

Personification

- Nature itself seems to mourn (grieve over) Simon's death, as the sea shows up the delicate beauty of his little body:

The water rose farther and dressed Simon's coarse hair with brightness. The line of his cheek silvered and the turn of his shoulder became sculptured (carved) marble. We are filled with sadness.

Irony

- There is a lot of irony in this chapter, the greatest irony being that the one truly good person is murdered as if he were the beast, when he is coming to tell the truth about the beast. Another irony is the way the boys are terrified when the wind blows the parachute and airman on to the beach and then out to sea; in fact the object they have (wrongly) feared is leaving the island.

Mood and tone

- At the beginning of Chapter 9 the author uses colour to suggest a mood of despair and horror, for example:

Colours drained from water and trees and pink surfaces of rock, and white and brown clouds brooded. Nothing prospered but the flies who blackened their lord and made the spilt guts look like a heap of glistening coal.

Note also in this quotation the **personification** - "clouds brooded", **metaphor** - the pig is the "lord" of the flies, and **simile** - "like a heap of glistening coal".

- This description contrasts with the description of Simon's body being washed into the sea at the end of the chapter.
Sotly, surrounded by a fringe of inquisitive bright creatures, itself a silver shape beneath the steadfast constellations, Simon's dead body moved out towards the open sea.
- The tone here is gentler and the reader imagines the brightness of the stars ("constellations"). There is a sense that Simon has finally found peace away from all the madness of the island. His goodness and gentleness is also, finally, appreciated and cared for, by the "fringe of inquisitive bright creatures" that surround him as his body moves out to sea.

Chapter 10

Lord of the Flies

The Shell and the Glasses

