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المرحلة الرابعة

مادة الرواية الحديثة

Symbol and Motifs

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SYMBOLS

Symbols are objects, characters, figures, or colors used to represent abstract ideas or concepts.

The Conch Shell

The conch shell is the first important discovery Piggy and Ralph make on the island, and they use it to summon the boys together after they are separated by the crash. As a result, the conch shell becomes a powerful

Themes, Motifs, and Symbols symbol of civilization and order. It is used to govern the boys' meetings: the boy who holds the shell is given the right to speak, making the shell more than a symbol; it is an actual vessel of political legitimacy and democratic power. As the island civilization erodes and savagery begins to dominate the boys, the conch shell loses its power and influence among them. Ralph clutches it desperately when he talks about his role in murdering Simon. Later, he is taunted and pelted with stones when he attempts to blow it in Jack's camp at Castle Rock. When Roger kills Piggy with the boulder, the conch shell is crushed, signifying the complete demise of the civilized instinct among almost all 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 is most clearly demonstrated when Piggy's glasses are used to make fire by intensifying sunlight with their lenses. Thus, when Jack's hunters raid Ralph's camp and steal the glasses, the savages have taken the power to make fire, and Ralph's civilization is left helpless.

The Signal Fire

The signal fire burns on the mountain, and later on the beach, to attract the notice of passing ships that might be able to rescue the boys. As a result, the signal fire becomes a symbol of the boys' connection to civilization. As long as the fire is well maintained, the boys exhibit a

desire to return to society, but when the fire burns low or goes out, the boys lose sight of their desire to be rescued, having accepted their savage lives on the island. The signal fire thus functions as a kind of measuring stick by which the strength of the civilized instinct on the island can be judged. Ironically, at the end of the novel, it is a fire that finally summons a ship to the island, but not the signal fire: it is the fire of savagery—the forest fire Jack starts as part of his quest to hunt and kill Ralph.

The Beast

One of the most important symbols of the novel, the imaginary beast, which 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 realizes that they fear the beast because it exists within Lord of the Flies of them. As the boys grow more and more savage, their belief in the beast grows stronger and more pronounced. By the end of the novel, they are leaving sacrifices and treating it as a totemic god. Because the boys' behavior is what brings the beast into existence, the more savagely they act, the more real the beast seems to become.

The Lord of the Flies

The Lord of the Flies is the bloody sow's head that Jack impales on a stake in the forest glade as an offering to the beast. This complicated symbol becomes the most important image in the novel when Simon confronts it 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 Satanic figure who evokes the beast within each human being. In a reading of the novel's religious iconography, the Lord of the Flies represents the devil, just as Simon represents Christ. The name "Lord of the Flies" is a translation of the name of the biblical Beelzebub, a powerful demon in hell sometimes thought to be the devil himself.

Ralph, Piggy, Jack, Simon, Roger

Because the novel is an allegory, each character signifies an important idea or theme. Ralph represents order, leadership, and civilization; Piggy

represents the scientific and intellectual aspects of civilization; Jack represents savagery and the desire for power; Simon represents natural human goodness; and Roger represents brutality and bloodlust at their most extreme. In the sense that the boys' society functions as a political state, the littluns can be said to represent the common people, while the older boys represent the ruling classes and political leaders. The developing relationships of the older boys to the younger ones further symbolize their connection to either the civilized or the savage instinct: civilized boys such as Ralph and Simon use their power to protect the littler boys and advance the good of the group; savage boys such as Jack and Roger use their power to gratify their desires, treating the littler boys as objects for their amusement.

MOTIFS

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

Christian Iconography

Lord of the Flies is often described as a retelling of Christian parables. While that may be an oversimplification, the book does echo certain Christian images and themes. Christian iconography is not explicit or even directly symbolized in the novel; instead, it functions as a kind of subtle motif in the novel, adding thematic resonance to the main ideas of the story. The island itself, particularly Simon's glade, functions as a kind of Garden of Eden that is gradually corrupted by the introduction of evil. The Lord of the Flies may be seen as a symbol of the devil since it works to promote evil among mankind. Further, because Simon is the character who arrives at the moral truth of the novel, and because he is killed sacrificially as a consequence of having discovered this truth, his life has certain strong parallels with that of Jesus Christ. His conversation with the Lord of the Flies also parallels the confrontation between

Christ and the devil in Christian theology.

However, it is important to remember that the parallels between Simon and Christ are not complete and to read the novel as a pure Christian allegory would overstate the case and thereby reduce the range of possible readings. For one thing, Simon lacks the supernatural

connection to the divine which is the main characteristic of Jesus. Simon is wise in many ways, but he is not the son of God, and his death does not bring salvation to the island. Rather, his death plunges the island deeper into savagery and moral guilt. For another, Simon dies before he can tell the boys what he has discovered, while Christ was killed only after spreading his moral philosophy. In this way, Simon (and the novel as a whole) echoes Christian ideas and themes without developing precise parallels with them. Because *Lord of the Flies* uses its religious motifs to enhance its moral theme, Christian iconography is an artistic technique in the book, but it is not necessarily the primary key to interpreting the story