

What does the sow symbolize in this passage?

Where does the attack occur? Significance?

Which motif(s) does the underlined section best represent?

What is the tone of this passage? Provide supporting evidence.

5. Identify and describe the nature of the language surrounding the attack. What effect is Golding trying to achieve by using language this way?

\* Describe how Golding uses rhetorical features in this passage

## PASSAGE #1

*Gift for the Darkness*

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They surrounded the covert but the sow got away with the sting of another spear in her flank. The trailing butts hindered her and the sharp, cross-cut points were a torment. She blundered into a tree, forcing a spear still deeper; and after that any of the hunters could follow her easily by the drops of vivid blood. The afternoon wore on, hazy and dreadful with damp heat; the sow staggered her way ahead of them, bleeding and mad, and the hunters followed, wedded to her in lust, excited by the long chase and the dropped blood. They could see her now, nearly got up with her, but she spurted with her last strength and held ahead of them again. They were just behind her when she staggered into an open space where bright flowers grew and butterflies danced round each other and the air was hot and still.

Here, struck down by the heat, the sow fell and the hunters hurled themselves at her. This dreadful eruption from an unknown world made her frantic; she squealed and bucked and the air was full of sweat and noise and blood and terror. Roger ran round the heap, prodding with his spear whenever pigflesh appeared. Jack was on top of the sow, stabbing downward with his knife. Roger found a lodgment for his point and began to push till he was leaning with his whole weight. The spear moved forward inch by inch and the terrified squealing became a high-pitched scream. Then Jack found the throat and the hot blood spouted over his hands. The sow collapsed under them and they were heavy and fulfilled upon her. The butterflies still danced, preoccupied in the center of the clearing.

At last the immediacy of the kill subsided. The boys drew back, and Jack stood up, holding out his hands.

Look.

He giggled and flicked them while the boys laughed at his reeking palms. Then Jack grabbed Maurice and rubbed the stuff over his cheeks. Roger began to withdraw his spear and boys noticed it for the first time. Robert stabilized the thing in a phrase which was received uproariously.

"Right up her ass!"

(structure)  
\* rhetorical features = this phrase refers to how a passage is conducted, look at the passage's organization and how the writer combines images, details, or arguments to serve his purpose.

\* Tone = the author's attitude towards his material, the audience, or both. How would it sound if read aloud?

\* \* \*

"You are a silly little boy," said the Lord of the Flies, "just an ignorant, silly little boy."

Simon moved his swollen tongue but said nothing.

"Don't you agree?" said the Lord of the Flies. "Aren't you just a silly little boy?"

Simon answered him in the same silent voice.

"Well then," said the Lord of the Flies, "you'd better run off and play with the others. They think you're batty. You don't want Ralph to think you're batty, do you? You like Ralph a lot, don't you? And Piggy, and Jack?"

Simon's head was tilted slightly up. His eyes could not break away and the Lord of the Flies hung in space before him.

"What are you doing out here all alone? Aren't you afraid of me?"

Simon shook.

"There isn't anyone to help you. Only me. And I'm the Beast."

Simon's mouth labored, brought forth audible words.

"Pig's head on a stick."

"Fancy thinking the Beast was something you could hunt and kill!" said the head. For a moment or two the forest and all the other dimly appreciated places echoed with the parody of laughter. "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 what they are?"

The laughter shivered again.

"Come now," said the Lord of the Flies. "Get back to the others and we'll forget the whole thing."

Simon's head wobbled. His eyes were half closed as though he were imitating the obscene thing on the stick. He knew that one of his-times was coming on. The Lord of the Flies was expanding like a balloon.

"This is ridiculous. You know perfectly well you'll only meet me down there—so don't try to escape!"

Simon's body was arched and stiff. The Lord of the Flies spoke in the voice of a schoolmaster.

"This has gone quite far enough. My poor, misguided child, do you think you know better than I do?"

There was a pause.

"I'm warning you. I'm going to get angry. D'you see? You're not wanted. Understand? We are going to have fun on this island. Understand? We are going to have fun on this island! So don't try it on, my poor misguided boy, or else—"

③ Simon found he was looking into a vast mouth. There was blackness within a blackness that spread.

"—Or else," said the Lord of the Flies. "we shall do you? See? Jack and Roger and Maurice and Robert and Bill and Piggy and Ralph. Do you. See?"

Simon was inside the mouth. He fell down and lost consciousness.

1. Explain how section #1. represents the theme of this novel.

2. Explain the significance of section #2.

3. What warning does the Lord of the Flies give to Simon in section #3?

4. How is Simon represented as a "Christ-like" figure in this passage?

5. Is the conversation between Simon and the Lord of the Flies real or imaginary? Provide supporting evidence.