the boys' crash landing on the island in the first place, because an enemy aircraft gunned down their transport plane. Although the war remains in the background of *Lord of the Flies*, it is nevertheless an important extension of the main themes of the novel. Just as the boys struggle with the conflict between civilization and savagery on the island, the outside world is gripped in a similar conflict. War represents the savage outbursts of civilization, when the desire for violence and power overwhelms the desire for order and peace.

### **Chapter-7: Summary:**

The boys stop to eat as they travel toward the mountain. Ralph gazes desperately at the choppy ocean and thinks on the fact that the boys have become dirty and undisciplined. As he looks out at the vast ocean, he feels that it is like an impenetrable wall blocking any hope the boys have of escaping the island. Simon, however, lifts Ralph's spirits by reassuring him that he will make it home.

That afternoon, the hunters find pig droppings, and Jack suggests they hunt the pig while they continue to search for the beast. The boys agree and quickly track a large boar, which leads them on a wild chase. Ralph, who has never been on a hunt before, quickly gets caught up in the exhilaration of the chase.

He excitedly flings his spear at the boar, and though it glances off the animal's snout, Ralph is thrilled with his marksmanship nonetheless. Jack holds up his bloodied arm, which he claims the boar grazed with its tusks. Although the boar escapes, the boys remain in a frenzy in the aftermath of the hunt. They reenact the chase among themselves with a boy named Robert playing the boar. They dance, chant, and jab Robert with their spears, eventually losing sight of the fact that they are only playing a game. Beaten and in danger, Robert drags himself away and suggests that they use a real boar in the game next time, Jack replies that they should use a littlun instead. The boys laugh, delighted and stirred up by Jack's audacity. Ralph tries to remind everyone that they were only playing a game.

Simon volunteers to return to the beach to tell Piggy and the littluns that the group will not return until late that night. Darkness falls, and Ralph proposes that they wait until morning to climb the mountain because it will be difficult to hunt the monster at night. Jack challenges Ralph to join the hunt, and Ralph finally agrees to go simply to regain his position in the eyes of the group. Ralph, Roger, and Jack start to climb the mountain, and then Ralph and Roger wait somewhere near the top while Jack climbs alone to the summit. He returns, breathlessly claiming to have seen the monster. Ralph and Roger climb up to have a look and see a terrifying specter, a large, shadowy form with the shape of a giant ape, making a strange flapping sound in the wind. Horrified, the boys hurry down the mountain to warn the group.

### **Analysis**

The boar hunt and the game the boys play afterward provide stark reminders of the power of the human instinct toward savagery. Before this point in the novel, Ralph has been largely baffled about why the other boys were more concerned with hunting, dancing, and feasting than with building huts, maintaining the signal fire, and trying to be rescued. But when he joins the boar hunt in this chapter, Ralph is unable to avoid the instinctive excitement of the hunt and gets caught up in the other boys' bloodlust. In this scene, Golding implies that every individual, however strong his or her instinct toward civilization and order, has an undeniable, innate drive toward savagery as well. After the hunt, the boys' reenactment of the chase provides a further reminder of the complicated connection between the thrill of the hunt and the desire for power. Robert, the boy who stands in for the boar in the reenactment, is nearly killed as the other boys again get caught up in their excitement and lose sight of the limits of the game in their mad desire to kill.

Afterward, when Jack suggests killing a littlun in place of a pig, the group laughs. Nonetheless, the fact that the boys find the possibility exciting rather than horrifying is rather unsettling.

By this point, the conflict between Ralph and Jack has escalated to a real struggle for power, as Jack's brand of violence and savagery almost completely replaces Ralph's disciplined community in the boys' conception of their lives on the island. Ralph's exhilaration in the hunt and his participation in the ritual that nearly kills Robert is, in a sense, a major victory for Jack, because this experience shakes Ralph's confidence in his own instinct toward morality and order. The conflict between Ralph and Jack manifests itself not as a competition to prove who would be the better leader but instead as a competition of sheer strength and courage.

Just as Ralph boldly climbed the hill alone to prove his bravery, Jack goes up the mountain alone now. It is also significant that Ralph discovers nothing, while Jack discovers what he thinks is the beast: while Ralph does not believe in the beast, the beast constitutes a major part of Jack's picture of life on the island. Jack increases his power within the group by provoking Ralph into acting rashly and unwisely, against his tendency toward reasonability—a manipulation that weakens Ralph's position in the group. Although Ralph realizes that it is foolish to hunt the beast at night, he knows that, in a society that values strength, he cannot risk appearing to be a coward. As a result, he assents to going up the mountainside at night.

### **Chapter 8: Summary**

The next morning, the news of the monster has the boys in a state of uproar as they gather on the beach. Even Piggy, who was not on the mountain the night before, is confused by the other boys' claims. Using the conch shell, Jack calls for an assembly to tell the others that the beast is definitely on the mountain and claims that Ralph is a coward and should be removed from his leadership role but the other boys refuse to vote against Ralph. Enraged, Jack leaves angry but welcomes anyone to join him.

Deeply troubled, Ralph does not know what to do. Piggy is excited to see Jack go, and Simon suggests go to the mountain to search for the beast but the boys are too afraid to do so. Seeing Ralph depressed, Piggy suggests to build a new signal fire on the beach. The boys set to build a new fire, but many of them sneak away into the night to join Jack's group. Piggy tries to convince Ralph that they are better off without the deserters.

Elsewhere, Jack gathers his new tribe and declares himself the chief. Then they kill a sow, and leave the sow's head on a sharpened stake in the jungle as an offering to the beast. They place the head upright in the forest, and the boys run away.

As Piggy and Ralph sit in the old camp discussing the deserters, the hunters from Jack's tribe descend upon them, shrieking excitedly, and steal burning sticks from the fire on the beach. Jack invites Ralph's followers to come to his feast at night and the hungry boys are attracted by the idea of pig's meat.

Simon returns to the jungle glade to find the sow's head impaled on the stake in the middle of the clearing. Simon sits staring at the impaled pig's head, as it is swarming with flies. Simon is taken by the sight, and it even seems as if the head comes to life and speaks to Simon. The "Lord of the Flies," ominously declares that Simon will never be able to escape him, for he lies within all human beings. Terrified and troubled, Simon collapses in a faint.

### **Analysis**

The excitement the boys felt when Jack suggests killing a littlun in Chapter 7 comes to its fruits in Chapter 8. Jack's ascent arises directly from the supposed confirmation of the existence of the beast. Once the boys, having mistaken the dead parachutist for a monster, come to believe fully in the existence of the beast, all the remaining power of civilization and culture on the island diminishes rapidly. In a world where the beast is real, rules and morals become weak and utterly dispensable. The original democracy Ralph leads changes into a totalitarianism, with Jack as a tyrant and the beast as both an enemy and a revered god. We see the depth of the boys' growing devotion to the idea of the beast in their impalement of the sow's head on the stake as an offering to the beast. No longer simply a childish nightmare, the beast assumes a primary, religious importance in the boys' lives and Jack uses the beast cleverly to rule his savage kingdom. Each important character in *Lord of the Flies* struggle to come to terms with the beast: Piggy, who remains steadfastly scientific and rational at this point in the novel, is simply confused and disgusted, Ralph, who has seen what he thinks is the beast, is listless and depressed, unsure of how to reconcile his civilized ideals with the sight he saw on the mountaintop. But the most complex reaction of all comes from one of the novel's most complex characters—Simon.) there is no real beast on the island but it lurks inside each one of us.

Simon's confrontation with the Lord of the Flies—the sow's head impaled on a stake in the forest glade—is arguably the most important scene in the novel, and one that has attracted the most attention from critics. Some critics have interpreted the scene as a retelling of Jesus' confrontation with Satan during his forty days in the wilderness. Simon's description as a Christ figure, is due to his mystical connection to the environment, he possesses a saintly and selfless disposition, and meets a tragic and sacrificial death. Others tie the scene into a larger Freudian reading of *Lord of the Flies*, claiming that its symbols correspond exactly to the elements of the Freudian unconscious (with Jack as the id, Ralph as the ego, and Piggy as the superego).

Indeed, many differences between Simon and Jesus complicate the comparison between the two and prevent us from seeing Simon as a straightforward Christ figure. Simon, unlike Jesus, is not a supernatural being, and none of the boys could possibly find salvation from the Lord of the Flies through faith in Simon. Rather, Simon's terror and fainting spell indicate the horrific power of the instinct for savagery that the Lord of the Flies represents. Simon has a deep human insight in the glade, for he realizes that it is not a real, physical beast that inspires the hunters' behavior but rather the barbaric instinct that lies deep within each of them. Fearing that this instinct lies embedded within himself as well, Simon seems to hear the Lord of the Flies speaking with him, threatening him with what he fears the most. Unable to stand the sight any longer, Simon collapses into a very human faint.

In all, Simon is a complex figure who does not fit neatly into the matrix framed by Jack at the one end and Ralph at the other. Simon is kindhearted and firmly on the side of order and civilization, but he is also fascinated by the idea of the beast and feels a deep connection with nature and the wilderness on the island. Simon's closeness with nature and his unwaveringly kind nature throughout the novel make him the only character who does not feel morality as an artificial imposition of society. Instead, Simon's morality and goodness are a way of life that proceeds directly and easily from nature. *Lord of the Flies* is deeply preoccupied with the problem of fundamental, natural human evil—amid which Simon is the sole figure of fundamental, natural good. In a wholly nonreligious way, Simon complicates the philosophical statement the novel makes about human beings, for he represents a completely separate alternative to the spectrum between civilization and savagery of which Ralph and Jack are a part. In the end, Simon is both natural and good in a world where such a combination seems impossible.

## Chapter 9: Summary

Simon awakens and finds the air dark and humid with an approaching storm. His nose is bleeding, and he staggers toward the mountain in a daze. He crawls up the hill and, in the failing 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 frees the parachute lines 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, issuing commands, and making the 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 persuade them not to do so. As it starts to rain, Ralph asks Jack how he plans to resist 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. 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 stumbles and falls over the rocks onto the beach. The boys fall on him violently and kill him.

The storm blows over the island. As it rains, the boys run for shelter. Loud wind and waves wash Simon's crushed 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.

## 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 sacred symbol 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' illusions. 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.

### **Chapter 10: Summary**

The next morning, Ralph and Piggy meet on the beach. They 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, 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 consolation, but this 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 end 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. Explain?

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.

As for Jack, he is an expert now 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 convinced the other boys that the state of bloodlust is a valid way of interacting with the world.

### **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, 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. At Jack's camp, Ralph blows the conch shell, but the guards tell them to leave and throw stones at them. 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.

Ralph and Jack fight for a second time. Piggy cries out shrilly, struggling to make himself heard over the fight. 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 avoids it. But the boulder strikes Piggy, shatters the conch shell he is holding, and knocks him off the mountainside to his death. 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**

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 loses the rock 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 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—it is also what drives them into deadly barbarism. Now Jack and the forces of savagery have risen to unchallenged control on the island, the hunt has thoroughly won out over the more peaceful civilizing instinct and Ralph becomes a victim of the savage forces the hunt represents—he has literally become the prey.

## **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 assumes the boys are up to, as he puts it, "fun and games." Ralph, overwhelmed by the knowledge that he has been rescued after coming so close to a violent death, begins to cry, as do the other boys. Moved and embarrassed, the naval officer turns his back so that the boys may be calm.

### **Analysis**

After Ralph's tense, exciting stand against the hunters, the "Lord of the Flies" ends 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. The officer says that he is unable to understand how honorable British lads could have acted with such poor form. Ironically, 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 disgusting hypocrisy. Similarly, the children are so shocked by the officer's presence, and they do not instantly celebrate his arrival. Rather, they stand before him puzzled. Even Ralph, whose life has been finally saved, 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.

### **Themes, Motifs & Symbols**

#### **Themes:**

#### **Civilization vs. Savagery**

The central concern of Lord of the Flies is the conflict between two competing impulses that exist within all human beings: the instinct to live by rules, act peacefully, follow moral commands, and value the good of the group against the instinct to gratify one's immediate desires, act violently to obtain supremacy over others, and enforce one's will. This conflict expresses: civilization vs. savagery, order vs. chaos, reason vs. impulse, or good vs. evil. Throughout the novel, Golding associates the instinct of civilization with good and the instinct of savagery with evil.

The conflict between the two instincts is the driving force of the novel, through the dissolution of the young English boys civilized, moral, disciplined behavior as they accustom themselves to a wild, brutal, barbaric life in the jungle. Lord of the Flies is an allegorical novel, which means that Golding conveys the conflict between civilization and savagery in the conflict between the novel's two main characters: Ralph, and Jack. Simon seems to possess anything like a natural, innate goodness.

## **Loss of Innocence**

As the boys on the island progress from well-behaved, orderly children longing for rescue to cruel, bloodthirsty hunters who have no desire to return to civilization, they naturally lose the sense of innocence that they possessed at the beginning of the novel. Golding does not portray this loss of innocence as something that is done to the children; rather, it results naturally from their increasing openness to the innate evil and savagery that has always existed within them. Golding implies that civilization can mitigate but never wipe out the innate evil that exists within all human beings. The forest glade in which Simon sits in Chapter 3 symbolizes this loss of innocence. At first, it is a place of natural beauty and peace, but when Simon returns later in the novel, he discovers the bloody sow's head impaled upon a stake in the middle of the clearing. This has disrupted the paradise that existed before—a powerful symbol of innate human evil disrupting childhood innocence.

## **Motifs**

Motifs are recurring structures, contrasts, and literary devices that can help to develop and inform the text's major themes.

### **Many Biblical Parallels**

The novel does echo certain Christian images and themes. Golding does not make any explicit or direct connections to Christian symbolism in *Lord of the Flies*; instead, these biblical parallels function as a kind of subtle motif in the novel.

1-The island itself, particularly Simon's glade in the forest, recalls the Garden of Eden in its status as an originally pristine place that is corrupted by the introduction of evil.

2-The *Lord of the Flies* is a representation of the devil, for it works to promote evil among humankind. The phrase "Lord of the Flies"—the name the author gives to the pig's head—is a literal translation of the name Beelzebub, a Biblical name for Satan. In the Bible, a talking snake (the devil in disguise) gets Adam and Eve kicked out of the Garden of Eden. In *Lord of the Flies*, a talking pig's head spouts evil—which, in turn, drives Simon out of his perfect little glade. Golding was going with all these Biblical references. The glade and the pig's head help Golding to bring the theme about good and evil.

3- Furthermore, many critics have drawn strong parallels between Simon and Jesus. Among the boys, Simon is the one who arrives at the moral truth of the novel, and the other boys kill him sacrificially as a consequence of having discovered this truth. Simon's conversation with the Lord of the Flies also parallels the confrontation between Jesus and the devil during Jesus' forty days in the wilderness, as told in the Christian Gospels.

However, it is important to remember that the parallels between Simon and Christ are not complete. Simon lacks the supernatural connection to God that Jesus has in Christian tradition. Although Simon is wise in many ways, his death does not bring salvation to the island; rather, his death plunges the island deeper into savagery and moral guilt. Moreover, Simon dies before he is able to tell the boys the truth he has discovered. Jesus, in contrast, was killed while spreading his moral philosophy.

## **Symbols**

### **The Conch Shell**

Ralph and Piggy discover the conch shell on the beach at the start of the novel and use it to summon the boys together after the crash separates them. The conch shell becomes a powerful symbol of civilization and order in the novel. The shell effectively governs the boys' meetings, for the boy who holds the shell holds the right to speak. In this regard, the shell is more than a symbol—it is an actual vessel of democratic power. As the island civilization erodes and the boys descend into savagery, the conch shell loses its power and influence among them. The boulder that Roger rolls onto Piggy also crushes the conch shell, signifying the demise of the civilized instinct among the boys on the island.

### **Piggy's Glasses**

Piggy is the most intelligent, rational boy in the group, and his glasses represent the power of science and intellectual endeavor in society. This symbolic significance is clear from the start of the novel, when the boys use the lenses from Piggy's glasses to focus the sunlight and start a fire. When Jack's hunters raid Ralph's camp and steal the glasses, the savages effectively take the power to make fire, leaving Ralph's group helpless.

### **The Signal Fire**

The signal fire burns on the mountain, and later on the beach, to attract the notice of passing ships to rescue the boys.

The signal fire becomes a scale of the boys' connection to civilization. In the early parts of the novel, the boys maintain fire which means that they want to be rescued and return to society. When the fire burns low or goes out, we realize that the boys have lost sight of their desire to be rescued and have accepted their savage lives on the island. At the end of the novel, a fire finally summons a ship to the island, but not the signal fire. Instead, it is the fire of savagery—the forest fire Jack's gang starts as part of his quest to hunt and kill Ralph.

### **The Beast**

The imaginary beast that frightens all the boys stands for the primal instinct of savagery that exists within all human beings. The boys are afraid of the beast, but only Simon reaches the realization that they fear the beast because it exists within each of them. As the boys grow more savage, their belief in the beast grows stronger. It is the boys' behavior that brings the beast into existence, so the more savagely the boys act, the more real the beast seems to become.

### **The Lord of the Flies**

The Lord of the Flies is the bloody, severed sow's head that Jack impales on a stake in the forest glade as an offering to the beast. This symbol becomes the most important image in the novel when Simon confronts the sow's head in the glade and it seems to speak to him, telling him that evil lies within every human heart and promising to have some "fun" with him. (This "fun" foreshadows Simon's death in the following chapter.) In this way, the Lord of the Flies becomes both a physical manifestation of the beast, a symbol of the power of evil, and a kind of Satan figure who evokes the beast within each human being. In fact, the name "Lord of the Flies" is a literal translation of the name of the biblical name Beelzebub, a Biblical name for Satan. In the Bible, a talking snake (the devil in disguise) gets Adam and Eve kicked out of the Garden of Eden.

### **Ralph, Piggy, Jack, Simon, and Roger**

The characters in " Lord of the Flies " signify important ideas or themes:

Ralph represents order, leadership, and civilization. Piggy represents the scientific and intellectual aspects of civilization. Jack represents unbridled savagery and the desire for power. Simon represents natural human goodness. Roger represents brutality and bloodlust at their most extreme.

The littluns might be seen as the common people, while the older boys represent the ruling classes and political leaders. The relationships that develop between the older boys and the younger ones emphasize the older boys' connection to either the civilized or the savage instinct:

civilized boys like Ralph and Simon use their power to protect the younger boys and advance the good of the group; savage boys like Jack and Roger use their power to gratify their own desires, treating the littler boys as objects for their own amusement.

### **Important Quotations**

1- *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, from Chapter 4, explores Jack's mental state in the aftermath of killing his first pig, a signal of 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, Jack's obsession with hunting is due to the satisfaction it provides his primal instincts.

2. *"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. 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.

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?" ("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. 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 crucial points in 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.

## **Literary Elements of Lord of the Flies**

**Author:** William Golding

**Genres:** Dystopian allegory

**Published Date:** 1954

**Setting:** A deserted island sometimes in the not-distant future

**Main Characters:** Ralph, Jack, Simon, Piggy

**Protagonist:** Ralph

**Antagonist:** Jack

**Major Thematic Elements:** Civilization vs. savages; the innate evil of humanity; loss of innocence through struggle

**Motifs:** Nature's beauty; Biblical references; bullying; symbols of savagery

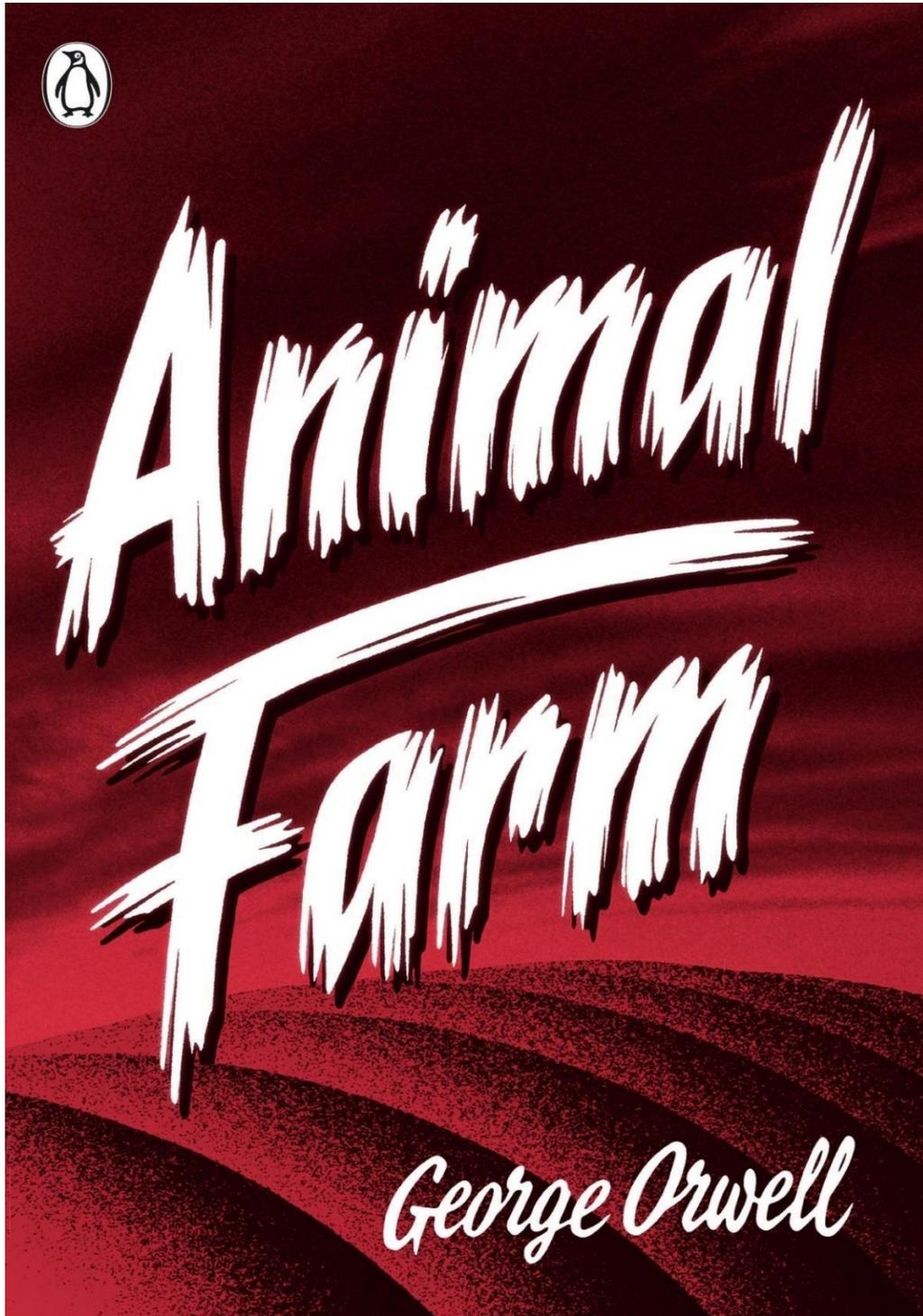
**Exposition:** As a war wages in England, a plane carrying a group of evacuated British schoolboys is shot down and lands on a deserted island somewhere in the tropics.

**Conflict:** The group of deserted boys struggle between their desire to maintain the rules and structure they know of civilization and the instinct to turn wild like the island they inhabit.

**Plot:** Chronological, told from a third-person omniscient point of view

**Major Symbols:** The conch shell; Piggy's glasses; the signal fire; the Lord of the Flies; the groups of boys

**Climax:** Simon discovers the Lord of the Flies in the forest and realizes that it is less a beast and more a natural instinct, one which exists within each of the boys. When Simon tries to convey this revelation to the other boys, they attack and kill him.



English Department

Fourth Stage

Modern Novel

## **George Orwell and Animal Farm Background**

The overview of George Orwell's life and his critical stance against political oppression. Born as Eric Blair in British-ruled Bengal, India, Orwell's education at prestigious schools like Eton exposed him to the class disparities in English society. He became a socialist and fought against both capitalist excesses and the oppressive policies of the Soviet Union, particularly under Joseph Stalin. Orwell's notable works, "Animal Farm" and "1984," serve as powerful critiques of totalitarianism, with "Animal Farm" allegorically representing the history of Soviet communism through a farmyard setting. The text highlights Orwell's dedication to freedom and opposition to communist oppression, emphasizing his lasting legacy as a champion of individual liberty.

## **ANIMAL FARM**

The text provides insights into George Orwell's novel "Animal Farm," describing it as an allegorical and dystopian portrayal of events leading to the Russian Revolution and the subsequent Stalin era in the Soviet Union. Orwell, a democratic socialist critical of Joseph Stalin, aimed to merge political and artistic purposes in the book, which he wrote from November 1943 to February 1944. Originally titled "Animal Farm: A Fairy Story," it faced rejection by several publishers due to its anti-Stalinist stance. However, it achieved significant commercial success after its eventual publication in 1945, particularly amid the emergence of the Cold War.

## **Full Book Summary**

The text outlines the plot of George Orwell's "Animal Farm," where animals led by the prize-winning boar, Old Major, rebel against human oppression and establish their own farm, initially dedicated to Major's vision of equality. However, power struggles emerge between two pigs, Napoleon and Snowball, leading to Napoleon's dictatorship. Under his rule, the original principles of Animalism are twisted, dissent is quashed, and the pigs become indistinguishable from humans, ultimately betraying the ideals of the rebellion. The story concludes with the pigs allying with humans, symbolizing the corruption of the revolution and the loss of equality among the animal.

## **Full Book Analysis**

The text analyzes the central conflict in George Orwell's "Animal Farm," highlighting the corruption of the animals' desire for freedom and equality by the pigs' consolidation of political power. Initially rebelling against the oppressive farmer, Mr. Jones, the animals believe they have achieved their goal of overthrowing political power. However, they soon realize that the pigs, led by Napoleon, are embodying and abusing power in various ways: seizing resources for themselves, becoming more violent, and controlling the truth.

The climax occurs when the hen's rebel against the pigs, only to be brutally suppressed. Despite Boxer's unwavering belief in achieving freedom, he is ultimately betrayed and killed by the pigs. The novella ends with the pigs becoming indistinguishable from humans, symbolizing the corruption of power.

### **Summary: Chapter 1**

The novella begins with Mr. Jones, the owner of Manor Farm, neglecting to secure his farm buildings properly after stumbling drunkenly to bed. In his absence, the farm animals gather in the barn to hear a speech by Old Major, a wise and respected boar. Old Major condemns the miserable lives the animals lead under human oppression and shares his dream of a world where animals live freely and happily. He urges the animals to unite against their human oppressors and teaches them the principle of solidarity. Major emphasizes the importance of distinguishing between allies (animals with four legs or wings) and enemies (those who walk on two legs), and he warns against adopting human habits once they have overthrown their oppressors. He teaches the animals a song called "Beasts of England" to inspire them towards revolution. The speech ends abruptly when Mr. Jones fires a shot into the barn, causing the animals to scatter.

### **Analysis: Chapter 1**

The text discusses the structure and themes of George Orwell's "Animal Farm," emphasizing its satire of totalitarianism and its parallels with the Russian Revolution. While the novella critiques Stalinism specifically, it also aims to critique totalitarianism in various forms, including fascism and capitalism. Orwell utilizes the traditions of political fable and animal fable to create a universal and accessible narrative, allowing for a clear portrayal of the moral lessons and criticisms of society. The text also highlights how Old Major's vision of utopia, as depicted in the song "Beasts of England," inspires the animals but ultimately blinds them to the gap between reality and their idealized future.

### **Summary: Chapter 2**

The text describes the events following the death of Old Major, a pig, who inspires the animals on a farm to rebel against their human owner, Mr. Jones. Under the leadership of pigs Napoleon, Snowball, and Squealer, the animals prepare for the rebellion, spreading the philosophy of Animalism and overcoming doubts among the other animals, including Mollie and Moses.

The rebellion occurs earlier than anticipated when Mr. Jones neglects to feed the animals, leading to a confrontation where the animals drive Jones and his men from the farm. They destroy symbols of human control and celebrate their newfound freedom, renaming the farm "Animal Farm" and preserving the farmhouse as a museum.

The pigs, now in charge, teach themselves to read and establish seven commandments of Animalism. They lead the animals in harvesting, promising to manage the milk production, but the milk mysteriously disappears.

### **Analysis: Chapter 2**

The text draws clear parallels between the events of the Russian Revolution and the plot of "Animal Farm" by George Orwell. Manor Farm represents Russia under the tsarist system, with Mr. Jones symbolizing Tsar Nicholas II. Old Major represents both Karl Marx and Vladimir Lenin, advocating for the revolutionary philosophy of communism. The animals on the farm represent the workers and peasants of Russia, with Boxer and Clover embodying the working class's traits that make them susceptible to manipulation.

The pigs symbolize the intelligentsia who organize and control the revolution, with Squealer acting as a propagandist similar to those in the Communist Party. Moses represents the Russian Orthodox Church, while Mollie represents the bourgeoisie. Orwell, a socialist himself, highlights the noble ideals behind the revolution but also critiques the consolidation of power in the hands of the intelligentsia, paralleling the shift towards totalitarianism in the Russian Communist Party.

Snowball and Napoleon, representing Trotsky and Stalin respectively, engage in a power struggle mirroring the real-life events in the Communist Party. Orwell's descriptions of the animals' suffering serve to critique social inequality and the mistreatment of workers, reflecting his empathy for the oppressed. The scene where the animals destroy symbols of their oppression emphasizes Orwell's disdain for cruelty and his empathy for the downtrodden.

### **Summary: Chapter 3**

In the text, the animals work diligently throughout the summer, with Boxer, a strong and hardworking horse, leading the effort. Only Mollie and the cat shirk their duties. Sunday flag-raising ceremonies symbolize the animals' unity, while democratic meetings led by Snowball and Napoleon feature debates on new policies.

Snowball establishes committees for various tasks, including literacy classes. The animals make progress in reading and writing, though Boxer struggles. Snowball simplifies Animalism's principles to "Four legs good, two legs bad," which is accepted, albeit mindlessly, by the animals.

Napoleon focuses on training puppies and claims milk and apples for the pigs, justifying it as necessary for their mental acuity. Squealer convinces the animals to accept this inequality by suggesting that Mr. Jones might return if the pigs' intelligence falters due to lack of these luxuries. The animals reluctantly agree for the sake of the collective good.

### **Analysis: Chapter 3**

The text draws parallels between Boxer's motto of "I will work harder" in Orwell's "Animal Farm" and Jurgis Rudkus's motto in Upton Sinclair's "The Jungle." Both characters embody blind faith in their respective political-economic systems: Boxer for socialism and Jurgis for capitalism. Orwell's appropriation of Jurgis's motto for Boxer implies a connection between the oppression of capitalism and totalitarian communism.

The varying literacy levels among the animals highlight the necessity of sharing information for maintaining freedom. However, the pigs become the sole interpreters of Animal Farm's principles due to the other animals' inability or unwillingness to learn. The pigs condense the Seven Commandments into the simplistic slogan "Four legs good, two legs bad," masking their treachery and using propaganda to control the animals.

Squealer's proficiency in spreading propaganda exemplifies the pigs' manipulation of language to maintain control. Orwell critiques how socialist goals in the Russian Revolution became tools for the ruling class to control the masses. On Animal Farm, Squealer aligns the common good with the pigs' interests, portraying opposition as against the collective well-being.

### **Summary: Chapter 4**

In late summer, news of Animal Farm spreads across the county, leaving Mr. Jones disgraced and drinking in Willingdon. The neighboring farmers, Mr. Pilkington and Mr. Frederick, fear discontent among their own animals but are hindered by their rivalry. They spread rumors about the farm's inefficiency and immorality. Animals everywhere begin singing "Beasts of England," inciting rebellious behavior.

In early October, pigeons alert Animal Farm that Mr. Jones, with men from Pilkington's and Frederick's farms, is marching on them. Snowball, inspired by Julius Caesar's tactics, leads a successful defense, with Boxer fighting bravely. The humans suffer defeat, losing only one sheep.

Boxer, believing he accidentally killed a stable boy, expresses remorse, but Snowball dismisses it, declaring "the only good human being is a dead one." Mollie hides during the battle. Snowball and Boxer receive medals, and the animals find Mr. Jones's gun, which they place at the flagstaff's base to be fired twice a year in commemoration of their victories.

### **Analysis: Chapter 4**

In this chapter, Orwell extends the allegory of the Russian Revolution to the interwar period, drawing parallels to the spread of communism internationally and the Domino Theory. The spread of Animalism to neighboring farms mirrors Trotsky's attempts to establish communism globally. Just as Western leaders feared the spread of communism and intervened militarily, neighboring farmers fear the "Snowball Effect" from Animal Farm and spread disparaging rumors. However, the armed skirmish between humans and animals ends up strengthening the animals' hold on the farm, illustrating Orwell's masterful use of irony.

Orwell highlights the gap between the animals' understanding of their fight and the true principles they defend. While they believe they are fighting against oppression, they unwittingly consolidate the pigs' power by muting the human threat. Snowball's declaration for animals to be ready to die for Animal Farm leads Orwell to scrutinize the motivations behind mass violence and manipulative leadership.

Although Animal Farm critiques totalitarian communism, Orwell also portrays noncommunist leaders harshly. Mr. Jones and neighboring farmers are depicted as irresponsible and self-interested, willing to quash uprisings for their own supremacy. Orwell suggests a more complicated stance, denouncing communism but also highlighting the flaws of the capitalist alternative.

### **Summary: Chapter 5**

Mollie becomes a burden on Animal Farm, behaving contrary to Animalism's principles and eventually disappearing, lured away by a man who feeds her sugar. During winter meetings in the big barn, Snowball and Napoleon constantly disagree. Snowball proposes building a windmill for electricity and automation, but Napoleon opposes, urinating on Snowball's plans. At a meeting, Snowball passionately advocates for the windmill, but Napoleon unleashes dogs to chase Snowball away. Napoleon announces that only pigs will make decisions, justifying it as serving the collective best interest.

Squealer placates the confused animals, explaining Napoleon's leadership as a sacrifice for their benefit. He labels Snowball a traitor, and the animals eventually accept it. Boxer reinforces Napoleon's authority with maxims like "I will work harder" and "Napoleon is always right." Squealer later claims Napoleon supported the windmill project all along, using opposition to oust Snowball. The animals accept this explanation without question, swayed by Squealer's words and the menacing presence of his dog entourage.

### **Analysis: Chapter 5**

This chapter exposes Napoleon's corrupt and power-hungry nature as he seizes power, banishes Snowball without justification, and manipulates history to serve his own interests, mirroring Stalin's actions against Trotsky in Soviet Russia. Orwell's experiences during the Spanish Civil War, where he sympathized with Trotskyists, may have influenced his comparatively positive portrayal of Snowball. The inclusion of the windmill project reflects the importance of technological modernization in the Soviet Union, echoing Lenin's emphasis on electrification. Stalin initially resisted such modernization efforts but embraced them once in power.

Napoleon's takeover marks the climax of tension in the narrative, revealing the pigs' true motives for power and resources. His calculated actions, including training the dogs as a secret police force, illustrate a long period of plotting. The pigs monopolize defense and logic, using language to justify Napoleon's actions and gain acceptance for his violence. Orwell highlights the connection between political subversion, logic, and language, a theme explored further in subsequent chapters and in his novel "1984."

### **Summary: Chapter 6**

For the remainder of the year, the animals work tirelessly to farm food and build the windmill. Despite leadership's declaration that Sunday work is voluntary, they use manipulation to enforce it, threatening to cut rations for those who refuse. Boxer, especially, dedicates himself to the farm's cause, working tirelessly without complaint. Constructing the windmill presents challenges, but the animals adapt by learning to break stones for building. Despite the strenuous labor, they fare no worse than under Mr. Jones and maintain the farm independently. However, they still lack certain necessities like iron and nails.

Napoleon hires a human solicitor, Mr. Whymper, for trading with humans, surprising and unsettling the other animals. Squealer justifies this by claiming there was never a prohibition against trade in Animal Farm's founding principles, dismissing any memories of such laws as lies fabricated by Snowball. Rumors spread about the pigs living in the farmhouse and sleeping in beds, which contradicts one of the Commandments. Squealer manipulates the Commandment's interpretation, justifying the pigs' comfort for the greater good of the farm. A fierce storm damages the farm, toppling the windmill. Napoleon accuses Snowball of sabotage and offers rewards for his capture. Despite the setback, Napoleon rallies the animals to rebuild the windmill, invoking loyalty to Animal Farm.

### **Analysis: Chapter 6**

In this chapter, Orwell extends the allegory of *Animal Farm* to comment on broader political dynamics, not only within Soviet Russia but also worldwide. He highlights the pigs' manipulation tactics, such as overworking the laboring class, justifying luxuries for the ruling class, and spreading propaganda to cover government failures. Napoleon's scapegoating of Snowball for the windmill's destruction reflects a common political strategy of deflecting blame onto an invisible enemy to maintain power, reminiscent of Stalin's demonization of Trotsky.

Orwell suggests that governments throughout history have employed similar tactics to bolster their authority by evoking external threats. The windmill symbolizes the pigs' manipulation of the common animals, exploiting their labor and deflecting blame onto Snowball to maintain control. This reflects a cyclical pattern of tyranny, where those in power become increasingly corrupt, echoing the decadence of the old administration in Soviet Russia under Stalin.

Through the pigs' transformation into human-like figures and their adoption of human behaviors, Orwell illustrates how supreme power corrupts leaders, turning them into self-serving entities dependent on oppressing others to sustain their rule. This commentary on the corrupting nature of power serves as a warning against tyranny and oppression in any political system.

### **Summary: Chapter 7**

In the bitter winter cold, the animals labor tirelessly to rebuild the windmill, facing food shortages which they conceal to avoid appearing weak. Napoleon blames Snowball for the windmill's destruction, despite the humans' disbelief. The animals agree to build thicker walls, inspired by Boxer's dedication. To feed them, Napoleon sells eggs, leading to a rebellion by the hens, who suffer harsh consequences. The animals are shocked to hear of Snowball's alleged treachery and his collaboration with Mr. Jones. Napoleon stages a brutal purge, executing animals accused of conspiring with Snowball, leaving the animals shaken and disillusioned. Boxer, perplexed by the violence, resolves to work even harder. Squealer bans the singing of "Beasts of England," replacing it with a patriotic song glorifying *Animal Farm*, but it fails to inspire the animals like the old anthem did.

### **Analysis: Chapter 7**

In this Chapter of "Animal Farm" parallels the struggles of Soviet Russia, where industrial setbacks threatened its position as an equal to other nations. The collapse of the windmill deals a blow to the pigs' prestige, similar to Soviet Russia's challenges in maintaining its image. Orwell illustrates violent tactics used by oppressive governments, mirroring Stalin's abuse of Trotsky and his purges to eliminate dissent. The pigs rewrite history and manipulate statistics to maintain control, instilling fear to ensure compliance and belief in their propaganda. Orwell highlights the danger of unquestioning acceptance of comforting lies in the face of violence and terror.

### **Summary: Chapter 8**

In this chapter, Napoleon consolidates his power by taking on various titles and instigating propaganda against rival farmers, teaching the animals to hate whichever farm is out of favor. The pigs engage in negotiations for the sale of timber, ultimately receiving forged money from Mr. Frederick. When Mr. Frederick attacks Animal Farm, blowing up the windmill, the animals retaliate but suffer casualties, including Boxer's serious injury. Despite setbacks, the pigs maintain control, organizing a patriotic ceremony to boost morale. However, they soon indulge in alcohol, leading to a quarrel and suspicions of Napoleon's illness. Squealer falls from a ladder while altering the commandments, but the animals attribute any discrepancies to their faulty memories.

### **Analysis: Chapter 8**

In this analysis, Orwell draws parallels between the events in Animal Farm and historical and political contexts, particularly focusing on Soviet Russia under Stalin. The manipulation of truth by Napoleon and Squealer mirrors tactics used by authoritarian regimes, with the animals unable to recognize the deception even when confronted with evidence. The poem by Minimus exemplifies the animals' uncritical acceptance of the regime's propaganda, serving as a satire of patriotic rhetoric. Orwell also critiques diplomatic maneuvers, drawing parallels between Napoleon's dealings with neighboring farmers and Stalin's actions during World War II. The betrayal by Mr. Frederick evokes the sense of anger and disillusionment felt by Russians toward Germany during and after the war. Additionally, Orwell highlights parallels between Animal Farm and his novel 1984, particularly in their exploration of language manipulation by those in power.

### **Summary: Chapter 9**

As the animal's labor to rebuild the windmill, Boxer, despite his serious injury, remains committed to his work and refuses to rest. However, his health visibly declines, and he nears the age of retirement, hoping for a peaceful life thereafter. Food becomes increasingly scarce, with rations reduced for all except the pigs and dogs. Napoleon's piglets are born, and despite financial constraints, a schoolhouse is built for their education.

Napoleon consolidates power further, becoming the president of Animal Farm in a unanimous vote. The leadership spreads propaganda implicating Snowball in past treachery, which the animals accept without question. Moses the raven returns, promoting the idea of Sugarcandy Mountain, and is allowed to stay on the farm. When Boxer collapses, the pigs claim to arrange medical treatment but secretly send him to a glue maker. Despite rumors, Squealer assures the animals that Boxer died praising Animal Farm, easing their concerns. The pigs indulge in revelry, suggesting they obtained funds mysteriously.

### **Analysis: Chapter 9**

Orwell utilizes Boxer's death in "Animal Farm" to provide a scathing critique of totalitarian rule, drawing parallels to the betrayal experienced by members of the revolutionary era in Russia under Stalin's leadership. Boxer's demise symbolizes the exploitation and ultimate betrayal of the working class by the ruling elite. Despite Boxer's loyalty and hard work, he falls victim to his blind trust in Napoleon and the pigs, who prioritize their own interests over the well-being of the farm. The manner of Boxer's death, sold for profit and ending up in a glue factory, starkly contrasts with his noble character, highlighting the pigs' hypocrisy and cruelty. Orwell portrays Boxer's fate as emblematic of how the communist power apparatus treated the working class, exploiting their labor for personal gain and then callously discarding them. Furthermore, Napoleon's manipulation of the animals through propaganda and staged demonstrations underscores the oppressive nature of the regime and its control over information. Orwell's depiction of Boxer's tragedy serves as a microcosm of the systemic injustices perpetuated by totalitarian regimes, particularly in their exploitation of the working class for the benefit of the ruling elite.

### **Summary: Chapter 10**

As years pass on Animal Farm, many animals age and die, with few remembering the days before the Rebellion. The farm becomes richer, but only the pigs and dogs live comfortable lives, justified by Squealer as important work. The animals maintain pride in Animal Farm and its goals of equality. However, one day, the animals witness shocking changes: Squealer and Napoleon walk on two legs, carrying whips, while the sheep chant a new slogan. The Seven Commandments are reduced to one, with an addition implying inequality.

The pigs adopt human habits, attire, and manners, inviting human farmers to the farm. They rename the farm Manor Farm and abandon revolutionary symbols and language. A quarrel between Napoleon and a human farmer reveals their indistinguishability, symbolizing the pigs' transformation into oppressors akin to humans.

### **Analysis: Chapter 10**

In the final chapter of *Animal Farm*, Orwell depicts the chilling conclusion of the pigs' consolidation of power, paralleling Stalin's regime and the Russian communist leaders' transformation into oppressive rulers. Napoleon and the pigs become indistinguishable from the human farmers, mirroring the historical Napoleon's rise to power and betrayal of revolutionary ideals. Orwell's narrative strategy emphasizes the animals' naive optimism juxtaposed with the harsh reality of totalitarian rule, heightening the sense of betrayal and irony. The final scene of pigs and humans playing cards symbolizes the loss of equality and the establishment of a new class of oppressors. The distortion of the Seven Commandments to "all animals are equal, but some are more equal than others" exemplifies the manipulation of language for control and the abandonment of egalitarian principles. The pigs' claim of being "more equal" highlights the perversion of *Animal Farm*'s original ideals and the pigs' transition into tyrants.

### **Characters List:**

#### **Napoleon**

The text describes Napoleon, the pig leader of *Animal Farm*, drawing parallels to Joseph Stalin. Napoleon consolidates power through military force, using loyal attack dogs to intimidate others. He is portrayed as corrupt and opportunistic, contributing nothing to the revolution except for training a litter of puppies to serve as his private army. Napoleon's sole interest lies in exerting power over *Animal Farm*, rather than advancing its ideology or welfare.

#### **Snowball**

Snowball, a pig in *Animal Farm* who represents Leon Trotsky. Snowball is depicted as intelligent, passionate, and eloquent, with a fervent commitment to spreading Animalism and improving the farm's infrastructure. Orwell's experience in a Trotskyist battalion during the Spanish Civil War influenced his relatively positive portrayal of Snowball. However, Snowball's downfall comes from his idealism and reliance on logic and rhetoric, which prove insufficient against Napoleon's brute force.

#### **Boxer**

Boxer, a cart-horse in *Animal Farm* known for his incredible strength, dedication, and loyalty to the farm's ideals. Despite being slow-witted, Boxer works tirelessly and believes unquestioningly in the leadership of Napoleon and the pigs.

He symbolizes the exploited working class, embodying qualities like dedication and loyalty, but also displays weaknesses such as blind trust in authority and a failure to recognize political corruption.

### **Squealer**

The pig who spreads Napoleon's propaganda among the other animals. Squealer justifies the pigs' monopolization of resources and spreads false statistics pointing to the farm's success. Orwell uses Squealer to explore the ways in which those in power often use rhetoric and language to twist the truth and gain and maintain social and political control.

### **Old Major**

As a democratic socialist, Orwell had a great deal of respect for Karl Marx, the German political economist, and even for Vladimir Ilych Lenin, the Russian revolutionary leader. His critique of Animal Farm has little to do with the Marxist ideology underlying the Rebellion but rather with the perversion of that ideology by later leaders. Major, who represents both Marx and Lenin, serves as the source of the ideals that the animals continue to uphold even after their pig leaders have betrayed them.

### **Clover**

A good-hearted female cart-horse and Boxer's close friend. Clover often suspects the pigs of violating one or another of the Seven Commandments, but she repeatedly blames herself for misremembering the commandments.

### **Moses**

The tame raven who spreads stories of Sugarcandy Mountain, the paradise to which animals supposedly go when they die. Moses plays only a small role in Animal Farm, but Orwell uses him to explore how communism exploits religion as something with which to pacify the oppressed.

### **Mollie**

The vain, flighty mare who pulls Mr. Jones's carriage. Mollie craves the attention of human beings and loves being groomed and pampered. She has a difficult time with her new life on Animal Farm, as she misses wearing ribbons in her mane and eating sugar cubes. She represents the petit bourgeoisie that fled from Russia a few years after the Russian Revolution.

**Benjamin**

Benjamin is Animal Farm's donkey. He is intelligent and able to read, but he "never exercised his faculty. So far as he knew, he said, there was nothing worth reading" (Chapter 3). He is the only animal who never really believes in the rebellion, but he doesn't oppose it, and he doesn't oppose Napoleon's rise to power either. When the animals ask him to help them by reading the Commandments which have been changed on Napoleon's orders, Benjamin refuses "to meddle in such matters" (Chapter 8).

**Muriel**

The white goat who reads the Seven Commandments to Clover whenever Clover suspects the pigs of violating their prohibitions.

**Mr. Jones**

The often-drunk farmer who runs the Manor Farm before the animals stage their Rebellion and establish Animal Farm. Mr. Jones is an unkind master who indulges himself while his animals lack food; he thus represents Tsar Nicholas II, whom the Russian Revolution ousted.

**Mr. Frederick**

The tough, shrewd operator of Pinchfield, a neighboring farm. Based on Adolf Hitler, the ruler of Nazi Germany in the 1930s and 1940s, Mr. Frederick proves an untrustworthy neighbor.

**Mr. Pilkington**

The easygoing gentleman farmer who runs Foxwood, a neighboring farm. Mr. Frederick's bitter enemy, Mr. Pilkington represents the capitalist governments of England and the United States. Mr. Pilkington is the owner of Foxwood, a farm near Animal Farm. He is introduced as "an easy-going gentleman farmer who spent most of his time in fishing or hunting according to the season" (Chapter 4). In other words, he is more interested in doing what he enjoys than in running his farm. As a result, Foxwood is "neglected, old-fashioned" (Chapter 4).

**Mr. Whymper**

The human solicitor whom Napoleon hires to represent Animal Farm in human society. Mr. Whymper's entry into the Animal Farm community initiates contact between Animal Farm and human society, alarming the common animals.

**Jessie and Bluebell**

Two dogs, each of whom gives birth early in the novel. Napoleon takes the puppies in order to "educate" them.

**Minimus**

The poet pig who writes verse about Napoleon and pens the banal patriotic song "Animal Farm, Animal Farm" to replace the earlier idealistic hymn "Beasts of England," which Old Major passes on to the others.

## **Themes:**

### **The Corruption of Socialist Ideals in The Soviet Union**

"Animal Farm" is a renowned critique of the Russian Revolution, allegorizing Joseph Stalin's rise to power through the story of animals overthrowing human oppression. The pigs, symbolizing the Soviet intelligentsia, become the ruling class akin to Stalin's regime. The rivalry between Snowball and Napoleon mirrors the power struggle between Trotsky and Stalin, with Stalin's violent tactics depicted through executions and false confessions in the novella. Orwell, a believer in socialist ideals, condemns the Soviet Union's perversion of these ideals. The gradual corruption of Animalist principles and Squealer's justifications highlight the hypocrisy of tyrannies claiming liberation and equality.

### **The Societal Tendency Toward Class Stratification**

"Animal Farm" delves into the development of class tyranny and the persistence of class structures, even in societies purportedly founded on equality. It shows how unity against a common enemy can dissolve into internal divisions once that enemy is removed. The expulsion of Mr. Jones creates a power vacuum, leading to the rise of the next oppressor. The division between intellectual and physical labor gives rise to new class divisions, with the "brainworkers" exploiting their intelligence for personal gain. Orwell questions whether this trend is inherent in society or dependent on the integrity of its intelligentsia. Regardless, the novella highlights the threat of class stratification to democracy and freedom.

### **The Danger of a Naïve Working Class**

"Animal Farm" skillfully portrays both the figures in power and the oppressed individuals themselves. The narrative is not centered on any specific character but rather reflects the collective perspective of the common animals. These animals, characterized by their gullibility, loyalty, and diligence, allow Orwell to illustrate how oppression arises not only from the actions of the oppressors but also from the naivety of the oppressed. Boxer's inclination to blindly trust authority, as seen in his mantra "Napoleon is always right," exemplifies this theme. The novella underscores how the failure to question authority subjects the working class to the full brunt of oppression by the ruling class.

### **The Abuse of Language as Instrumental to the Abuse of Power**

Orwell's central concern in "Animal Farm" is the manipulation of language as a tool for control. Initially inspired by Major's vision of socialism, the animals embrace the ideals of equality and revolution. However, after Major's death, the pigs distort the meaning of his words to justify their own behavior and maintain power over the other animals. Through Squealer's repeated reconfigurations of the Seven Commandments, the pigs gradually redefine equality to suit their interests, culminating in the absurd principle that "some animals are more equal than others." Orwell's critique of this abuse of language serves as a compelling and enduring aspect of the novella, highlighting the dangers of linguistic manipulation even after decoding its allegorical elements.

### **Corruption**

The term argues that George Orwell's "Animal Farm" portrays power as inherently corrupting, evident through extensive foreshadowing indicating the inevitability of Napoleon's rise to power and the suggestion that any ruler, including Snowball, would succumb to corruption. Despite initial ideals of equality, characters like Old Major exhibit signs of superiority, while Snowball's involvement in unethical actions foreshadows his potential for corruption. Ultimately, the pigs' transformation into human-like oppressors highlights the universal corrupting influence of power.

### **The Failure of Intellect**

The paragraph suggests that "Animal Farm" is critical of intellectual activity, portraying intelligence as often futile or even harmful. Despite being the most intelligent animals, the pigs manipulate rather than contribute positively. Benjamin's refusal to engage with his literacy implies that intellect lacks value without moral engagement and courage. The dogs' focus on obedience over critical thinking further underscores the notion that intelligence can be detrimental when paired with a willingness to blindly follow orders.

### **The Exploitation of Animals by Humans**

The text highlights "Animal Farm" as both an allegory of human exploitation and oppression, and a literal depiction of the exploitation of animals by humans. The animals' rebellion, though initially comedic, ends on a poignant note as they eradicate symbols of human cruelty. Furthermore, the novella suggests a parallel between the mistreatment of animals and the exploitation of human workers, emphasizing a real connection between the two. The ruling class sees both animals and workers as inferior and exploitable entities.

## **Motifs:**

### **Songs**

The text asserts that "Animal Farm" employs songs, poems, and slogans as forms of propaganda, serving as significant tools of social control. These pieces of propaganda unify the working-class animals, evoking a sense of grandeur and nobility while eroding their individuality. By repeating these chants, the pigs maintain control over the animals' thoughts and actions, directing their focus towards tasks that supposedly lead to freedom.

### **State Ritual**

Animal Farm discusses how "Animal Farm" transitions from its initial revolutionary phase to a consolidation of power by a few individuals, leading to the emergence of national rituals within the farm's social structure. These rituals include military awards, grand parades, and new songs, all aimed at reinforcing the loyalty of the animals to the ruling class. The frequency of these rituals indicates the growing reliance of the working class on the ruling class to shape their identity and values, highlighting the consolidation of power and control.

## **Symbols:**

### **Animal Farm**

Animal Farm, known at the beginning and the end of the novel as the Manor Farm, symbolizes Russia and the Soviet Union under Communist Party rule. But more generally, Animal Farm stands for any human society, be it capitalist, socialist, fascist, or communist. It possesses the internal structure of a nation, with a government (the pigs), a police force or army (the dogs), a working class (the other animals), and state holidays and rituals. Its location amid a number of hostile neighboring farms supports its symbolism as a political entity with diplomatic concerns.

### **The Barn**

The text illustrates how the barn at Animal Farm symbolizes the collective memory of a modern nation, where the pigs alter the Seven Commandments to manipulate history and consolidate their power. This manipulation reflects how those in power can reshape a community's understanding of its past to maintain control. By revising history, the ruling class gains authority over the nation's identity, leading the oppressed to rely on them for their communal sense of self.

### **The Windmill**

The text discusses how the great windmill in Animal Farm symbolizes the pigs' exploitation and manipulation of the other animals for their own gain. Despite urgent needs, the pigs force common animals to undertake strenuous labor to build the windmill, benefiting the pigs financially and enhancing their power.

Blaming Snowball for the windmill's failure manipulates the animals, preventing them from questioning the pigs' leadership. The windmill's ultimate conversion to commercial use symbolizes the pigs' betrayal of their fellow animals. Allegorically, it represents the massive modernization projects in Soviet Russia post-Revolution.

### **Protagonist**

The text explores how the animals collectively serve as the protagonists in Animal Farm, aiming to achieve Old Major's vision of equality and freedom. Initially, they rebel against Mr. Jones but later face the more insidious manipulation of the pigs. Despite easily overcoming Mr. Jones, they are deceived by the pigs, leading to their realization of being controlled. By the time they grasp the pigs' betrayal, it's too late, and the pigs hold the power to suppress dissent. Ultimately, the animals exchange one set of rulers for another, identical one, realizing the harsh reality of political power and their inability to attain their original goal of equality and freedom.

### **Antagonist**

The text argues that in Animal Farm, the animals' main antagonist is the corrupting influence of political power, personified by different characters throughout the story. Initially, this corruption is embodied by the cruel and lazy Mr. Jones, but after his defeat, the pigs gradually assume the role of oppressors, mirroring Jones' exploitation of the animals. Throughout the novella, the animals' eventual recognition of power itself as their true antagonist is heavily foreshadowed. The climax occurs in the final scene when the animals realize that both pigs and humans are equally corrupted by political power, highlighting the central theme of the novel.

### **Setting**

The text describes Manor Farm, later renamed Animal Farm, as a small, independent farm in the English countryside once owned by a local aristocrat but later managed by the lazy and unsuccessful Mr. Jones. In the allegory of the novella, Manor Farm symbolizes Russia and other European countries transitioning from aristocratic to capitalist rule, ripe for a Communist revolution. Additionally, the Englishness of Manor Farm underscores the significance of small, independent farms in British national identity, suggesting that the corruption depicted in Animal Farm is closer to home than British readers may perceive.

### **Genre**

The text discusses how Animal Farm operates as an animal fable, a genre that employs animal characters to convey moral and political messages about human society. Throughout European literary history, animal fables have been used to criticize societal issues indirectly. Animal Farm follows this tradition by critiquing both English society and Soviet totalitarianism.

Orwell's inclusion of multiple human characters in the fable underscores the parallel between the exploitation of animals and humans, emphasizing that both forms of oppression are grounded in similar processes.

### **Central Idea Essay**

#### **Are some animals more equal than others?**

The text explores the varying levels of intelligence and abilities among different animal species in *Animal Farm*, leading to the emergence of a hierarchical structure with pigs and dogs at the top and other animals below. One interpretation suggests that such class divisions are natural and inevitable, with the clever or cunning always rising to power. However, the novel also demonstrates that intelligence alone doesn't guarantee capability or productivity, as the pigs' intelligence is mainly used for manipulation rather than productivity. Benjamin and Muriel, who are as literate as the pigs, lack political power, suggesting that intelligence alone isn't sufficient for dominance; it's combined with a willingness to exploit others. Additionally, the true source of power on the farm might be Boxer, who contributes significantly to the farm's productivity and demonstrates physical strength that could challenge the ruling elite.

#### **Compare and contrast Napoleon and Snowball. What techniques do they use in their struggle for power? Does Snowball represent a morally legitimate political alternative to the corrupt leadership of Napoleon?**

The text compares the characters of Napoleon and Snowball in *Animal Farm* to Joseph Stalin and Leon Trotsky, respectively. Napoleon employs manipulation and force to consolidate power, while Snowball seeks popular support through ideas and debate. However, neither represents the socialist ideals of *Animal Farm*, as both prioritize their own interests over the collective well-being of the animals. Despite their differing approaches, both Napoleon and Snowball ultimately aim to become dictators, disregarding the democratic ideals upon which *Animal Farm* was founded.

#### **Why do you think Orwell chose to use a fable in his condemnation of Soviet communism and totalitarianism? Fiction would seem a rather indirect method of political commentary; if Orwell had written an academic essay, he could have named names, pointed to details, and proven his case more systematically. What different opportunities of expression does a fable offer its author?**

The text highlights the effectiveness of using a fable format, such as in Orwell's *Animal Farm*, to critique individuals or institutions without direct condemnation. Fables provide a less threatening and accusatory tone, allowing authors to reach a wider audience and warm them to their arguments. Through characterization and storytelling, fables evoke empathy and emotional resonance, drawing readers into the narrative.

The contrast between the innocent setting and the dark subject matter enhances the story's irony, while the use of symbols universalizes the message, enabling broader interpretation beyond specific contexts. Overall, the fable format allows for nuanced criticism and wider accessibility of the underlying themes.

### **From whose perspective is *Animal Farm* told? Why would Orwell have chosen such a perspective?**

The text discusses how *Animal Farm* doesn't have a single protagonist but instead portrays the collective perspective of the common animals as a group. This narrative technique enables Orwell to depict the average people who suffer under communism, highlighting their loyalty, naivety, gullibility, and work ethic. Through this perspective, Orwell effectively explores why large numbers of people would continue to support oppressive regimes like the Russian communist government, despite its failure to fulfill its promises and the suffering it inflicts on its citizens.

### **How do the pigs maintain their authority on *Animal Farm*?**

The text delves into Orwell's *Animal Farm*, showcasing how language and rhetoric are utilized as powerful tools of social control by the pigs, who gradually transform the farm into a totalitarian regime. Through slogans, songs, and rewritten histories, the pigs manipulate the other animals, instilling loyalty, conformity, and obedience. These linguistic devices, such as the catchphrase "Four legs good, two legs bad," are designed for easy memorization and repetition, reinforcing the pigs' authority. Orwell contrasts brute force with the persuasive power of language, illustrating how rhetoric can maintain control even in the face of dissent. The pigs' manipulation extends to rewriting commandments and histories to suit their agenda, erasing dissenters like Snowball and altering rules to justify their actions. Despite occasional misgivings, the animals are ultimately swayed by the pigs' rhetoric, demonstrating the potency of language as a tool for social manipulation and control.

### **What Does the Ending Mean?**

The ending of *Animal Farm* depicts pigs and humans dining together, indistinguishable in their behavior and attire, signaling the pigs' transformation into oppressive rulers akin to humans. This scene symbolizes the universal corruption of power, suggesting that regardless of ideology or species, those in power tend towards cruelty and manipulation. The shared attempt at cheating during a card game by Mr. Pilkington and Napoleon highlights the inherent corruption in political systems, offering little hope for true equality and indicating the inevitable failure of all political structures due to the corrupting influence of power.

### **Suggested Essay Topics**

- 1- Discuss Boxer. What role does he play on the farm? Why does Napoleon seem to feel threatened by him? In what ways might one view the betrayal of Boxer as an alternative climax of the novel (if we consider Napoleon's banishment of Snowball and the pigs' initial consolidation of power as the true climax)?
- 2- Do you think *Animal Farm's* message would come across effectively to someone who knows nothing about Soviet history or the conflict between Stalin and Trotsky? What might such a reader make of the story?
- 3- Of all of the characters in *Animal Farm*, are there any who seem to represent the point of view of the author? Which of the animals or people do you think come(s) closest to achieving Orwell's perspective on *Animal Farm*?

### **Key Facts:**

**Full Title:** *Animal Farm: A Fairy Story*

**Author:** George Orwell (pseudonym of Eric Arthur Blair)

**Type Of Work:** Novella

**Genre:** Dystopian animal fable; satire; allegory; political roman à clef (French for "novel with a key"—a thinly veiled exposé of factual persons or events)

**Language:** English

**Time And Place Written:** 1943–1944, in London

**Date Of First Publication:** 1946

**Publisher:** Harcourt Brace & Company

**Narrator:** *Animal Farm* is the only work by Orwell in which the author does not appear conspicuously as a narrator or major character; it is the least overtly personal of all of his writings. The anonymous narrator of the story is almost a nonentity, notable for no individual idiosyncrasies or biases.

**Point Of View:** The story is told from the point of view of the common animals of *Animal Farm*, though it refers to them in the third person plural as "they"

**Tone:** For the most part, the tone of the novel is objective, stating external facts and rarely digressing into philosophical meditations. The mixture of this tone with the outrageous trajectory of the plot, however, steepens the story in an ever-mounting irony.

**Tense:** Past

**Setting (Time):** As is the case with most fables, *Animal Farm* is set in an unspecified time period and is largely free from historical references that would allow the reader to date the action precisely. It is fair to assume, however, that Orwell means the fable to be contemporaneous with the object of its satire, the Russian Revolution (1917–1945). It is important to remember that this period represented the recent past and present at the time of writing and that Orwell understands the significance of the story's action to be immediate and ongoing rather than historical.

**Setting (Place):** An imaginary farm in England

**Protagonist:** There is no clear central character in the novel, but Napoleon, the dictatorial pig, is the figure who drives and ties together most of the action.

**Major Conflict:** There are a number of conflicts in *Animal Farm*—the animals versus Mr. Jones, Snowball versus Napoleon, the common animals versus the pigs, Animal Farm versus the neighboring humans—but all of them are expressions of the underlying tension between the exploited and exploiting classes and between the lofty ideals and harsh realities of socialism.

**Rising Action:** The animals throw off their human oppressors and establish a socialist state called Animal Farm; the pigs, being the most intelligent animals in the group, take control of the planning and government of the farm; Snowball and Napoleon engage in ideological disputes and compete for power.

**Climax:** In Chapter V, Napoleon runs Snowball off the farm with his trained pack of dogs and declares that the power to make decisions for the farm will be exercised solely by the pigs.

**Falling Action:** Squealer emerges to justify Napoleon's actions with skillful but duplicitous reinterpretations of Animalist principles; Napoleon continues to consolidate his power, eliminating his enemies and reinforcing his status as supreme leader; the common animals continue to obey the pigs, hoping for a better future.

**Themes:** The corruption of socialist ideals in the Soviet Union; the societal tendency toward class stratification; the danger of a naïve working class; the abuse of language as instrumental to the abuse of power

**Motifs:** Songs; state ritual

**Symbols:** Animal Farm; the barn; the windmill

**Foreshadowing:** The pigs' eventual abuse of power is foreshadowed at several points in the novel. Immediately after the establishment of the supposedly egalitarian Animal Farm, the extra milk taken from the cows disappears, and the text implies that Napoleon has drunk it himself. Similarly, the dogs' attack on Boxer during Napoleon's purges, foreshadows the pigs' eventual betrayal of the loyal cart-horse.



