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Linking Genesis to Modern Day Castaway Narratives

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Linking Genesis to Modern Day Castaway Narratives

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the Graduate College of
Marshall University

In partial fulfillment of
the requirements for the degree of
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In English

by

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ABSTRACT

Linking Genesis to Modern Day Castaway Narratives

By Shawndra Russell

This thesis analyzes two castaway novels, *Lord of the Flies* and *John Dollar*, and compares these novels to segments of Genesis, focusing primarily on the story of Adam and Eve. To compare and contrast these three works, I pulled out eleven similar ideas found in each text which formed eleven different chapters. This project evolved into offering an alternative way to interpret these castaway narratives as retellings of the creation story. The characters in *John Dollar* and *Lord of the Flies* become Adam and Eve type figures as they try to survive on Eden-like islands. At the same time, this thesis shows how Genesis can be interpreted as the original castaway tale. This thesis also shows that each text contains the common theme of trying to understand humankind's "natural condition"—our innate human characteristics such as our tendency to "fall."

DEDICATION

This thesis is dedicated to my husband, Gary
and my parents, Mark and Sherry Thompson,
for always supporting me and understand even through the most stressful times.

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TABLE OF CONTENTS

ABSTRACT.....	ii
DEDICATION.....	iii
ACKNOWLEDGEMENTS.....	iv
TABLE OF CONTENTS.....	v
INTRODUCTION	1
CHAPTER 1: UNCONTROLLABLY MAROONED	6
CHAPTER 2: PARADISE?.....	12
CHAPTER 3: LEADERSHIP AND HIERARCHY	17
CHAPTER 4: THE ESSENTIALS.....	24
CHAPTER 5: THE ESTABLISHMENT OF RULES.....	30
CHAPTER 6: THE EVIDENCE OF GOD.....	35
CHAPTER 7: THE EVIDENCE OF LOVE.....	41
CHAPTER 8: THE EFFECTS OF ISOLATION	44
CHAPTER 9: THE STRUGGLE BETWEEN GOOD AND EVIL	49
CHAPTER 10: JEALOUSY, MURDER, AND MADNESS	56
CHAPTER 11: PUNISHMENT AND CONSEQUENCES	65
CONCLUSION.....	71
BIBLIOGRAPHY.....	73
VITAE	75

INTRODUCTION

Castaway narratives are a popular genre in 20th Century literature and media. Hit television shows like “Survivor” and “Gilligan’s Island,” along with movies like Blue Lagoon and The Castaway, are evidence of this genre’s popularity. Despite the commercial success of castaway-based tales, this genre does not always receive favorable scholarly praise. Some critics, such as Julian Barnes, argue the castaway topic is unoriginal and novels that focus on castaways simply rehash the same storyline over and over. Barnes wrote in his novel, *Flaubert’s Parrot*:

There shall be no more novels in which a group of people, isolated by circumstances, revert to the ‘natural condition’ of man, become essential, poor, bare, forked creatures. All that may be written is one short story, the final one of the genre, the cork in the bottle. I’ll write it for you. A group of travellers are shipwrecked, or airwrecked, somewhere, no doubt on an island. One of them, a large, powerful, disagreeable man, has a gun. He forces all the others to live in a sandpit of their own digging. Every so often, he takes one of his prisoners out, shoots him or her, and eats the carcass. The food tastes good, and he grows fat. When he has shot and eaten his final prisoner, he begins to worry what he will do for food; but fortunately a seaplane arrives at this point and rescues him. He tells the world that he was the sole survivor of the original wreck, and that he has sustained himself from eating berries, leaves and roots. The world marvels at his fine physical condition, and a poster bearing his photograph is displayed in the windows of vegetarian food shops. He is never found out. You see how easy it is to write, how much fun it is? That’s why I’d ban the genre. (98)

Barnes’s passage pokes fun at a genre that often does not receive critical praise. The genre is viewed by Barnes as easy, brainless fun for a writer. Castaway tales are categorized as being a fantastical genre created from the imagination. However, Barnes's criticisms do outline a common formula found in castaway narratives. Simply put in Barnes's terms, this formula includes: becoming shipwrecked or airwrecked, isolated, in tune with nature, concerned with essentials, creating a hierarchy, being tempted to break rules and commit sins from a Biblical standpoint while also offering insight to the "natural condition" of man. This natural condition can be viewed in two ways in isolation: the state of surviving on only the barest essentials, and the true form of the heart and soul of a person—one's natural self. All three works suggest that humankind is a naturally curious and rebellious creature who often cannot resist the temptation to break rules or challenge authority. By adding a few more pieces to this formula, the story of Adam and Eve, *John Dollar* by Marianne Wiggins and *Lord of the Flies* by William Golding can

be analyzed and compared to show the striking similarities that exist between these works. By pulling out these similarities, this thesis offers readers a different lens with which to view each work. Also, I will analyze the Biblical references in each novel, showing how these sections can be directly related to Genesis.

In this thesis, I will argue that *Lord of the Flies* and *John Dollar* have descended from the creation myth. This connection links each castaway tale to the earliest history of mankind and shows their roots in the traditions and culture of America and Christianity. By viewing these novels as retellings of the creation story, I can show they are rooted in theology, not just fantasy and imagination. Also, these and other castaway tales are often viewed as commentaries of human nature and the descent of morality. Through the lens of Genesis, these novels do more than just comment on the depravity of mankind. Each novel creates a link back to Adam and Eve, which suggests that the tendency in human nature to "fall," or sin was established in Genesis. Golding and Wiggins's castaway novels also suggest that man has fallen much farther than the mother and father of mankind, and this decline can be revealed when characters are placed in a similar circumstances as to what Adam and Eve experienced. The darkness in these modern castaways' hearts lies dormant until they become isolated and reveal the evil that lies within. Just as Adam and Eve had the innate characteristic to sin, disobey, and succumb to their curiosity, so do the characters in these two novels in a darker, more wicked way.

By showing the similarities between these works, the story of Adam and Eve can be read as a castaway narrative. Although there have been studies by Frank Kermode and others of how to read the Bible as literature, I want to show how a portion of Genesis can be read as the first example of castaway literature. In turn, I work to show how *John Dollar* and *Lord of the Flies* can be read as recreations of the creation story. By doing close readings of these selected castaway narratives, I will show how the plot, characters, and setting mimic Genesis. Modern day castaways imitate Adam and Eve's behavior, the deserted islands these characters become marooned on resemble the description of the Garden of Eden, and the situations and struggles that these castaways face are similar trials and tribulations that challenged Adam and Eve. By showing the ways in which these novels emulate Genesis, I can also offer a fresh perspective to *Lord of the Flies* and *John Dollars*. Also, by studying Genesis as a castaway tale, Adam and Eve are humanized because their mistakes are mistakes that any person could make. The struggles and temptations they dealt with are similar to struggles the modern castaways in *Lord of the Flies*

and *John Dollar* experience, making Adam and Eve less fictional and idealistic. Since these three works are familiar to many people, this thesis attempts to give more ways to view these well-known tales.

I chose to compare *Lord of the Flies* and *John Dollar* with Genesis for several reasons, such as each work's insights on the basic, human psychological make-up. Also, since Adam and Eve have little or no experience or knowledge of the world, they are more like children than adults because of their innocence. Using this rationale, comparing *Lord of the Flies* and *John Dollar* rather than other castaway novels allows for more parallels to be drawn since both of the novels focus on children as castaways. Also, I wanted to offer new insight why "three years after its [*Lord of the Flies*] 1954 publication the work was outselling J.D. Salinger's *The Catcher in the Rye*" (Anderson 208). By looking at *Lord of the Flies* as a retelling of the creation myth, I offer readers another way to study this familiar novel. *John Dollar* is the second novel because I wanted to analyze why Wiggins' novel is so much like *Lord of the Flies* even though the structure and style is different. In contrast to Golding's novel, hers begins sixty years after her castaways were marooned, and she uses girls instead of boys as her characters. So, I think by comparing the acclaimed *The Lord of the Flies*, which embodies the standard castaway formula, with *John Dollar*, which puts a twist on a familiar genre but is a lesser known work, gives me the opportunity to understand what makes these two novels similar at the core. Also, a correlation between these novels has been made since *John Dollar*'s publication, and I wanted to understand what makes these two novels alike. Richard Gehr, author of "Sins of the Flesh Eaters" directly links these two novels by stating, "*John Dollar* "could be called *Our Lady of the Flies*" (50). By pinpointing the themes that are similar to those in Genesis, I will show that Wiggins and Goldings' novels may be similar not only because they are about the same subject, but also because each novel is a different version of the creation story.

This thesis will also try to give an appreciation for these narratives that are often mocked for their similarities and parodied in shoddy reality television. There seems to be a strong interest in placing people in castaway-like situations, and I wanted to understand this craze by studying castaway novels. After studying these novels, I think that the castaway theme is so popular because a person's true self is revealed when they are ripped from civilization. Away from societal conventions and judgment, the castaways become uninhibited and natural. Law enforcers, parents, and other authorities are not around to reprimand a castaway, so he or she

must rely on their personal morals to guide them. However, *Lord of the Flies*, *John Dollar*, and Genesis all reveal that some of these castaway types will act badly when they think they won't be caught or punished. These three works offer important lessons by showing the flaws in human nature and giving readers the opportunity to learn from the falls of Adam, Eve, and the other castaways. All three texts delve into the human psyche and give examples of irrational human behavior. Although these works do not conclude why humans behave in some ways, each text gives suggestions. This thesis also functions as a case study that shows how each work reveals there are unchangeable, innate characteristics within all humans. These characteristics include the urge to satisfy one's curiosity, the will to love, and the tendency to be tempted. Along the way, I will attempt to show that these authors do not lack creativity or originality; rather, these authors are deeply influenced by theology and important questions about human nature.

On a figurative level, I chose these two novels for what they symbolize in reference to Genesis 1:27: "So God created man in his own image/in the image of God created he him/male and female created he them." Man and woman are both the image of God, which insinuates that God has both female and male characteristics. In *The Literary Guide to the Bible*, this concept is explained:

It is no coincidence that the first lines of poetry in the Bible occur at 1:27 and 2:23. Together they show that man's essence is defined by two dialogical dimensions, his relation to his partner and his relation to God. The parallelism of 1:27 (So God created man in his own image/in the image of God created he him/male and female created he them) suggests that humankind is only in its twofoldness the image of God, which in its turn incorporates the fundamental equality of man and woman. (Alter 44)

I agree with Robert Alter and think that only together male and female are the image of God because God contains everything and is everything. So, both persons are needed to reflect God accurately. For the sake of balance and symbolism, I apply this same theory to my study of Genesis, *Lord of the Flies*, and *John Dollar*. Symbolically, *Lord of the Flies* represents man since it has an all-boys cast, while *John Dollar's* (nearly) all female group represents woman. Since Genesis is part of God's word and an extension of Him, this makes Genesis the symbolic representation of God. So, together *Lord of the Flies* and *John Dollar* are the image of Genesis. However, just as Adam displays Eve-like characteristics and vice versa, so does each novel's

castaways. Separately, these books only describe one half of humankind, but together this 'couple' reveals all aspects of human nature while also each rewriting the creation myth.

CHAPTER 1: UNCONTROLLABLY MAROONED

In castaway narratives, the feature characters become marooned on an island by some type of uncontrollable event. This phenomenon also happens to Adam and Eve in Genesis. God decides to create the mother and father of mankind and they have no input. Adam and Eve were not aware of what was to come when they find themselves placed in the Garden of Eden, just as the castaways in *John Dollar* and *Lord of the Flies* are unprepared when they suddenly find themselves on a deserted island. Arguably, God is the uncontrollable force at work in both cases. The Bible states, "The Lord God formed the man from the dust of the ground and breathed into his nostrils the breath of life and the man became a living being" (Genesis 2:7). This statement establishes that Adam was created from the ground and therefore is forever linked to the land. The Bible also states, "The Lord God took the man and put him in the Garden of Eden to work it and take care of it" (Genesis 2:15). This statement further develops the relationship between man and nature as being dependent on one another. Adam must work the land to produce food for himself and his wife, while the land needs Adam to "take care of it" in order for it to flourish. Also, once they are cast out of Eden for disobeying God, life gets even harder for these two. They have to take care of themselves more and deal with pain and suffering—two afflictions that they were not subjected to while in the Garden of Eden.

The creation myth also establishes Adam and Eve as the original castaways. They did not have the experience or background to deal with life and living in the isolated Garden of Eden; therefore, they had to figure out how to survive and eventually flourish just as the modern-day castaways in *John Dollar* and *Lord of the Flies*. It is also important to note that Adam is left alone in a place that looks like a fantastical paradise. I write 'looks like paradise' because it is an illusion that the Garden of Eden is perfect. Readers eventually learn that this seemingly perfect place holds the fruit that will eventually cause mankind to fall from God's grace. Eden is described as having "trees that were pleasing to the eye and good for food" [...and] "a river watering the garden flowed from Eden [...] it winds through the entire land of Havilah, where there is gold (The gold of that land is good; aromatic resin and onyx are also there.)" (Genesis 2:9-12). This brief description emits images of beautiful, lush greenery, delicious fruit waiting to be picked off trees and bushes, and clean, crisp rivers flowing with fresh drinking water. Also, Adam gets to have gold that is just "there." Yet, readers find out that Eden is not a paradise

because rules and temptation corrupt Adam and Eve eventually. Adam and Eve will be cast out of the Garden of Eden, just as castaways are cast away from the civilization they knew and loved.

In *The Lord of the Flies* and *John Dollar*, some force, perhaps an act of God, maroons the two groups of castaways. Whether divine or not, these unknown forces cause these characters to become stranded on deserted islands. These children do not choose to become castaways. For the *Lord of the Flies* boys, a plane crash forces them onto a deserted Eden-like paradise to face similar difficulties Adam and Eve encountered. In *John Dollar*, disaster strikes while the group is on a ship. Both events were caused by forces that the castaways could not have controlled. The situations were out of their hands completely and they were at the mercy of nature, (and God?) just as Adam and Eve were in Genesis.

Golding emphasizes the difference between the uninhabited island the boys find themselves on and the world of civilization from which they derive. Piggy remarks, "Didn't you hear what the pilot said? About the atom bomb? They're all dead" (14). This bit of information is just dropped into the novel without explanation. This statement infers that communication between the airplane and the airport was severed. Golding hints that the airport the pilot communicates with was attacked by an atom bomb. This concept is supported when at the end of the novel a naval officer appears to save the boys, and "the adult world that the officer represents is also destroying itself as effectively, in a nuclear war" (Barratt 1314). So, despite if the airport was actually destroyed by an atom bomb, mentioning the "atom bomb" serves as a rude reminder of the destruction taking place in the civilized world. Most likely, these castaways do not have to worry about an atom bomb being dropped on the island or a full blown war coming ashore. Yet, just because they are safe from those threats does not mean they are completely safe from evil. The island makes the boys alienated from the war, yet eventually they corrupt the peaceful island when murders are committed later in the novel.

Unlike Golding, Wiggins does not begin her novel with her castaways already stranded on a deserted island. Instead, she fast forwards the beginning of her novel to show two surviving castaways many years after they were rescued. Wiggins explains, "Charlotte's hair had gone from gold to white when she was rescued from the island years ago [...] Finally three things happened --not so much occurred as seemingly accumulated—which proved that death this time was lasting and irrevocable" (3-4). Wiggins clearly shows that Charlotte was once stranded and

then rescued. She also foreshadows that eventually readers will learn about the island and the events that took place there by mentioning the island and rescue on the first page of the novel. By beginning her novel many years after the actual rescue, Wiggins forewarns readers that the events and characters leading up to the rescue from the island will be discussed in flashbacks, which makes this novel different than the linear style of *Lord of the Flies*. This dissimilar way of introducing her novel immediately establishes that *John Dollar* is not just a girl-version of *Lord of the Flies*. This difference shows that *John Dollar* and *Lord of the Flies* are alike not because of style and format; rather, these authors both rewrite the creation story with common themes, situations, and characters but in their own manner and voice.

After the narrator gives readers background on Charlotte, the group of girls, and Charlotte's lover John, Wiggins reveals the catastrophic event that causes Charlotte and the others to become marooned on a deserted island about halfway through the novel. Her narrator reveals:

The sky was black, the wall of water that the quake gave birth to rolled far out, "tsunami," devil-talk which meant annihilation [...] the birds had fallen from the sky, the bees were stunned among the halyards, frogs and lizards fell to deck *o christ it's funny* was his last thought *that I said I'd never drowned/ I never found a ghost ship/and I never loved/a/wo/man/un/til/her.* (108)

This passage subtly mentions the "devil" and "christ" when discussing the tsunami. Placing these two images so close together could have been an accident or perhaps Wiggins wants her readers to see that good and evil are present in this moment and throughout the novel. The tsunami is described as something evil with the words "devil-talk" and "black." Yet, a tsunami is an act of nature, which is arguably under the control of God. John also mentions "christ," even though he uses the slang form of the word. So, readers are not told whether "christ," the "devil," or another force is at work to cause this tsunami. The significance of this passage does not lie with which force is at work; rather, the mentioning of both "christ" and "devil" allows Wiggins to bring both of these images to readers' attentions. In the first moment of the stranded section of the novel, Wiggins establishes that perhaps "christ" and/or the "devil" may both be present on the island.

The earthquake that the castaways feel creates the monstrous tsunami, which is the event that causes the characters' lives to change. Richard Gehr, author of "Sins of the Flesh Eaters," explains, "This apocalyptic tsunami that strands the group might be nature punishing the girls' fathers for having ravished freshly laid turtles' eggs during the party's first predisaster night on

the island. But it may also have been caused by the spectacle of Charlotte and John's lovemaking as witnessed by the prepubescents, who interpreted it as agony" (50). This suggests that the tsunami is a punishment given to the people for their bad behavior. Gehr's analysis brings to mind a scene in the Bible where God uses water to punish people's bad behavior. God states, "I am going to bring floodwaters on the earth to destroy all life under the heavens, every creature that has the breath of life in it. Everything on earth will perish. But I will establish my covenant with you, and you will enter the ark" (Genesis 6:17-18). So, Gehr's statement about the tsunami being a form of punishment is logical when compared to the use of water as punishment displayed in Genesis. This analysis also offers a strong connection between *John Dollar* and Genesis, showing how each work holds humans accountable for the punishments they receive.

Also, the word "apocalyptic" in Gehr's statement brings forth the idea that this event is the end of the world as these girls knew it. The word "apocalyptic" means to "foretell an upheaval" (Chambers) which is what this tsunami indicates—an upheaval in the lives of these characters. This definition fits considering the tragedies that occur *after* the castaways land on the island. At the time of the tsunami, it seems like things can't get any worse, but slowly time ebbs away at each girls' sanity and morality. Each person is no longer a part of civilization after this tsunami; instead, they must face the reality that they are now castaways. They must adapt to their environment and go through a rebirth of sorts. They are now like Adam and Eve, trying to understand a new place with no evident guidelines and no experience to base their decisions. Life as they have known it becomes a memory, and they must deal with their new reality and go through a similar acclimation process that Adam and Eve struggled through in Genesis.

Immediately following this passage, Wiggins titles the section that deals with the first part of the characters' lives on the deserted island "On 'The Island of our Outlawed Dreams'" (109). Despite the reason for Wiggins choosing this title, the pseudo-paradise island she creates echoes Eden in description and suggests what humankind could have experienced if Adam and Eve hadn't eaten the forbidden fruit. Gail Dohrmann, author of "Marianne Wiggins' Anti-Utopian Novel," suggests, "The experience of the girls on the island of Outlawed Dreams—which is appropriately named for a kind of mythological journey into a hell of the unconscious mind, echoing Marlowe's journey into the heart of Africa—has a certain unreal and ghostly quality which suggests an allegorical meaning in the novel" (70). The word "allegorical" indicates that the novel has a symbolic meaning. "The Island of our Outlawed Dreams" may

symbolize the Garden of Eden, while the castaways may represent Adam and Eve-like characters that must survive on their own and struggle to hold onto their morals and obey God's commandments. Also, the word "outlaw" in the island's name could be a foretelling of the outlawed behavior (in terms of the Bible and the Ten Commandments) that these girls will display while on the island, such as cannibalism, murder, and worshipping a false god. This idea would again link the girls to Eve because she too acted in an outlawed way-she wanted to be like God, knowing both good and evil, even though this act was clearly outlawed by God.

Early in the post-tsunami section of *John Dollar*, a complicated metaphor focuses on the rebirth of the girls'. The narrator states, "Theirs was a not-life, a state of nonbeing, a coma from which they were waking, a stage in the life of a worm [...] Each one, when she was able to, wept. No one was glad to discover she was alive. This was not life as she'd known it. This was torture" (111-112). The phrase "a stage in the life of a worm" literally refers to the life stages of a worm that begins with fertilization, then the forming of a cocoon, development within the cocoon, and then emerging from the cocoon as a young adult worm ("Journey North"). Arguably, Wiggins may be suggesting that these girls have been wrapped in the cocoon of the ocean's waves and have now emerged from that cocoon weak and new-born like. This idea is also supported because both worms and these young castaways have to figure out how to survive in life outside of the "cocoons" they have been trapped in without any real guidance or knowledge of how to do so. Or, the cocoon the girls emerge from could be the protective shell of their civilized, pampered lives back in England. They were safe and sheltered in nice homes, attending good schools, and had their parents to protect them from the world. But they are faced with a completely different life once they awake on the island. No longer are they wrapped in the safe haven of their cocoons; instead, they must figure out how to survive sans parents and butlers. They have to grow up quickly, just as the worms do after shedding their cocoons. This image of being sheltered in a cocoon echoes the way of life Adam and Eve experienced pre-Fall. They were wrapped in the innocence of not knowing evil, with everything they needed and no hardships or pain. However, this protective cocoon quickly is shed once they are banished from the Garden of Eden.

Essentially, these characters are thrust into completely new environments where they have to deal with every aspect of their lives becoming new to them. For Adam and Eve, they first were created in Eden by God with no memory and no experience in survival. Then, they

were cast out of Eden, where they had been in complete harmony with God. After their banishment from Eden, they had to face a mortal world equipped with pain and death—something they knew nothing of while in Eden. Life also became more physically demanding. Survival became a very new and important concept. The castaways from both *The Lord of the Flies* and *John Dollar* were also driven from the familiar and into the unknown. They are stranded from their familiar, comfortable lifestyles and left to survive in the wild. They, too, were not accustomed to taking care of themselves on such a mature level. With this new responsibility, combined with a lack of experience, all of the castaways must struggle in their new environments.

CHAPTER 2: PARADISE?

At first, the setting in Genesis is described as a place of paradise where everything that Adam and Eve need is easily accessible. They have food, drink, land—everything necessary to give them a full, happy life. They also live in a gorgeous, fantasy-like place called Eden. Eden is described as:

The Lord God had planted a garden in the east, in Eden, and there he put the man he had formed. And the Lord God made all kinds of trees grow out of the ground—trees that were pleasing to the eye and good for food. [...] A river watering the garden flowed from Eden; from there it was separated into four headwaters. The name of the first is the Pishon; it winds through the entire land of Havilah, where there is gold. (The gold of that land is good; aromatic resin and onyx are also there.) (Genesis 2:8-13)

This description shows Eden as being wild and wonderful. Lush trees were everywhere, gold, resin, and onyx were nearby, a clean river rushed along...a true paradise for Adam and Eve to live. Yet, they eventually are banished for their curiosity and disobedience. They are not satisfied with this paradise; instead, they become greedy and want more gifts and knowledge bestowed upon them so they eat from the only forbidden plant in the land.

One task that presents a problem immediately for the castaways in these three works is learning how to coexist with nature. Genesis 1:28 states, "God blessed them (male and female) and said to them 'Be fruitful and increase in number, fill the earth and subdue it. Rule over the fish of the sea and the birds of the air and over every living creature that moves on the ground.'" So, Genesis immediately establishes that humankind is intended to be the dominating leaders of the earth and its creatures. Genesis also shows that Adam and Eve are supposed to use the ground and animals for survival just as the castaways in these novels must use trees to build shelter and burn fire or use rocks as weapons when necessary. Adam and Eve also use nature to hide from God even though they are eventually discovered. The Bible states, "Then the man and his wife heard the sound of the Lord God as he was walking in the garden in the cool of the day, and they hid from the Lord God among the trees of the garden" (Genesis 3:8). This passage shows that it is human nature to utilize the resources given for protection, food, and even clothing, and this instinct is first demonstrated by the original castaways in Genesis. God gave Adam and Eve free will to make their own decisions so they would not just be His robots to

control. He provided land for them to work to produce food and animals to work the land. He also created the Tree of the Knowledge of Good and Evil which became a temptation they could not resist. God created humans with the intelligence and tools to survive which Adam and Eve utilize as do the castaways in *Lord of the Flies* and *John Dollar*.

Although Eden is described as being beautiful on the surface, readers know that temptation and evil do exist in the form of the serpent and the Tree of Knowledge of Good and Evil. The island Golding's castaways land on also appears to be beautiful, with no evident threats present. However, after spending some time on the island, Golding's castaways run into temptation and evil like the original castaways faced. In the "William Golding" introduction for *Contemporary Literary Criticism* v. 58, the *Lord of the Flies* setting is described as a "ruined Eden" (168). This description of Golding's setting indicates that similarities can be found between the Eden described in Genesis and the island on which the boys are stranded upon. The word "ruined" can be interpreted as meaning the island is a less beautiful, weathered down version of the Eden described in the Bible. Perhaps the island is a "ruined Eden" because this kind of Eden is the only way these castaways (and any human after Adam and Eve) can see Eden because the way God initially created Eden can never be experienced by other humans due to Adam and Eve's disobedience. The island could also be viewed as "ruined" because the majority of Golding's castaways are not as good-natured as Adam and Eve. Perhaps this statement suggests that the morals of these long-distance descendants of Adam and Eve have been "ruined" because many of these boys exhibit much crueler, evil behavior than the original castaways did in Genesis.

Golding's narrator describes the island as "the shore was fledged with palm trees. These stood or leaned or reclined against the light and their green feathers were a hundred feet up in the air [...] the white surf flinked on a coral reef, and beyond that the open sea was dark blue. Within the irregular arc of coral the lagoon was still as a mountain lake—blue of all shades and shadowy green and purple" (9-10). This scene reveals the wildness and beauty of the trees and water. Just as in Genesis the gorgeous trees and flowing water are described, such is the case in *Lord of the Flies*. This tropical paradise has beauty and they will come to find out, everything—biologically—they need to survive. Yet the wilderness of the island still proves to be difficult for the boys to maneuver through physically and mentally. The boys are not able to coexist peacefully nor sin-free just as Adam and Eve were not satisfied in the perfect Garden of Eden.

They disrupted the balance and purity of Eden just as the boys do by allowing evil to prevail and lead them to committing murders and partaking in a man-hunt.

In Genesis, Adam and Eve used nature to hide from God's wrath. Ralph also recognizes that nature can be a resource or ally for him when he is trying to hide from the tribe of former friends when they are hunting him. The narrator explains Ralph's plan: "At first light he would creep into the thicket, squeeze between the twisted stems, ensconce himself so deep that only a crawler like himself could come through, and that crawler would be jabbed. There he would sit, and the search would pass him by, and the cordon waver on, ululating along the island, and he would be free" (191). So, Ralph plans to use nature to protect him from the ban of boys that wish him dead because he is scared of death. The brush that at times gives Ralph and the others problems when they are investigating the island eventually helps Ralph elude the evil clan that wants him dead. Adam and Eve used bushes to hide behind because they were also scared of death. God had told Adam, "'You are free to eat from any tree in the garden, but you must not eat from the tree of the knowledge of good and evil, for when you eat of it you will surely die'" (Genesis 2:16-17). So, Adam, Eve, and Ralph were all scared of death and used nature's cloak to try and avoid this fate. However, none of these castaways are successful. All three are forced from their hiding places and must face some type of judgment. For Adam and Eve, they must face God's wrath, and for Ralph, he must face the criticism of the naval officer along with the knowledge he has gained about the darkness within peoples' hearts.

Like Golding's island, the scenery in *John Dollar* is described as being beautiful and wild. The narrator describes the island as: "The sand was pink and green and coarse as sugar and traced throughout with lattices of *ipomenas*, the wild deep-purple morning glories, on which orange hummingbirds and crimson honeybees were gorging" (66). Again, vegetation is described as somewhat overgrown just as the trees in Genesis are described. The paradise in *John Dollar* is described with bright, beautiful flowers instead of gold and onyx like the Garden of Eden but nevertheless paints a pretty scene. Also, the sand is described as colorful and like "sugar." The word "sugar" describes the sand's texture but also evokes an image of sweetness since sugar is a sweet substance. However, the island does not live up to these images because murder eventually takes place on it. This island in *John Dollar* is another version of the false paradise described in Genesis, while the *Lord of the Flies* offers a third version of Eden.

To familiarize themselves with their new environment, Adam and Eve named everything. In *John Dollar*, one castaway quickly rationalizes that, “We should do what God did,” Gaby argues. “We should Name Everything. We should make this map and name things—we should have a name for places—like that beach where we found Sybil—we should call it ‘Sybil Beach’—” (126). The capitalization of "Name Everything" indicates the power and importance that naming gives to the person who names. Also in this passage, Gaby makes a direct reference to Genesis, although she gets slightly confused about who does the naming. In Genesis, Adam names all the creatures, not God. This statement suggests that Adam and Eve can serve as a model for these girls, which strengthens the concept that Adam and Eve can be viewed as the original castaways. Also, Wiggins may throw this mistake in to emphasize Gaby's innocence and youth. Most significantly, this passage directly refers to Genesis and invites readers to make connections between Genesis and *John Dollar*. This passage also indicates that Wiggins used Genesis as a resource, either literally or just from memory, to write her novel. This argument suggests that Wiggins' may have been influenced by her novel and in turn her book can be read as a recreation, or modern day version, of the story of creation.

Sporadically in the novel, there are other moments when the narrator or the castaways confuse two or more Biblical passages and/or misinterprets what a passage from the Bible is directing Christians to do. One example of this confusion relates again to naming things in nature. Readers learn, "Nolly wakes, having dreamed that she is Noah, naming animals" (131). Yet, in the Bible Noah does not name animals. Instead, he leads pairs of animals onto his boat to save them from the Great Flood. God commanded him to "bring into the ark two of all living creatures, male and female, to keep them alive with you. Two of every kind of bird, of every kind of animal and of every kind of creature that moves along the ground will come to you to be kept alive" (Genesis 6:19-20). As discussed above, Adam is the one who names the animals as one of his first tasks after being created by God. So, Nolly confuses the two images—Noah leading the animals onboard and Adam actually naming the animals—and creates one distorted image in her mind. Wiggins may be trying to emphasize Nolly's and the other girls' youth and lack of expertise with the Bible. The narrator suggests that Nolly thinks that she is very wise religiously and can lead all the girls to do what is right. Yet, although the rest of the group believes in her religious authority in the beginning, her mistakes when referring to the Bible indicate she is not an expert. Perhaps early in the novel, her mixing up of Biblical passages hints

that she will make other mistakes later on in the text. This suggestion comes true when Nolly begins eating John alive among other evils. Despite Wiggins' reasoning for having Nolly and the other make these Biblical mistakes, these mistakes further tie her novel to the Bible. These passages emphasize that the stranded situation these girls are in is similar to what Adam and Eve struggled through in Genesis. These references also hint that Wiggins was incessantly drawn to the Bible or her knowledge of the Bible as a guide for how to create situations since her castaways' plights echo those of Adam and Eve.

This section as a whole reinforces what Adam and Eve's fall reveals, which is that mankind is not perfect. Due to these imperfections, Adam and Eve were unable to remain in the perfect, evil-free Eden. They could not be satisfied with what they had been given and developed the urge to learn and have more. Eve felt compelled to satisfy her curiosity about the Tree of the Knowledge of Good and Evil. Similarly in *Lord of the Flies* and *John Dollar*, these castaways cannot form a new, harmonious society with the beautiful islands they land on. When they become marooned, they have the opportunity to create an improved society from the one they came from. Their former civilizations are plagued with war and murder. However, the way of the world and human nature are a part of them; therefore, they corrupt their Eden-like places just as Adam and Eve did in Genesis.

CHAPTER 3: LEADERSHIP AND HIERARCHY

People's roles in society change depending on several factors: location, other people, situations, etc. Adam Cash explains these roles by stating, "You exist within a *social matrix*—a multi-layered configuration of social relationships ranging from parent-child to coworker-coworker relationships. Picture yourself in the middle of a huge multi-ringed circle with each ring representing a level of social organization. Each of these circles carries a set of expected behaviors, rules that dictate what each individual is supposed to do" (176). Cash emphasizes that all people have a niche in their different relationships and facets of life. At home, perhaps someone is the leader of the household, but at work this same person might not in a leadership position. *Genesis*, *Lord of the Flies*, and *John Dollar* all observe social interaction and relationships when people are placed in an isolated situation and show how hierarchies naturally develop. In the Bible, God states, "Let us make man in our image, in our likeness, and let them rule over the fish of the sea and the birds of the air, over the livestock, over all the earth, and over all the creatures that move along the ground" (Genesis 1:26). Then the relationship between God and man, and man and woman, are identified when readers see God exercise His position at the top when he punishes Adam and Eve for eating the forbidden fruit. The Bible explains, "So the Lord God banished him from the Garden of Eden to work the ground from which he had been taken" (Genesis 3:23). God also puts Eve in her place after she eats the apple and offers one to Adam. God commands to Eve, "Your desire will be for your husband, and he will rule over you" (Genesis 3:16). So, the hierarchy that is established in Genesis is: God, Adam, Eve, Animals. This power struggle that takes place in Genesis is also evident in our two novels. However, since each novel mainly involves only one gender, the power struggle that readers see between Adam and Eve is not a factor. Instead, the castaways struggle with their morals and conscience, which can be seen as representations of God, and with one another as they fight for a position in the hierarchy.

In Genesis, Adam and Eve have to figure out how to interact within their social matrix, and Adam emerges as the leader. Leaders are also established in *Lord of the Flies*. In Lawrence Ries's opinion, writer of "Wolf Masks: Violence in Contemporary Poetry," "It is important to understand that Golding describes the human condition as one of aggression and hostility, in which the stronger rise up against the weaker" (239). Golding provides Ralph and Piggy as

examples of good leaders, but they eventually are overcome by Jack and his evil gang. Although Piggy emerges as the thinker, Ralph emerges as a confident, strong personality whom others listen to and respect. Readers learn the real power of Ralph's leadership a few pages later. The narrator explains, "What intelligence had been shown was traceable to Piggy while the most obvious leader was Jack. But there was a stillness about Ralph as he sat that marked him out: there was his size, and attractive appearance; and most obscurely, yet most powerfully, there was the conch. The being that had blown that, had sat waiting for them on the platform [...] was set apart" (22). Ralph appears less severe than Jack because he is quieter and he does not lead in a military fashion. Ralph's more "attractive" appearance also makes him more popular, although this characteristic is a frivolous reason to follow someone. David Spitz, author of "Power and Authority: An Interpretation of Golding's 'Lord of the Flies,'" writes, "Ralph is the democratic man, the symbol of consent...Chosen chief by an election, he sought always to maintain parliamentary procedures, to respect freedom of speech, to rule through persuasion, with the consent of the governed" (25-6). Spitz's view shows that he believes Ralph tries to do what was best for the group in a fair and just manner. He does not want to lead as a complete dictator and avoids being bossy as best he can. However, his cabinet—or group of boys—cannot handle being part of a democracy. The hardships that Adam faced as a leader are not detailed in Genesis; however, as more and more people inhabited earth, Adam too probably had to learn how to exercise his power effectively. Also, after he is persuaded by Eve to eat the forbidden fruit, God emphasizes that Adam must take on the leadership role and keep Eve (and, logically, eventually his children) in line and exercise his role as the leader more vehemently.

The group's lack of maturity is emphasized by their common respect of the conch. This conch brings everyone to the platform where Ralph and Piggy waited, and this gavel-like tool establishes Ralph as the leader because he used it to assemble everyone. The conch serves as a symbol of order by giving its holder the power to speak, as well as a visible sign that a meeting is in place. Ralph explains, "'Where the conch is, that's a meeting'" (42). The conch that helped get Ralph voted chief holds the power to make everyone listen and behave. This glorified shell holds the power to bring all the boys together when it's blown, bestows the power to speak to individuals, and creates instant meetings wherever it is present. The conch is Ralph's source of power and a sign of his authority. Perhaps he needs this conch because unlike Adam, he is not the first man on earth with an ingrained and empowered sense of authority. So, the conch is his

crutch and a sign of his leadership. The relationship between the conch and Ralph is stated clearly: "They obeyed the summons of the conch, partly because Ralph blew it, and he was big enough to be a link with the adult world of authority; and partly because they enjoyed the entertainment of the assemblies" (59). This statement suggests that Ralph is like an adult, but not actually an adult yet. Early in *Genesis*, Adam can be viewed in a similar way. He has to go through some growing pains before he sheds his innocence and learns how to behave in a mature manner. This passage also suggests that the narrator may be insinuating that Ralph is chosen to be leader based primarily on his possession of the conch, so this passage foreshadows that the group eventually reject Ralph's leadership.

Ralph's authority quickly becomes threatened by another natural leader, Jack Merridew. The narrator explains, "The creature was a party of boys, marching approximately in step in two parallel lines and dressed in strangely eccentric clothing [...] Piggy asked no names. He was intimidated by this uniformed superiority and the off-hand authority in Merridew's voice" (19, 21). Jack and his group resemble a military crew thanks to their marching and matching uniforms. Spitz affirms, "like Hitler and Mussolini, he [Jack] came out of an authoritarian tradition; himself a Satanic figure with his red hair and black cape, he was also the lead of a black-capped and black-cloaked gang that marched in step—"something dark [that] was fumbling along"—and followed orders" (27). Spitz's argument that Jack is "a Satanic figure" supports the idea that Ralph is an angel or some connection to God since Ralph is Jack's opposite and rival. The Bible states, "How art thou fallen from heaven, O Lucifer" (Isaiah 14:12). So, Jack is linked to Satan, the fallen angel, while Ralph symbolizes a good, obedient angel.

The relationship between Jack and Ralph embodies the classic struggle between good and evil. Spitz's statement also emphasizes that Jack and his followers began the novel as a controlled, rational, upstanding group who live their lives by rules; however, they quickly reject this mode and begin using their united front for terrible things as the Nazis once did when following Hitler. Walter Allen, author of *The Modern Novel*, supports this idea and states, "it [*Lord of the Flies*] takes us, with the greatest dramatic power and through the most poignant symbolism, into a world of active, proliferating evil which is seen, one feels, as the natural condition of man and which is bound to remind the reader of the vilest manifestations of Nazi regression" (288). These statements associate Jack with Hitler, who has been viewed as an Antichrist figure. This image of Jack further strengthens the idea of Ralph in a saintly position—

countering Jack's evil with his goodness and morality. This statement also suggests that Golding's novel reveals the "natural condition" of man. The phrase "natural condition" evokes images of the natural tendency for Adam and Eve to disobey God and commit sin in Genesis. Both works suggest that man at the core has the innate inclination to have little or no resistance to temptation.

Piggy remains as the other main character, but he is looked down upon by the group because of his obesity and his squirrely manner. Jack immediately dislikes Piggy and states, "'Shut up, Fatty.' Laughter rose. 'He's not Fatty,' cried Ralph, 'his real name's Piggy!' [...] A storm of laughter arose and even the tiniest child joined in. For the moment the boys were a closed circuit of sympathy with Piggy outside" (21). Piggy is an outcast and gets ridiculed by the entire group right away. This passage also shows Jack's meanness. He has just met Piggy but already mocks him and his weight. Spitz again laments, "Piggy I take to be Socrates, the voice of reason. Like Socrates, he is ugly, fat, and—to men unappreciative of reason—a bore, with a disinclination for manual labor" (25). Piggy is disliked because he is different: he has asthma, is overweight, and continuously acts like the adult of the group. His physical limitations make it difficult for him to run and play, so he embraces his rational side, which distances him from the rest of the group. The narrator reveals, "With the martyred expression of a parent who has to keep up with the senseless ebullience of the children, he picked up the conch, turned toward the forest, and began to pick his way over the tumbled scar" (38). This passage shows that even Piggy sees himself as more mature than the rest of the group and cannot relate to their exuberance and what he deems as silly behavior. His mind seems to work at a higher, more mature level than the rest of the group, and since Jack and the others cannot keep up with Piggy's thought processes, they shun him. Ries adds, "Piggy, the spokesman for rationality and intelligence, is ineffectual in a world governed by force and violence" (239). The mind doesn't defeat the physical in Golding's novel, so Piggy's status quickly drops to the lowest in the hierarchy thanks to Jack's mocking and dislike for him. In the William Golding introduction in *CLC v. 58*, Piggy's power is stated as "the mystic's intuitive recognition that good and evil coexist within man is the spark of his [Piggy's] divinity" (168). The recognition of "good and evil" innate in man is another reference to Genesis. Piggy is wise like God or Adam and Eve after they have eaten from the Tree of the Knowledge of Good and Evil. He does not possess the

innocence that the other boys seem to in the beginning, or the innocence that Adam and Eve display before they are banished from the Garden of Eden.

As stated before, when multiple people must work together in some fashion, be it as a husband and wife or as a group, a hierarchy develops. The *John Dollar* castaways are no different. Nicci Gerrard, author of "Eating People," argues, "They quickly arrange their own hierarchy—there are bullies, the condoners and the victims" (39). Immediately after the tsunami, readers see Gerrard's statement rings true. To discuss their rules, the girls form a circle. Amanda is at the top of the circle because initially she is a leader of the group, with Nolly to the right of her, ready to take over Amanda's reins. Both of these girls become the "bullies" of the group. Susann Cokal, author of "Marianne Wiggins and the Eight Daughters of Chaos: Narrating the Body/(Of)/the/Text," summarizes: "Immediately after they awaken to find themselves shipwrecked, the girls devise a pattern in which to organize their bodies, showing relationships and hierarchies; in a chapter labeled "Recalling the World" (the old world of law and hierarchy)" (6). Cokal suggests that Wiggins carefully titled this section to indicate that the hierarchies and leaders would be decided in the coming chapter. Also, the title "Recalling the World" emphasizes how the castaways cannot escape the "old world"—the world they came from—and use their knowledge of the old world to try and make sense of their new world. Adam and Eve must use a similar tactic once they are banished from the Garden of Eden. After the Fall, they have learned that God's wrath and punishments are real, and they must work to not upset him again. They must learn from their past, just as the girls must use their pasts to help them survive.

The group then decides to place Monkey on the outskirts of the circle (123), putting her in the "victim" position. Monkey is looked at unfavorably because she is a Burmese and they are all white. Wiggins states, "Monkey's face nullifies privilege in their view; in her view as well" (121). So, the negative societal discrimination of racism follows them onto the island and in a sense becomes a rule of sorts: the rest of the girls treat Monkey badly because her skin is a different color, just as the boys treated Piggy badly because he is fat. Cokal emphasizes Monkey's position: "Witness Menaka, the half-caste who will be the only girl to survive the island and eventually Charlotte's lifelong servant and companion. 'Her name was something a long time ago that the english had chewed from its whole state of 'Menaka' into a word they said `Monica' into the status of `Monkey,' for short. He translated her person, he chewed and he chewed'" (7). Monkey is so low in "english" eyes that her name isn't even worth pronouncing

correctly to them. Also, "Monkey" associates her with animals, which are naturally below humans hierarchically. Cokal's statement emphasizes the role of colonialism and the outdated idea that whites are superior to other races, which are issues not brought up in *Genesis* or *Lord of the Flies*. These references to colonialism and racism modernize this retelling of the creation story. In *Genesis*, Adam and Eve do not have to deal with racism and colonialism; however, the modern era of Wiggins's novel allows for these issues to be included while also emphasizing Monkey's place on the hierarchy chart.

Adam and Eve felt and saw God's power daily. They recognized that He was their leader, and He was an evident part of their lives. For Wiggins's young castaways, an earthly leader emerges to direct the group. At first, Amanda seems like the plausible candidate because she is the oldest and takes charge. Yet, Nolly quickly becomes the leader because she initially offers comfort by reminding the group of God's presence. Wiggins anoints Nolly to this position when she writes, "She owned an enthusiasm for the Almighty which made the other girls trust her in a way that they wouldn't trust Amanda, because everyone knew she was right" (114). Nolly's belief in God makes her a superior leader to Amanda. Wiggins suggests that the girls see Nolly as an extension of God—she is the wise, religious one of the group because she is so knowledgeable about Him and the Bible. Dohrmann explains, "Nolly, the daughter of the minister, would like to save them all, but her only tools for doing so are memorized catechism, missionary zeal, and the arrogance to think that she is always right and has the solutions to all problems" (71). Dohrmann emphasizes that Nolly is not equipped to be their leader, and emphasizes that her "arrogance," while mistaken for confidence by the group, is actually a detriment to her character and leadership abilities. The same arrogance that plagues Nolly and makes her unfit to be a leader also overcomes Adam and Eve when they arrogantly try to align themselves with Him by knowing both good and evil. However, the difference between Nolly and Adam and Eve is that Nolly isn't reprimanded and shown the error of her ways immediately like Adam and Eve are in *Genesis*. As a result, Nolly becomes horrendous by the end of the novel while Adam and Eve avoid becoming evil people because they recognize they were wrong and work to obey God after the fall.

The leaders in these three works sometimes abuse their positions above others to avoid punishment and guilt. Adam abuses his role above Eve when he tries to defer blame for his actions onto her. The serpent also tries to challenge God's authority and place himself outside the

rules that God establishes for His creations. On the island, Amanda decides that the rules created for the group don't apply to her. Peter Prescott, writer of "Stylish Tales of Castaways," writes, "The girls make laws and claim exclusions. Hierarchies and alliances spring up" (64). Readers see Prescott's statement about exclusions quickly come to light when Amanda reasons, "'The Laws weren't made for *me*,' Amanda tells her, 'They're for the others. We don't have to go by them, if we don't want to...' 'We'—?' —the two of us.' Nolly starts to feel the way a person feels when she's failed to recognize the devil" (132). Amanda's statement shows that she sees an alliance between her and Nolly. Perhaps she sees Nolly as an equal, or perhaps she sees her as a threat. Either way, Amanda believes she should align herself with Nolly by sharing a secret with Nolly. They can let the others think that they need rules, but her and Nolly can still do whatever they want. Amanda disrupts the community chemistry with this thinking. She does not lead by example and creates confusion and chaos among the group by putting herself above everyone else. She thinks she's special and privileged, which causes the others to sometimes fear and even hate her. Her superiority complex does not benefit her in the long run and eventually leads to her demise. Nolly notices Amanda's unhealthy behavior and the narrator suggests that Nolly thinks Amanda is like the devil or a link to the devil. Yet, Nolly does nothing to try and stop Amanda's descent and eventually sins alongside Amanda when they kill Gaby and John. Nolly and Amanda overstep their roles, just as Adam and Eve do when they take the forbidden fruit. Since Adam and Eve are reprimanded for their attempt to rise above their station, perhaps this passage hints that Nolly and Amanda will be reprimanded later in the novel.

This chapter reiterates that Adam, Eve, and the other castaways had the opportunity to create any type of society and hierarchy they wished. Yet, all three groups form social matrixes that establish inequality. In Genesis, Eve's decision to sin makes her inferior to Adam. In *Lord of the Flies*, Jack's jealousy of Ralph and his hunger for power make him greedy and ruthless. In *John Dollar*, the more forceful characters of Nolly and Amanda disrupt the island with their superior attitudes. In each story, humankind's inability to coexist harmoniously and peacefully is showcased. Also, the struggle for power continuously plagues these social matrixes and eventually leads the characters who wanted more power (Eve, Jack, and Nolly and Amanda) to fall from their positions.

CHAPTER 4: THE ESSENTIALS

For Adam and Eve, their first days on Earth centered on survival, like using their energies to find food, tend to the Earth and probably maintain their shelter. God stated, "I give you every seed-bearing plant on the face of the whole earth and every tree that has fruit with the seed in it. They will be yours for food" (Genesis 1:29). They also had to worry about living in harmony with nature and God. God commanded that Adam work in the Garden of Eden and take care of it (Genesis 2:15). Again, the idea of coexisting with nature by giving and taking from it becomes important for Adam and Eve. Golding and Wiggins' castaways are placed in similar situations. Things like what clothes to wear and one's class in society are no longer as important as they are in civilization. Instead, these castaways must work together to merely survive. Our castaways realize the insignificance of superficial things because they are forced to focus on their biological needs—the essentials. These castaways learn to live like Adam and Eve did long ago due to their jettisoned situation. However, Golding and Wiggins's castaways have the added challenges of longing for things they once enjoyed, like candy or clean clothing. Adam and Eve were not accustomed to being entertained and did not constantly seek pleasure; instead, they immediately knew their roles and had to work hard to tend to the land, creatures, and populating the earth. Also, the modern novels incorporate the intense desire the castaways have of being rescued. Adam and Eve did not need to be rescued, so they were not subjected to this desire. However, all of these castaways must focus on the essentials to ensure that they survive, which is one of the elements that make these three works similar.

For Golding's boys, these essentials become the focus of their daily lives. David Barratt, who wrote the Golding introduction in *Critical Survey of Long Fiction*, states, "Golding's rich narrative descriptions serve to point up the poverty of the boys' language, which can only dwell on basics—food, defecation, fears and night terrors, killings" (1314). Yet, I disagree with Barratt's statement that the "poverty of the boys' language" is the reason that the boys focus on the basics. The castaways naturally strip down their thoughts and vocabulary so they can spend more energy focusing on what essentials they need to survive. These castaways must revert back to the natural state of man—the state in which Adam and Eve lived. They focus on the essentials because they have to, not because they lack intelligence or have feeble minds "can only dwell on the basics" as Barratt argues. Another Golding critic, Frederick Karl, states, "There is in all of

Golding's work [a] critical avoidance of subtlety, and that is perhaps why his novels are concerned almost solely with primitive struggles for survival" (119). Karl recognizes that *Lord of the Flies* focuses on the "primitive struggles" yet he doesn't lay out what these struggles are that the boys must face. The word "primitive" links Golding's castaways "to the earliest time or the earliest stages of development" (Chambers). The word "development" alludes to development in terms of civilization and in terms of the young age of the boys. This definition could also be read as Karl suggesting that these castaways are reverting back to the earliest times—the time of creation and Adam and Eve.

Adam and Eve did not have to worry about lack of food, and neither do Golding's castaways thanks to wild pigs and an abundance of fruit. Ralph commands, "We need hunters to get us meat" (33). He puts Jack's group in charge of hunting and providing everyone with food. Ralph also reassures the group that they are on a good island and have everything they need. He reveals, "There's food and drink" (34) which is what he sees as the essentials for survival. More specifically than just "drink," the boys recognize they need water to survive. The narrator reveals the groups' hydration system: "Jack took up a coconut shell that brimmed with fresh water from among a group that was arranged in the shade, and drank" (50). With water and food, the boys can have fun while waiting on their rescuers and not fear hunger or thirst, two of the most demanding needs of a human. These passages show that the boys had everything to satisfy their physical needs just as Adam and Eve were provided in Eden. However, these essentials do not save Adam, Eve, or these castaways from temptation. Adam, Eve, and some of the other castaways eventually disobey God's commandments because their free will allows them to make their own decisions. For Golding's group, some of these boys decide to commit murder, and for Adam and Eve, they decide to eat the forbidden fruit.

For Wiggins's young castaways, surviving on only the essentials becomes nearly impossible. Most of these girls have been pampered by their parents and lived luxuriously. Once they become stranded, they have to live as Adam and Eve once did with the added burden of longing for the life that they used to know. Their bodies covet inaccessible items like candies, where Adam and Eve knew only what was immediately accessible and had not yet developed preferences or cravings. Adam and Eve were innocent about the ways of isolated, minimalist living like the girls; however, these girls had memories to remind them of how their lives were before the tsunami, while Adam and Eve started with a clean slate on the early days of Earth.

After the girls emerge from the tsunami, Amanda begins outlining a plan for what they need to survive. Amanda's thought process is revealed by the narrator as she decides the essential things that the group will need to survive. She also contemplates about the problems they may encounter and how to combat these problems. Amanda thinks, "What will we do in the dark? [...] The first thing we'll build is a *fire*, Amanda decided. Her face hurt. She'd scratched her cheek on the coral and bitten her tongue. Her skin burned. And shelter, she said. 'We have to stay out of the sun.' Her mind was beginning to function" (113, original emphasis). Amanda slowly begins thinking logically about the things that they will need to survive. In this passage, Wiggins shows that Amanda's survival instinct kicks in and her mind races through the essentials. This passage also shows that the essentials are available to these girls, just as they were to Adam and Eve. However, just as these essentials can not save the boys in *Lord of the Flies* or Genesis from giving in to temptation and sin, just having the basics is not enough to sustain the girls in *John Dollar*. The girls neglect to take care of themselves and their supplies adequately, resulting in Oopi becoming sick, Jane dying of malnutrition, and John becoming very sick.

After John, the paralyzed captain of the ship, is discovered, readers learn more about how the girls conducted themselves daily. They merely pass away the time instead of trying to store, save, salvage, and survive. They refuse to obey John's instructions and instead waste the days away playing. Their lack of preparation makes surviving harder each day as their resources continuously dwindle. In Genesis, Adam and Eve must work to tend the land and inhabit the Earth. Genesis states, "The Lord God took the man and put him in the Garden of Eden to work it and take care of it" (Genesis 2:15). They obey God, their authority, just as the girls should obey John, the only surviving adult and the natural authority based on his age and experience as a captain. Instead, the narrator laments, "They didn't like to work—they liked to play. They liked to laze about and groom each other [...] what they liked was pleasure, what he liked was preparedness [...] What they wanted was for John to tell them stories and renew their childhood. What he wanted was escape" (179). This passage shows the different mindset of John compared to the girls. His thinking is rational and responsible, while their thinking is egocentric and playful. He thinks about the essentials, while the girls think about frivolous extras like tea and candy. Although Adam and Eve were innocent like children, they did not play or act silly because they had instructions from God to take care of the animals, manage the land, and inhabit

the earth. The girls receive instructions from John, but ignore these because they are unused to taking care of themselves. Adam and Eve immediately had to focus on their survival when they were created. However, thinking in survival mode is difficult for the girls because they have had years of experience not worrying about survival. As a result, the girls take having the essentials at hand for granted and are not equipped to deal with their new situation.

Later on in the novel after they discover John, a list of what they have gathered is included. It states:

Among the things they found when they went looking galvanized by Purpose, were: a sodden rug, three umbrella handles, nine umbrella spokes, a tea kettle without a lid, the MEDICINE BOX, five silver forks, a tin of Swedish meatballs, half a bed, strong, TIMBER, a tripod, poles, a hatchet, ROPE, a knife, three books, a COMPASS, broken glass, five sealed chests of linen, CANDLES, several dozen black metal rectangular objects, WINE, a flag, two chests of broken "Hyde Park" china, and a finger (162).

Most of these things are unworthy of even mentioning let alone gathering. Yet, Wiggins includes these items to show that these girls truly aren't capable of taking care of themselves and surviving on their own. Their attention cannot stay focused long enough to do the right thing and gather only what is necessary. The capitalized words seem to be things that are useful to the girls and John. The medicine box, timber, rope, compass, and candles are all useful objects that can help the group survive. Yet, the wine does not seem to fit with this list of capitalized words. Also, the narrator explains that the wine has turned into vinegar so it has lost its original form and purpose. However, the wine could be capitalized because of what it signifies in the Bible. The Bible states, "This cup [of wine] is the new covenant in my blood, which is poured out for you" (Luke 22:20). Wiggins may have been referring to this commandment from God instructing His followers to drink wine that represents the blood Jesus shed on the cross in remembrance of Jesus. Despite Wiggins reasoning for capitalizing wine, this action is a conscious decision that she made for a specific reason. She chose not to capitalize knife and hatchet, which both seem like useful tools when stranded on an island with possible cannibals. Yet, Wiggins decides to capitalize wine which could evoke images of Christ and the Last Supper for readers. Also, the wine's transformation into vinegar could symbolize the regression of their relationships with God. Each girl's relationship with God deteriorates and sours just like the wine because they do not continuously pray or communicate with Him. They neglect their relationship with Him just

as the wine is neglected. Wiggins may be implying that having a covenant with God, like Adam and Eve had, is to some extent is more important than the practicality of the knife and hatchet. A strong relationship with God was an essential for Adam and Eve, and this passage may indicate that the girls should work to have a similar relationship with Him.

Michael Dirda, author of "Marooned on the Island of Outlawed Dreams," states, "*John Dollar* rivals a James Beard cookbook in its obsession with food. Nearly every page talks about eating or hunger, starting with the deprivations of its heroine, Charlotte Lewes, in post-World War I England and ending with a heart-rending act of cannibalism on a deserted tropical island" (3, original emphasis). Dirda seems to criticize Wiggins for focusing on the castaways' hunger and preoccupation with food by referring to the novel as a "cookbook." However, this criticism is unjustified because castaways to survive they must stay focused on the essentials. Dirda fails to recognize that in that desperate situation, hunger would consume one's thoughts and would be nearly unbearable, and Wiggins' is trying to convey this hunger. The narrator explains, "Moved by their hunger, they brought tea *home* when they found a box of it *downthere*, their senses inflamed by its smell [...] They carried home pots. They carried home rice, two bags of it, although one was buggy and the other was green" (178). Their hunger drives them to believe that they can use the tea and rice even though in reality these items are useless on the island. Hunger dictates how they act and what they look for because they are castaways and food no longer comes easily served by a maid or mother. By making hunger a focal point in her novel, Wiggins emphasizes the desperateness of their situation. The girls' desperateness drives them to behave in irrational ways. This behavior echoes how Adam and Eve acted when God finds out that they disobeyed Him. They are desperate to avoid punishment, so they begin blaming one another and acting illogically. These desperate situations show that when these castaways begin feeling pressure, either the urgency to quench their hunger or the need to avoid punishment, each castaway behaves in a self-centered manner.

This discussion again focuses on the opportunity each castaway group had to make the best out of the fresh starts given to them by some force (perhaps God). In each setting, the characters are given what they needed to survive, yet their overactive curiosities and their natural rebelliousness gnaws away at their rationality. A paradise complete with essentials is not enough for these humans. They are not satisfied with just surviving. People are thinking creatures who

allow their thoughts to overpower their weak wills at times. This causes people to focus on what they do not have rather than being thankful for what they do have in these Eden-like places.

CHAPTER 5: THE ESTABLISHMENT OF RULES

The Bible states, "The Lord God commanded the man, 'You are free to eat from any tree in the garden; but you must not eat from the tree of the knowledge of good and evil, for when you eat of it you will surely die'" (Genesis 2:16-17). Rules are created because humans are logical, thinking creatures and need rules to survive and make sense of the world. Cash explains, "Most of the time, thinking is organized and goal-directed. Some would even say it's logical and rational. Organized thinking is rule-determined and based on the goal of solving the numerous problems that each of us face every day. And the number one problem we face every day? Survival" (65). Cash's statement emphasizes that rules and goals help humans survive because we are complex thinking creatures. However, the statement "most of the time" shows that sometimes humans are not logical. People are sometimes tempted to break the very rules that help them survive. In Adam and Eve's case, they are tempted by the presence of the rule and become curious as to why one tree is deemed by God as a forbidden tree. This drive to break rules or to see what happens if a rule is broken shows that it is in mankind's nature to be curious. The idea of forbidden fruit, literally and figuratively, has a strangely powerful pull over mankind's behavior. Adam and Eve, like our other castaways, are often tempted to break the very rules that establish order in their lives and breaking these rules leads to chaos. Adam and Eve focus on the one tree they are not supposed to eat from instead of reminding themselves about all the wonderful, permissible fruits they can enjoy or the gorgeous surroundings they are empowered to rule and explore. Their lack of restraint leads to their banishment from the Garden of Eden and increases the hardships they must face in life, such as difficulty managing the land and pain in childbirth.

In *Lord of the Flies*, one of Golding's castaways recognizes they need some order and decisions made on the island. Piggy states, "'I expect we'll want to know all their names,' said the fat boy, 'and make a list. We ought to have a meeting'" (11). Piggy establishes himself with this early statement as being a thinker as well as a worrier. He wants a course of action decided and wants to gather all the boys so they are aware of how many there are and find out who survived. Piggy's call for a meeting results in the decision to name a chief of the group. Ralph declares: "'Seems to me we ought to have a chief to decide things'" (22). The decision to have a chief is a way for the group to establish rules and order. The word "chief" to describe the person in charge

is significant because this terminology insinuates that the group is a tribe. This terminology corresponds with the wilderness of the island, but it also hints at possible savagery later in the novel. Instead of electing a chief, these British boys could have decided to have a president or captain, which would fit more in with their civilized background. Yet, the group is young and may feel like they have the chance to be like Indians, out in the wild and coexisting with nature. The group also starts out as a democracy by voting on their chief (23). This course of action indicates that the boys attempt to act properly when they first become marooned on the island. However, Jack eventually decides to steer most of the boys away from Ralph's guidance. As a result, chaos and violence in the form of man-hunts and murder become rampant on the island.

In the second meeting, the group decides on some rules for the island. Ralph leads this discussion and decides, "'We can't have everybody talking at once. We'll have 'Hands up' like at school.' [...] I'll give the conch to the next person to speak'" (33). The boys use school, the most familiar system of regulated behavior that they know, as a guideline to how they should behave on the island like the girls do in *John Dollar*. Again, this action emphasizes their youth. They do not see meetings as discussions around a board table; instead, they see their meetings as classrooms with a teacher in charge. Rules about where to use the bathroom are established as well. Ralph states, "'We chose those rocks right along beyond the bathing pool as a lavatory. That was sensible too. The tide cleans the place up'" (80). This passage shows that in the beginning, the group was sensible and responsible, but as time wears on, they no longer respect the rules that they created. This behavior emulates of Adam and Eve. They too eventually break rules that were established in the beginning by eating the forbidden fruit and disobeying God. This similarity suggests that humans have the tendency to break rules due to curiosity and the inability to resist temptation, and this tendency is revealed in Genesis and continues to be a perplexing characteristic of humankind in Golding's modern castaway tale.

Obviously, the castaways create rules they intend to obey. Their rules have purpose and they believe these rules will help maintain order on the island. In Genesis, God established the rule of not eating from the forbidden tree so that humans and He would only know good. However, Adam and Eve prove that humans are weak and succumb to temptation rather easily, which is evident in *The Lord of the Flies*. Without rules and restraint, bad things can happen and Ralph recognizes the importance of rules. Ralph explains, "'You're breaking the rules!' 'Who cares?' Ralph summoned his wits. 'Because the rules are the only thing we've got!' But Jack was

shouting against him. 'Bollocks to the rules!'" (91). Again, Ralph and Jack are set up as opposing forces, good versus evil, and Ralph seems to slowly be losing ground. Some members of the group can't understand why "the rules are the only thing we've got." Ralph understands if they don't maintain order, then nothing important will get accomplished and everyone will play and hunt all day. He stays focused on being rescued while Jack is consumed by the need to hunt. After this argument, Jack becomes determined to follow through with his statement "bollocks to the rules" and allows himself to slip deeper into the abyss of evil that lies within him. Just as God punished Adam and Eve for disobeying His rules, these castaways will find that they too will encounter consequences for their actions. A natural cause and effect relationship exists between breaking rules and being punished. This relationship is established in Genesis and reiterated in *Lord of the Flies*.

The establishment of rules becomes extremely important with young groups of castaways such as in *John Dollar* and *The Lord of the Flies* because there is no clear cut authority figure. After realizing what essentials they need to survive, Wiggins' castaways generate rules for survival and behavior. Gerrard explains, "They make up rules that are jumbled together from the Ten Commandments, the Gentleman's Club and their own infantile and inappropriate childish desires" (39). This statement emphasizes that these girls randomly and desperately pull rules from various sources because they are not confident in their own capabilities to create sound laws. They are confused, frightened, and young, causing them to jumble what they know about religion, sex, and life thus far together to create an odd set of rules. Amanda initiates the rules session by stating, "That should be Law Number One. 'No one is allowed to go alone'" (115). Wiggins shows that these girls start out being rational and sensible about everything just as the boys in *Lord of the Flies* behaved at first. Other established rules for 'The Island of our Outlawed Dreams' are: "*Law Number Ten*. No one is allowed to peepee anywhere but in the ocean. *Law Number Eleven*. No one is allowed to pong above low tide. *Law Number Twelve*. Everyone will keep her knickers (a) clean; (b) dry" (131). These rules are rational and helpful, but the wording used again emphasizes the youth of the castaways. The words "peepee" and "pong" indicate that these girls do not yet feel comfortable using adult language at all times. This language emphasizes the innocence of these girls, which further connects them to Adam and Eve. The original castaways were also very innocent and child-like which is emphasized when they become embarrassed after realizing they are naked. The words "peepee" and "pong" are ways to

avoid becoming embarrassed by adult language, just as Adam and Eve use fig leaves to cover up their private areas to avoid the embarrassment of being naked.

Other laws that are established results from a discussion of what things should never be said aloud. The discussion ensues:

‘Certain things are ‘outlawed’ to be said’ [...] We should make it ‘outlawed’ if you frighten someone,’ Jane insists, “If you make the other person cry—’ [...] ‘We should make a Law that says we can’t kill turtles,” Sybil says. ‘—not kill *anyone*,’ Sloan says. ‘That’s already Law,’ Nolly reminds them. It’s *God’s* law. We’re making laws for just this island....’ ‘You’re supposed to stay still till ‘dismiss’ the same as class’ (125-126).

This passage also shows the innocence and youth of this group of girls. The statement "you're supposed to stay still till 'dismiss' the same as class" shows how the schedule they experience at school is so ingrained into their minds. And in their sweetness and naivety, they think that they can keep one another from being "frightened" or "crying" if they just treat each other right. Yet, Wiggins may be hinting at possible problems on the horizon with the statement "We're making laws just for this island." Nolly acknowledges that there are laws that God has made we should all follow, yet the word "just" indicates that only the laws made for the island have to be followed and not necessarily God's laws simultaneously. In any case, eventually God's laws are not followed because murder is committed by some of the castaways. Despite the naive approach these castaways have towards creating (and breaking) rules in *Lord of the Flies* and *John Dollar*, the simple fact that rules are created is important. These rules help the castaways create order and a sense of control over their uncontrollable situations; however, when the laws are broken tension can occur within the group and can lead to the break down of the group dynamics. When Adam and Eve break the law, God places Eve beneath Adam, altering the hierarchy and relationship. When Amanda and Nolly break the rules, they too cause the group dynamics to shift and cause the atmosphere on the island to become tense.

The need for rules emphasizes what has been revealed thus far about human nature in these three works. In Genesis, perhaps God established rules for Adam and Eve because he felt they could not regulate themselves. In both *Lord of the Flies* and *John Dollar*, one of the first actions the castaways take is to create a set of rules, which echoes what God did immediately after creating Adam and Eve. This urgency suggests that the leaders in these works do not trust the others, or themselves, to behave in a proper, self-disciplined manner. All three works suggest

that a place without rules and order would quickly lead to chaos and unacceptable behavior. However, almost every castaway behaves inappropriately and disobeys the rules anyway. Perhaps these works all suggest that even when rules are implemented, the human will is not strong enough to resist the temptation to break these rules.

CHAPTER 6: THE EVIDENCE OF GOD

Through the process of elimination, Adam and God realize that Adam does not have a counterpart like the rest of the creatures. The Bible states, "But for Adam no suitable helper was found" (Genesis 2:20). To remedy this problem, God decides to create Eve for Adam. Readers learn that "the Lord God caused the man to fall into a deep sleep; and while he was sleeping, he took one of the man's ribs and closed up the place with flesh. Then the Lord God made a woman from the rib he had taken out of the man, and he brought her to the man" (Genesis 2:21-22). This passage is important because a common theme in these castaway novels is the need for companionship. Also, this passage shows that God is good and gives humans what they need. However, in *Lord of the Flies* and *John Dollar*, these castaways do not continuously use Him as a source of hope and comfort like they could. In Adam's case, God gives him a gift that eliminates his solidarity and opens up a world of possibilities for Adam. Man now has a woman to love. Oftentimes in castaway narratives, a Bible survives the shipwreck with the castaway, or the castaway turns to God for help and guidance to try and make sense of their unexpected situation. Since the noise of civilization is quieted, Christian people revert back to what they know are rules of the world—God's rules. So, they try to remember what they were taught in church or what the Bible says to constitute how they should act. However, at some point the castaways seem to forget God's word and the Bible's teachings. When this happens, bad things usually start to occur on the island, just as they do in Eden for Adam and Eve when they ignore the important rule about the forbidden fruit. Disobeying God's commandments and teachings causes pain and hardship to enter the lives of Adam, Eve, and the other castaways.

The idea of God as a presence that can be felt and seen is an idea that is evident in both *John Dollar* and *Lord of the Flies*. Perhaps both authors include God in their novels because God's presence is deeply felt where nature and beauty are concerned. Mentioning God in these novels seems to be a tool that is used to force readers to questions God's motives for allowing (or causing) these castaways to become stranded. On the other hand, establishing God's presence suggests that the castaways could use Him as a source of strength and hope in a nearly hopeless situation. Yet, Wiggins and Golding may include God as a reminder of how these castaways neglect to obey His teachings and commandments. His presence emphasizes their lack of morality. This line of thought would most aptly support the concept that these novels are

retellings of the creation story. Adam and Eve were created in the image of God (Genesis 1:26), yet their actions fall far below the standards that God sets. Golding and Wiggins's castaways also fail to comply with several commandments that God lays out, such as 'thou shall not murder' and 'thou shall not make for yourself an idol.' (Exodus 20:4, 20:13). Just as Adam and Eve disappoint God in Genesis, these castaways would also disappoint God by their acts of murder, cannibalism, and cruelty. Each castaway's lack of obedience causes them to experience great hardships as consequence for their actions and results in the loss of innocence for all parties.

The narrator in Golding's novel recognizes God as the controlling force in nature. The narrator briefly mentions God when he explains, "Some act of God—a typhoon perhaps, or the storm that had accompanied his [Ralph's] own arrival—had banked sand inside the lagoon so that there was a long, deep pool in the beach with a high ledge of pink granite at the further end" (12). This passage suggests that a storm God created may have been the force that marooned the boys on the island. More importantly, this statement indicates the narrator believes in God as the controller of nature while also bringing God to the forefront of the text for a brief moment. Perhaps the narrator mentions God early on in the novel to remind readers that His presence can be felt and seen on the island. Golding seems to be suggesting that God's presence should be a reminder to the boys to behave in a Christian manner, just as God's presence in Genesis made Adam and Eve feel shame and guilt for eating the forbidden fruit.

God's presence is not blatantly referred to in other sections of the novels; rather, whispers of God's presence can be found by close analysis of the text. When the narrator first describes Ralph, he states, "You could see now that he might make a boxer, as far as width and heaviness of shoulders went, but there was a mildness about his mouth and eyes that proclaimed no devil" (10). This passage first suggests that Ralph will serve as the novel's tool to measure what is good. The antonym of devil is angel, so if readers view Ralph as being angel-like, then Ralph can be seen as a link to God and a constant reminder of Him. This passage also foreshadows that there might be some devils, or people with evil spirits, on the island. If Ralph is an angel/protagonist, then fittingly there is the antagonist/devil character of Jack that he must combat. In Genesis, the evil/antagonist is easy to pinpoint in the form of the serpent, while Adam and Eve serve as the protagonists that must fight against this evil.

In *John Dollar*, the presence of God is more apparent and steers the castaways in the right direction several times in the beginning of their isolation. When they start exploring the

island, they discover a dead body. Nolly decides, “‘We have to do the Christian thing,’ [...] ‘We have to bury him’” (116). The girls are conscious of what they have learned about death in church and are guided by God’s word in the beginning of their stranded state. They are unsure of the correct burial procedure, but this statement indicates that they respect life and death and feel the need to give this man the burial he needs to help him get to heaven. In Genesis, Adam and Eve try to act like good Christians daily, yet they too are unsure of how to conduct themselves and stumble along the way like these girls. They try to do the right thing, but sometimes fall short of what God expects and wishes for them to do.

Nolly, the most religious child on the island, believes that God has marooned the group for a purpose. At first, she is very conscious of what’s right and wrong because her mind is saturated with thoughts of God. The narrator reveals Nolly's thoughts:

Nolly prays; in her soul she believes fervent prayer has rendered them here, that they've been set apart, set down as chosen ones with an as-yet-unrevealed purpose, a mission at hand [...] perhaps there were Natives here, Beings to whom they'd been sent, *she'd* been sent, to instruct in His Word. Or perhaps there was something among them, some *one* among them, who was being tested by God.
(123)

Wiggins uses Nolly's thoughts to emphasize the relationship between God and these girls. Nolly believes that God is with them, just as He was with Adam and Eve. In Nolly's opinion, the girls are vessels that God is using to spread His word, or He marooned them to test their faith. In Genesis, God forbids Adam and Eve to eat fruit from the tree of knowledge. Some people, such as Jeff Lindsay, a religious scholar, argue that Adam’s fall was part of His plan. Lindsay states, “He [God] did this [put the Tree of Knowledge of Good and Evil in Eden] knowing that the humans couldn't resist the temptation. He stated, “His role as Savior and Redeemer was planned and ordained by God long before Adam fell. His sacrifice was an essential component of God's plan from the beginning, thus making Christ "the Lamb slain from the foundation of the world" (Rev. 13:8)” (Lindsay 1). Others, like Thomas Groome who wrote “Religious Knowing: Still Looking for that Tree” believe that He was disappointed and shocked by their disobedience. Groome wrote, ““Knowledge," it seems, has been a problem from the beginning, even implicated in our original sin. Of course, it was disobedience; however, what pushed them over the brink was not the lusciousness of the fruit but the will to know and more specifically to know "religiously;" they wanted to be "like God, knowing good and evil" (Gen. 3:5)” (Groome 1).

Whatever side one takes on this debate, the fact remains that the Tree of Knowledge of Good and Evil was a test—a test God either knew Adam and Eve would fail or was surprised by their failing. In *John Dollar*, Nolly suggests that God is testing the castaways' moral strength and character, similar to when He tested Adam and Eve's obedience, by placing the girls on this deserted island together. Nolly recognizes that challenges and temptations lie ahead and tries to prepare herself for these so as not to disappoint God. This concept of God 'testing' humans began in Genesis and is carried on in Wiggins's castaway narrative.

In Genesis, Adam and Eve had faith in God because they could physically see and converse with Him. However, the castaways in *John Dollar* do not have this luxury of seeing God. Instead, the girls must rely on faith—faith in being rescued, faith in God's existence, and faith in one another. Yet, the fire that kills their fathers later burns up their faith. When they discovered John's body, he was like a God-send of hope and goodness. Caryn James, author of "The Ayatollah's Other Victim," states, "The novel, whose working title was *Eucharist*, is replete with mock sacraments, as John Dollar, the symbol of British male supremacy, becomes the girls' false god" (C17). The statement "false god" supports the idea that John is the Christ-like figure in the novel and therefore a symbol of the presence of God. The title *Eucharist* also reveals that Wiggins's intended for the image of Holy Communion to be a strong theme in the novel. By including this image, perhaps Wiggins's is mocking the religious communion ceremony. An interview conducted by The Sunday *Times* of London reveals that Wiggins stated cannibalism "is the ultimate taboo masked in all our religious rituals, particularly Christianity, the body of Christ, taking the bread and wine. Then men who thought up religion knew exactly what they were doing, playing on people's deepest fears" (C23). Wiggins's statements seem to argue that she is mocking the religions that instruct followers to eat the "flesh" of God. This mockery also suggests that these girls really are not that evil because they believe they are simply taking communion by eating John's flesh—the flesh of a man that they deem holy. Yet, James and Wiggins's statements do not pardon the girls' behavior when put in context. By the time Nolly and Amanda begin eating flesh from John's legs, the narrator has already revealed that John has lost some of his appeal and God-like position in the girls' eyes. The girls no longer believed that he could save them or that he was a gift from God. Readers are told:

They desired him [John] to evidence omniscience, a higher wisdom than their own—they believed in his capacity to right their wrongs, to lead them, to resist their natural predilection for defiance. A state of subjugation makes its own revolt when the object of its worship fails to stimulate belief in its omnipotence. John was never possibly omnipotent. There was nothing he could offer as an ordinary man (205).

When John could not stop the fire that killed their fathers, could not provide them with the answers they wanted, and would not heal, they lost appreciation for him. He was no longer Christ-like for them; he was "an ordinary man." They needed something to believe in, and when they could no longer believe in John, one by one, nearly every girl self-destructs. They become self-consumed, refusing each other's help and love because they are so focused on their desperate situation.

Not only is John described as being Christ-like, but Nolly also sees herself as Christ-like after John proves to be unworthy of their worship and faith. When Nolly and Amanda's actions become too disturbing for the rest of the group, the other girls plan to get away from the evil twosome. Nolly claims she can sense their plan, and the narrator rationalizes, "She must have seen the forecast of it in the way that they held themselves, just as God must have seen the change in Lucifer before he flew" (206). This passage is more about the idea of God than the actual presence of God. Obviously, Nolly is not Christ, yet she aligns herself with God by claiming to have the same power of foresight that He had before Lucifer fell. She thinks she can "see" into the future as she thinks God could before Lucifer defied Him. Yet, this statement could be a way of hinting that Nolly is actually the Lucifer about to fall from God's grace. The reason Lucifer fell was because he thought he was as powerful and wise as God. The Bible states:

How art thou fallen from heaven, O Lucifer, son of the morning! how art thou cut down to the ground, which didst weaken the nations! For thou hast said in thine heart, I will ascend into heaven, I will exalt my throne above the stars of God: I will sit also upon the mount of the congregation, in the sides of the north: I will ascend above the heights of the clouds; I will be like the most High. Yet thou shalt be brought down to hell, to the sides of the pit. (Isaiah 14:12-15)

Nolly behaves in a similar fashion by behaving as if she has powers like God and knows that the other girls are about to escape or challenge her authority. Although Nolly aligns herself with God, Wiggins' narrator aligns Nolly more with Lucifer as the novel continues. Nolly disrespects

God's power and position by putting herself on a pedestal. She once praised and worshipped God and looked up to Him for advice and guidance. She tried to emulate him before, but now she seems to want to become God. Her comments suggest that she does not need God because she has similar powers and can take care of herself. Her desire to be like God is similar to Adam and Eve's to be like Him, knowing both good and evil. Nolly, Adam, and Eve's arrogant beliefs that they could ever be like God result in punishment for these characters. Nolly is banished from an earthly existence, while Adam and Eve are banished from the Garden of Eden.

In this section, comparing the three works shows how influential the Bible can be in fictional narratives. Whether these authors are Christians or not, their references to the Bible and God indicate that they feel readers will understand and be familiar with Biblical imagery. The story of creation and the Bible in general are such staples in world culture that Golding and Wiggins both decide to incorporate these elements into their texts. Through the characters or direct intervention, God's presence in each story presents theological and philosophical ingredients that draw readers toward an understanding of the fundamental conflicts innate in human nature.

CHAPTER 7: THE EVIDENCE OF LOVE

Love is found in all three texts in some form, be it romantic or platonic. For Adam, the love he finds in his once isolated paradise is a romantic love between husband and wife. The Bible states, "a man will leave his father and mother and be united to his wife, and they will become one flesh" (Genesis 2:24). The human need for love, companionship, and happiness through relationships is established from the beginning of mankind. One could even go so far as to argue that some form of love is essential to a castaway's survival. God felt that Adam couldn't survive sufficiently without a partner, just as isolated castaways feel the need to bond with one or more of their fellow castaways. Perhaps this occurs because the need for companionship is almost as strong as the need for food, shelter, and water. Cash supports this statement by explaining, "*Love and belonging* is the next [third out of fifth] level of need" (81). Companionship, love, and/or happiness is like the food for the soul and heart, which need nourished just as the body does. Genesis displays this strong need, and these emotional needs also come into play in Golding and Wiggins's creation retellings.

In *Lord of the Flies*, only Ralph and Piggy mention longing for their families, suggesting that they miss and love their families. By including these moments, Golding makes these characters more rounded than the other boys. These boys have loving feelings for other people, which causes them to be depicted as more loving, caring, softer characters. When they first become marooned, Ralph is adamant that his father, a navy seal, will come to their rescue. He states, "I could swim when I was five. Daddy taught me. He's a commander in the Navy. When he gets leave he'll come and rescue us" (13). Obviously, he respects his dad and sees him as a hero. He's proud that his dad is in the Navy and that his dad taught him how to swim at a young age. Piggy also talks about his auntie frequently in the beginning. Piggy states, "My auntie told me not to run,' he explained, 'on account of my asthma'" (9). Piggy is influenced by his caring aunt even on this isolated island. Piggy also reminisces about times spent with his auntie. He explains, "I used to live with my auntie. She kept a candy store. I used to get ever so many candies. As many as I liked" (13). These two boys both affectionately use the childhood words to refer to the ones they love. A grown-up would not likely call their father "daddy" as Ralph does or their aunt "auntie" as Piggy does. Their youth and innocence resound in their loving statements about their family members. Adam and Eve are also depicted as loving, caring

people. They live in harmony with one another, nature, and all the creatures on Earth. They do not have apparent streaks of evil nor do the good characters of Ralph and Piggy.

Golding describes Ralph and Piggy's hearts but fails to do so with the other characters. This creates a distinction between these two good characters and the rest of the group. The feelings these boys reveal about their love for others, along with the fact that they are two of the most respectable characters in the novel, suggests they are more ethical and rational than the other boys. Hamish Canham, author of "Group and Gang States of Mind" wrote, "It is most striking that the only two characters in the book who make a reference to their families in any significant way are Piggy and Ralph. It seems that it is this ability to keep alive a sense of helpful, loving parental figures that sustains these two boys and helps them not climb into the parodies of powerful grown-ups that Jack and his followers do" (1). Canham argues that the love these boys feel for the families helps direct them to do the right things while they are on the island. Following this reasoning, the presence of love in their lives can be credited with keeping these boys sane and compassionate. Piggy and Ralph stay focused on being rescued while nearly all the rest of the boys become obsessed with hunting, killing, chanting, and eating. The love in Piggy and Ralph's hearts makes them stronger and able to fight off the temptation to become savage-like and murderers like some of the other boys. The boys' love shows that even though they are not perfect, their loving hearts make them good and true characters like Adam and Eve, who were also not perfect but loved each other perfectly.

While Golding's novel includes evidence of familial love, Wiggins mostly incorporates platonic love into the marooned segment of her novel. Before the catastrophic tsunami hit, readers learn about Charlotte and John's love, but once the group becomes marooned, this love is not mentioned again until the end of the novel. Wiggins establishes a mother/daughter love between Monkey and Charlotte, and also Monkey is infatuated with Jane in a platonic way. Monkey's love for Jane gives her strength and makes her forget about her own pain, hunger, and skin color. She isn't even upset that she is not included in the circle because she "likes where she's sitting because she can watch Jane all she wants and no one can see her" (124). This passage is upsetting because Monkey is not being treated fairly; however, her love for Jane distracts Monkey from thinking about the mistreatment she is receiving because of her race. She is content loving Jane from afar. Monkey even disregards her own health and well-being to try and keep Jane alive. Jane suffers from anorexia and depression and most of the time refuses to

eat. Yet, Monkey works daily to try and find food or drink that Jane will accept. The narrator explains, "Not stopping to consider how she'd carry the full drum back to *the oont* she set off, driven by her vision, by her love. It was love, exclusively, that drove her—not once did she consider what the water meant, what its discovery meant to any of them, all of them, except to Jane" (199). Monkey behaves somewhat irrationally to do what she thinks is necessary for Jane. It would be impossible for her to carry a filled drum up the cliff where they lived, yet she felt she had no choice but to get water to dying Jane. Her love was stronger than her rationality, but thanks to her love she discovers fresh water. So, Monkey's efforts that stemmed from her love for Jane are rewarded with the gift of water. In Genesis, love works in a similar way because Adam's love for Eve overpowers his duty to obey God. Just as Monkey is fixated on her Jane, Adam is focused on his Eve.

Monkey again finds comfort and distraction through love when she discovers Charlotte on the island late in the novel. Before the tragedy, Charlotte was the girls' teacher. Her methods were unorthodox, but Monkey always loved her and her kindness. At the end of the novel, when everyone is dead except for Amanda, Nolly, Monkey, and Charlotte, Monkey's love for Charlotte blocks the pain that she feels upon discovering that Nolly and Amanda have killed John. Wiggins explains, "When she [Monkey] thinks about that day she thinks about it from above as if she were the smoke, she sees the way that Charlotte took her hand and made her heart feel whole again, as if it were still possible to feel some sort of love" (214). Just as Adam's love for Eve temporarily shields him from the inevitable pain he will feel because of his decision to eat the forbidden fruit, Monkey's love for Charlotte shields her from the pain and ugliness that Amanda and Nolly created. The Bible establishes that love has many forms and is a powerful tool in life, and Wiggins recognizes love's power and highlights love as a continual saving grace for Monkey.

To understand human nature as these three works seek to do, the element of love is included in each work. Love is a complex human emotion that is displayed in varying forms in each work. This human emotion remains unexplainable, much like why humans have the natural tendencies to break rules and give in to temptation. As these novels each explore the human psyche and soul, they each suggest that characters who have love are more appealing than those without it. Adam and Eve are depicted as loving gentle people, just like Ralph and Monkey. These characters serve as examples of people who are good and loving in the world, while the serpent, Jack, and Nolly and Amanda become examples of creatures who are bad and hateful.

CHAPTER 8: THE EFFECTS OF ISOLATION

Isolation is a complex concept. Essentially, all humans are isolated—we come into the world alone, and die in the world alone. During life, however, humans seek relationships to avoid isolation. Cash explains, "A lot of people find shelter from the harshness of the world in companionship. At our core, we realize that we're essentially alone [...] We try to overcome this fact by attempting to *merge* with others" (309, original emphasis). The definition of merge is "to blend, combine or join with something else" and "to become part of something else and therefore impossible to distinguish from it" (Chambers 745). So, the phrase "attempting to merge" indicates that humans have this gnawing desire to become part of someone or something bigger than themselves when in actuality this cannot physically happen. What humans can do is develop meaningful, intimate relationships in which trust is intact and each person accepts one another. In the three works being analyzed, no one is completely isolated in the literal sense. In Genesis, God realized that Adam needed someone to merge with in order to survive and be happy. The Bible states, "But for Adam no suitable helper was found. So the Lord God caused Adam to fall into a deep sleep; [...] Then the Lord God made a woman from the rib he had taken out of the man, and he brought her to the man" (Genesis 2:21). However, even though Adam has Eve and our other castaways are part of groups, moments of isolation still occur when they are left with only their thoughts and forced to make decisions without help from the others. Eve is left to fight temptation, while Adam is burdened with trying to watch over all living things. This isolation invites corruption into their lives and leaves them curious. Their curiosity causes them to find the way to make God angry and as a result causes the fall of mankind. Isolation causes Adam and Eve—along with Simon, Jack, Roger, Nolly, and Amanda—to become vulnerable and therefore more susceptible to evil. The physical isolation that the modern castaways experience causes them to become desperate and pulls them further away from their morals. They also become mentally isolated because they often feel they have no one to turn to and no one to hold them accountable. Therefore, evil appears in the form of temptation, murder, and jealousy in each modern castaway story.

Through most of the novel, Ralph is depicted as the good, rational leader in the group. Although Piggy shares his sensibility, Ralph serves as the compass as to which the rest of the characters gauge their actions. However, as the life of isolation wears him down, his mind begins

to flit in and out of sanity. Thankfully, Ralph does not reach the point of madness as some of the other characters, but he does show signs of slipping. The narrator explains, "A strange thing happened. Something flittered there in front of his mind like a bat's wing, obscuring his idea" (107-8). These moments occur more frequently as the group isolates Ralph more and more because he serves as a reminder that they are humans and should behave in a responsible fashion. Ralph attempts to resist these urges to lose sight of what is right, just as Eve tried to resist the serpent's directions for her to lose sight of God's command and eat the apple. Yet, Ralph seems to be challenged even more so because Ralph begins to be isolated emotionally from the group as well. Eve had Adam to lean on, but Ralph ends up alone after Piggy's death because the others begin shunning his leadership and gravitating towards Jack.

Ralph's struggle against isolation is revealed throughout the text. The narrator states, "He [Ralph] found himself understanding the wearisomeness of this life, where every path was an improvisation and a considerable part of one's waking life was spent watching one's feet" (76). Nature seems to be against the boys, challenging their every step. In this passage, readers see a worn-down, almost defeated attitude overcome Ralph. He pities himself because of the situation he finds himself in, and he desperately wishes that they would be rescued. He has reached the point where being stranded is no longer an adventure and longs for the life he had before the crash. Being isolated has worn him down, just as Eve being alone with the serpent and his entices eventually broke her resistance and caused her to eat the apple from the forbidden tree. Ralph's thoughts continue to plague him as he contemplates the meaning of life. Readers learn, "He [Ralph] fell into that strange mood of speculation that was so foreign to him. If faces were different when lit from above or below—what was a face? What was anything?" (78). These deep thoughts show that the isolation he's experiencing is creating opportunities for him to think deeply and philosophically as he never had before. Kennard adds, "Self-consciousness is, of course, the separation of self from the non-self, the outside world, and it is in terms of a breaking up of an initial harmony that Golding defines evil in the novel...Finally each boy is alone, an island, afraid of everyone else" (233). Kennard's statement emphasizes that Ralph seems to be slowly breaking under this isolation and the pressures of being the leader and doing the right thing. In Genesis, Adam could not handle the pressure of being offered the forbidden fruit, and readers see that Ralph may not be able to handle the pressures in their substitute Eden much longer. Ralph is like Adam because he is a leader and strives to do the right thing, but he is also

like Eve at times because he relies on Piggy just as Eve relied on Adam. Also, Ralph represents what is good and moral on the island just as Adam and Eve are both examples of goodness despite their flaws.

The fear of becoming mad also is an issue for the isolated castaways. Piggy and Ralph appear to be the last remaining characters that can recognize madness lurks everywhere. Just speaking about the possibility of madness overcoming them must be discussed in hushed tones. Piggy whispers, "'If we don't get home soon we'll be barmy.' 'Round the bend.' 'Bomb happy.' 'Crackers'" (165). Piggy states the obvious, but only he and Ralph see that the others may already be too far gone. Piggy and Ralph are the link to the adult world and still both have their wits enough to discuss the possibility of losing their minds if they do not get rescued soon. Anderson emphasizes the purpose of the two protagonists' having this discussion and states, "Golding's novels are also comparable to the Genesis myths in the sense they give of man's *helplessness* as he recognizes the presence of a destructive element in himself" (197). Ralph and Piggy recognize that eventually they could become "helpless" to the powerful "destructive element"—or evil—that lies within each human. This statement emphasizes the innate tendency for humans to sin that is first revealed in the story of Genesis. Adam and Eve had everything they needed, just as these castaways have the essentials: food, water, shelter, companionship, and fire. Yet, the same free will that allows Adam and Eve to disobey God allows Golding's castaways to behave in barbaric, evil ways.

At the end of the novel, the young castaways release the built-up pain and sadness they feel caused by their time spent on the deserted island. As soon as the naval officer appears on the island, the fearless savages following Jack and the brave leader Ralph immediately revert back into sniveling children. Ralph becomes "the little scarecrow in front of him [the officer]. The kid needed a bath, a haircut, a nose-wipe, and a good deal of ointment" (201). In turn, his ferocious opponent Jack becomes "a little boy who wore the remains of an extraordinary black cap on his red hair and who carried the remains of a pair of spectacles at his waist" (201). Aside from the spectacles which are a reminder of Piggy and his gruesome death, Ralph and Jack are just two regular little boys in the officer's eyes. They no longer represent good and evil—they represent childhood and innocence to the unknowing officer. The naval officer exclaims, "I should have thought that a pack of British boys—you're all British, aren't you?—would have been able to put up a better show than that—I mean—" 'It was like that at first,' said Ralph, 'before things—' He

stopped. "We were together then—" (202). The officer's mind does not entertain the idea that this group experienced great evil and fell into sin while on the island. And Ralph cannot put into words the horror that he experienced on the island and the pressure that consumed him to try and keep order and peace on the enormous isolated island. Ralph's embarrassment and inability to express himself are similar difficulties that Adam and Eve face after they consumed the forbidden apple. The Bible states, "Then the man and his wife heard the sound of the Lord God as he was walking in the garden in the cool of the day, and they hid from the Lord God among the trees of the garden. But the Lord God called to the man, 'Where are you?' He answered, 'I heard you in the garden, and I was afraid because I was naked, so I hid'" (Genesis 3:8-10). Adam and Eve hide from God and then Adam dodges God's question by blaming his nakedness, rather than his disobedience, as the reason they are hiding. Ralph also bumbles through his explanation to the officer because he knows how the group behaved and sinned is unacceptable just as Adam and Eve knew that what they did was wrong.

The isolation that surrounds the girls in *John Dollar* causes the dynamics of their group to change; likewise, Adam and Eve succumbing to the strain of isolation alters the relationships between them and God. After eating the apples, Adam and Eve are no longer just God's innocent children. Instead, they become more mature and wise like God, knowing both good and evil. Similarly, the girls are no longer just carefree classmates and friends. Instead, they are forced to become responsible and form a makeshift family to increase their odds of survival and create a feeling of safety. The individuals may not want to be a family, but on the island, each other is the only family they've got. Gaby states, "'We're all here, that's the fact. We are all here as a family'" (126). Gaby tries to emphasize that race, age, and their lives before the marooning don't matter. What matters is the here and now and there is nothing that any of the girls can do at the moment to change their situation. So, they need to deal with it together and figure out how to survive. Perhaps Adam and Eve had to go through a similar acclimation process, figuring out how to interact with one another and take care of themselves and the world around them.

As the story continues, the girls behave more and more uncaringly. The happy image of the group being a provisional family slowly disappears and is replaced by a group of individuals who hurt, even murder, one another. They begin thinking of themselves above all else, just as Eve did when she took the apple. She did not think about how her actions would affect Adam or God; she just did what her impulses guided her to do just as the girls do. An example of this

selfish, destructive behavior is revealed when the narrator states, "All of them, except Nolly and Amanda, were less and less a part of anything outside their selves, outside their silence and their hunger" (196). The family has completely broken up and the result is fragmented, weak individuals who slowly die off without the support and strength that they once got from each other. Nolly and Amanda do not care about anything except themselves and their strange ritualistic ceremonies surrounding the near-dead John. These two isolate the rest of the girls instead of working to keep the group bonded. The narrator elaborates, "At night, Sloan and Sybil, Gaby, Jane, and Monkey heard the sounds and saw the shadows cast by the fire Amanda built near John which they were not allowed to witness—what Nolly and Amanda did to John they never knew but they knew it was something outlawed" (196). Nolly and Amanda separated themselves from the group, which completely disbanded any unity that the group had at one time. Perhaps if Nolly and Amanda's selfish behavior had been immediately reprimanded as Eve's was when she ate the apple, they would not have fallen so far into sin. Yet, God is not there in the flesh to punish them immediately so they must face the consequences of their uncooperative and self-satisfying behavior later on in the novel at the hands of Charlotte and Monkey.

Understanding the isolation that these characters endure emphasizes the continuous struggle these castaways must endure. Each of these works suggest that a person's true character is exposed when they are placed in an isolated situation. H. Jackson Brown is quoted as saying, "Our character is what we do when we think no one is looking" (8 Moncour). This quote summarizes what this section on isolation is about. Each text works to reveal the inner workings of man, and in turn reveal the true characters of these castaways along the way. This section also shows how moments of isolation lead these characters to struggle against jealousy and evil.

CHAPTER 9: THE STRUGGLE BETWEEN GOOD AND EVIL

Whether it is a temptation to sin or to break the rules that have been established, temptation creeps into these castaway narratives, just as the serpent crept into Adam and Eve's lives in Genesis 3. The serpent represents all that is evil and sinful in the Bible because it is Satan in an animal form. The Bible states, "Now the serpent was more crafty than any of the wild animals the Lord God made, He said to the woman, 'Did God really say, 'You must not eat from any tree in the garden?'" (Genesis 3:1). The serpent is successful at putting doubt into Eve's mind, and at the same time piquing her curiosity as to why only one tree is forbidden to her and Adam. She eventually succumbs to the temptation that the serpent presents, just as castaways after Eve will continue to do. This trend of succumbing to evil and temptation is something that mankind continues to fall prey to which is exemplified in the modern tales. Golding and Wiggins emulate this struggle by having part of their cast represent what is good, fighting against those that are evil.

In Genesis, Eve's motive and rationale for eating the forbidden fruit is the serpent's deceptiveness. This serpent is recognized as being the presence of the devil, which is inescapable for humankind if one believes in Heaven and Hell. The serpent is temptation, sin, disobedience, and evil all wrapped into one horrible, damning entity. This creature represents all the evil in the Garden of Eden. He helps convince Eve that she should eat from the forbidden tree by uttering, "'You will not surely die,' [...] For God knows that when you eat of it your eyes will be opened, and you will be like God, knowing good and evil" (Genesis 3:4-5). These words form an idea in Eve's mind, and she is too weak to resist the possibilities laid out before her even though logically she knows not to take the fruit. She does not use thought in this moment; instead, her emotions and desires take over which frequently happens to castaways. Evil defeats Good for the first time in humankind's existence and paves the way for many more victories for Evil. Repeatedly, the mental, logical side of Eve knows what she should do, but the illogical, physical needs and wants persist and are sometimes not controllable. The Bible explains, "When the woman saw that the fruit of the tree was good for food and pleasing to the eye, and also desirable for gaining wisdom, she took some and ate it" (Genesis 3:6). Although this passage suggests that Eve took the apple not just for her physical needs, but also to improve her mind, it could be argued that she still doesn't use her rationality. Instead, she justifies taking the fruit by thinking

that the fruit is not just good for her body but good for her mind as well rather than reminding herself of God's command to not eat it. So, it seems she took the fruit because she wanted to, not because she needed to. Her wants, or her physical desires and her curiosity, supercede her actual need for survival and logic. Similarly, in the battle between rationality and foolishness, foolishness frequently becomes victorious just like in Eve's case. The supposed mother of humankind was not able to resist the lure of the forbidden fruit and the serpent, just as her children and later castaways are not always able to resist when evil presents itself in their lives.

In *Lord of the Flies*, Ralph can be read as the representation of what is good, while Jack shows what is evil and inherent in all humans if a strong will does not resist this evil. David Anderson states about Golding's theme: "It is not 'nothingness' that lies at the centre of man's being but an actively evil principle. No man achieves an integrated moral consciousness and no human enterprise is free from distortion" (197). Golding's novel illustrates this "evil principle" because most of the group allows this evil to overtake them. Ralph, however, resists the evil within and works to remain rational. Piggy's sanity also remains in tact although he is much more panicky than Ralph. Piggy's character helps emphasize what is important and right when he states, "I know there isn't no beast—not with claws and all that, I mean—but I know there isn't no fear, either [...] Unless we get frightened of people" (84). Piggy forces everyone to hear what they don't want to, which is that each of them has the potential to become scary and even "beast"-like. Simon supports Piggy's declaration and also sees how the others are slowly slipping. He states, "'Maybe,' he [Simon] said hesitantly, 'maybe there is a beast [...] What I mean is...maybe it's only us'" (89). Simon, Piggy, and Ralph realize that each of them must fight against the evil that lies within. They make known that there is a struggle between good and evil that goes on in each of them, and they must fight against this evil whole-heartedly or the evil within will prevail. This type of thinking suggests that being good or being evil is a choice that each creature makes consciously. In Genesis, Eve decides to disobey God and be wicked, just like Adam. They can not resist evil and therefore are punished severely for their lack of willpower. The boys on the island are also must face the consequences of their inability to resist evil. They must leave the island with the memories of the murders they committed and the horrible ways they treated one another.

While evil continues to poke into the castaways' lives, the rational, civilized world continues to disappear. The narrator explains, "The world, that understandable and lawful world,

was slipping away. Once there was this and that; and now—and now the ship had gone" (91). The ship that the unmanaged fire had let slip away took with it many boys' rational sides and hope. They began acting more like savages and less like humans. Ralph sees this animalistic tendency creeping out of his fellow castaways and tries to make everyone recognize this ugly behavior. He states, "'What are we? Humans? Or animals? Or savages? What's grownups going to think? Going off—hunting pigs—letting fires out—and now!'" (91). Ralph tries to awaken their rational sides by mentioning grownups and the world they came from—England. He wants them to stop behaving so carelessly and ignorantly. Yet, the more he pushes the less they all listen. Golding himself explained, "I think, quite simply, that they [the castaways] don't understand what beasts there are in the human psyche which have to be curbed" (quoted in Ries 239). Ralph hints of the existence of these "beasts", such as evil and murderous tendencies, when he accuses the others that they are becoming "animals" or "savages." Golding uses Ralph as the spokesman for trying to get the others to understand the beasts within. Yet, evil continues to gain strength on the island as goodness loses ground, just as evil gained strength in the form of a serpent in the Garden of Eden and causes the paradise to be inaccessible for all humans thereafter.

The presence of evil grows stronger when Jack finally decides to create a separate tribe of his own—one where he alone can be chief. At one point, he states, "'All right then,' he said in tones of deep meaning and menace, 'all right'" (127). The way he says the words with "deep meaning and menace," is more important than what Jack says. This description reveals that danger lies ahead for Ralph, and Jack is about to do something rash. Jack reaches a point that he cannot return from once he splits off from Ralph's group. He becomes more evil and less caring as he spends time away from angelic Ralph and rational Piggy. This moment can be compared to the moment before Eve decides to eat the apple. Jack is in limbo between deciding to commit sin and actually committing sin. Soon, he will succumb to the voice of evil that whispers in his ear just as Eve gives in to the serpent's whispers eventually.

Golding also uses the dead pig's head, or The Lord of the Flies, to reiterate the evil that lies within humans. The pig 'states': "'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?'" (143). This passage

indicates that the pig head represents evil. More importantly, the statement "I'm part of you" indicates that evil lies within each castaway and they must fight this evil— not with spears, but with restraint and will power. Batchelor goes even farther to say that the pig's head represents Satan and writes, "The Lord of the Flies—the pig's head ringed by flies that talks in "voices" in a child's mind—is Satan, of course, and his point that he can't be killed is Golding's first indication that entropy cannot be stopped" (1). This analysis closely links the pig's head with the serpent found in Genesis. Although Satan and evil can appear in many forms, they are each represented at certain moments by animals in both Genesis (the serpent) and *Lord of the Flies* (the pig). The serpent leads Eve to sin and punishment, while the pig's head leads Simon to his brutal death as he rushed to tell the others that the evil lies within Man. Simon wants to tell everyone they cannot kill the beast by "hunting and killing" it because 'it' is not a physical thing, but an inward human tendency to go to the darker, evil side. The "William Golding" CLC v. 58 introduction adds, "Its [the pig's head] name is a literal translation of Ba'alzavuv, a Hebrew term for the devil, the Lord of the Flies reveals to that boy that evil does not exist as an externalized "beast" but dwells within the soul of each person" (168). This statement blatantly accuses that all people have a tendency to destroy good with evil. The King James Bible dictionary gives further insight into the name given to the pig's head. It states, "**Beelzebub.** Name of a Philistine god. Used as a title for the "chief of the demons," or Satan" (620, original emphasis). The reference in Golding's novel to this Biblical word further connects *Lord of the Flies* to the Bible. Also, this information suggests that Golding titled his book *Lord of the Flies* because his novel focuses on the devil and the evil inherent in man. These narratives suggest Satan is lurking in various forms, be it a living or dead creature, and humans must be on guard at all times against the devil. Adam and Eve were not prepared to resist the devil's power, and Golding's novel suggests that modern people still have not learned how to resist the devil's temptations.

As tensions continue to mount, the distinctions between good Ralph and evil Jack become more apparent. At one time they were friends that butted heads occasionally, but they develop into bitter rivals. Ralph had stood his ground and held on to his morals and sanity for the most part, while Jack started behaving with complete abandon for what is right and good. The narrator explains, "The breaking of the conch and the deaths of Piggy and Simon lay over the island like a vapor. These painted savages would go further and further. Then there was that indefinable connection between himself [Ralph] and Jack; who therefore would never let him

alone; never" (184). Although the passage claims that the connection between Jack and Ralph is "indefinable," I believe that this connection is that they are the antonyms of one another: good vs. evil, angel vs. devil, right vs. wrong. Ralph had at one time been the chief, and now the power lay in Jack's hands. The boys rebuke Ralph for doing what is right and maintaining his wits, while they embrace what is wrong, hateful, and bad. Golding uses this small group of boys to illustrate that evil can and will conquer—even in a tropical paradise where every essential for survival is available—just as evil defeats good in the seemingly perfect Garden of Eden.

A similar demise to Jack's occurs to the leaders in *John Dollar*. Nicci Gerrard states, "Marianne Wiggins uses the unappetizing image [of cannibalism] to show how human beings, released into "nature," can disintegrate into unimaginable excesses" (39). The phrase "released into 'nature'" suggests that the castaways are like animals that get released back into their natural habitat after a period of containment. In observing these "animals," or castaways, readers see that they commit excesses or "outrageous and offensive acts" (Chambers 401) because they can't deal with their new surroundings. However, being released into nature for animals means that they are returning to their rightful place. The image that Gerrard's statement creates suggests that humans' natural state really is to be in nature like Adam and Eve were in Genesis. Yet, Adam and Eve also rebel in the Garden of Eden and are banished from this heavenly place forever. These girls also cannot conform to the peaceful, simple ways of the island and therefore rebel and reject their new state. Adam, Eve, and the girls can not live in perfect harmony void of evil and temptation. Genesis and *John Dollar* both suggest that humans cannot be content in a place without hardship and evil due to human's innate curiosity and vulnerability to sin.

Evil continuously reveals its existence in Nolly, the same child who was first shown as being a good character who reminded everyone about God's presence and love. Eventually, she becomes greedy with her power and leadership, causing her to abandon her morals and eventually kill John and Gaby. When they discover John, Nolly worries that he will become the authority and take away her power. The narrator hints at Nolly's evil feelings. Nolly asks, "'So he's alive?' [...] She could not conceal her disappointment" (152). While the rest of the group is happy to find another person alive, especially an adult to guide them and help them, Nolly is "disappointed." She realizes that her power is threatened by his existence. Yet, being a devout Christian, she should be joyous that another person has lived and realize it is evil to wish another human being dead. Wiggins subtly hints that although Nolly was once their religious leader, she

is slowly becoming evil and turning away from what is good. Gorra states, "Civilization itself begins here in barbarism and madness, and the question of good and evil, into which Robinson Crusoe so neatly divided his experience, starts to seem like a construct to hide our amorality from ourselves" (3). This statement supports the concept that Nolly's constant references to the Bible and the Christian routines she subjects John to are just "good" things that she hides her evil and amorality behind. She's acting out parts of the Bible, yet she is committing murders and breaking God's laws at the same time. Just as Eve struggled between good and evil when being tempted to eat the apple by the serpent, Nolly teeters between these forces and eventually commits numerous sins.

Evil continues to gain strength in some of the girls the longer they are stranded on the island. Wiggins hints that worse things are to come again with Amanda's actions. The narrator explains, "A trace of blood appeared along his [John's] jaw and bled into a line. They stared at it. When it seemed about to trickle off his chin, Amanda took her thumb out of her mouth and wiped his blood with it. Her thumb glistened for an instant, then she licked it. Then she smiled, and closed her mouth around it" (166). This passage is stated after Amanda has reverted back to very childlike behavior by sucking her thumb and refusing to speak most of the time. Yet, when blood appears she springs into this cannibal-like action. The description "she smiled" is probably the most disturbing moment in this passage. The presence of evil is evident in Amanda and therefore on the island. The group cannot escape evil and sin, and Amanda is quickly falling into sin just as Eve once did by eating the apple.

Just as the devil and God are both present on Golding's island, they both struggle for dominance on 'The Island of our Outlawed Dreams' in *John Dollar*. At first, the devil seems to have no power over Nolly while she ponders God's reasoning for having them stranded on this island. Nolly initially thinks that "she didn't believe there was any such being as Devil—her father believed it; she didn't. Devil to her mind, was the vacuum Christ leaves in an infidel's soul" (124). The statement "her father believed it; she didn't" suggests her father's age and experiences make him think differently about the devil, and Nolly's young age has not given her ample opportunities to encounter or be tempted by the devil. Her youth and lack of experience are emphasized by comparison to her father. She is the child, he is the adult, yet her stubborn attitude makes her believe she is right. For her, the devil and evil are non-entities. The devil and evil have not yet infected the island that they have landed on when Nolly thinks about why they

are marooned. Yet, as Nolly becomes stranger and somewhat sadistic, she believes in the devil more and more. When John tells Nolly her brother is dead, she remarks "You don't have to lie. It's the devil, isn't it? He's going to come. It was the devil, all this, wasn't it?" (173). Nolly no longer thinks that being marooned on the island was the work of God to bring her and the girls to this island. The devil represents all that is evil even if he is not in a visible form. In Genesis, Adam and Eve could see the devil in the form of a serpent. But Nolly feels and believes in a devil she cannot see and is beginning to succumb to his temptations.

This section reveals the classic struggle between good and evil that each human battles with at some point. Adam and Eve struggled against a manifest of evil in the form of a serpent, but they also had to struggle against their own inclinations to disobey and act sinfully. In *Lord of the Flies* and *John Dollar*, the struggle within these characters is magnified. Through the antagonists, each novel suggests that humans are innately evil. Some of these castaways are able to resist this evil streak, while most give in to these powerful, evil urges. Yet, Genesis and both novels imply that even the good are not perfect and they too are unable to resist temptation and the urge to sin.

CHAPTER 10: JEALOUSY, MURDER, AND MADNESS

As Genesis continues, jealousy, madness, death, and murder all come into the picture once the family dynamics change. Sin tempts Cain quickly and easily in the form of jealousy. The Bible states, "In the course of time Cain brought some of the fruits of the soil as an offering to the Lord. But Abel brought fat portions from some of the firstborn of his flock. The Lord looked with favor on Abel and his offering, but on Cain and his offering he did not look with favor. So Cain was angry, and his face was downcast" (Genesis 4:3-5). Cain cannot handle the competition his brother presents, and he is jealous of his favor with the Lord after their offerings. Cain focuses on blaming his brother rather than trying to better himself. So, he decides to eliminate his competition and premeditates about how to kill his brother Abel. He says to Abel, "Let's go out to the field.' And while they were in the field, Cain attacked his brother Abel and killed him" (Genesis 4:8). Evil and sin have gotten the better of Cain, and he is punished for his actions. The Bible explains, "Now you are under a curse and driven from the ground, which opened its mouth to receive your brother's blood from your hand" (Genesis 4:8). Cain commits murder out of jealousy, which is yet another common theme in both *Lord of the Flies* and *John Dollar*. Jack becomes jealous of Ralph, while Nolly becomes jealous of John. These four acts (death, murder, madness, and jealousy) seeped into the virginal existence of early people just as they continue to in the lives of Golding and Wiggins' castaways.

The first sign of madness in the Bible is shown by Cain's character, while in *Lord of the Flies* Jack is the symbol of madness. Anderson says about Golding's novel:

Lord of the Flies is a complex version of the story of Cain—the man whose smoke-signal failed and who murdered his brother. Above all it is a refutation of optimistic theologies which believes that God has created a world in which man's moral development had advanced *pari passu* with his biological evolution and would continue so to advance until an all-justifying End was reached [...] Cain is not merely our remote ancestor: he is contemporary man, and his murderous impulses are equipped with unlimited destructive power. (197)

Anderson simplifies Golding's novel and suggests it is a retelling of the story of Cain. However, I believe that *Lord of the Flies* relates and retells more than just the story of Cain; rather, more of the early sections of Genesis, such as the story of creation, Adam and Eve, the birth and lives of their sons, and the great Flood, are all alluded to in Golding's novel. Yet, studying Anderson's

views suggests perhaps Golding's novel reveals that humankind has not made that much progress from the days of Cain. Anderson proposes that humans at the core have an evil streak and people must resist this part of themselves from overcoming their goodness. However, Golding's character of Jack shows that humans are not always able to fight this temptation. He becomes obsessed with killing pigs—and not just for their meat. He wants to kill, and Ralph begins to notice his unhealthy desire. The narrator states, "He [Jack] tried to convey the compulsion to track down and kill that was swallowing him up. 'I went on. I thought, by myself—' The madness came into his eyes again. 'I thought I might kill.'" (51). The words "compulsion," "swallowing," and "madness" are red flags that Jack may be losing his hold on his good sense. A few pages later, the warning signs become even stronger. Jack exclaims, "Rescue? Yes, of course! All the same, I'd like to catch a pig first—' He snatched up his spear and dashed it into the ground. The opaque, mad look came into his eyes again. Ralph looked at him critically through his tangle of fair hair" (53). Jack's priorities have become skewed at this point; he feels that catching a pig is more important than being rescued. Then readers see that Ralph is beginning to worry about Jack's behavior. Ralph senses that Jack is losing control like God sensed Cain would kill his brother. The Bible states, "If you do what is right, will you not be accepted? But if you do not do what is right, sin is crouching at your door, it desires to have you, but you must master it" (Genesis 4:7). God tried to deter Cain from sinning, just as Ralph tries to deter Jack by serving as an example of good and challenging him when he behaves badly.

Ralph eventually recognizes that not only does Jack seem to slowly be losing his sense, but the rest of the group is suffering along with Jack. Ralph is put in the position of judging the other boys' sanity because he represents what is good and sane in the novel, even though at times he reflects inwardly about his own sanity. The narrator explains, "In a moment the platform was full of arguing, gesticulating shadows. To Ralph, seated, this seemed the breaking up of sanity. Fear, beasts, no general agreement that the fire was all-important: and when one tried to get the thing straight the argument sheered off, bringing up fresh, unpleasant matter" (88). Golding clearly sets Ralph apart by having him "seated" while the others become "arguing, gesticulating shadows." Ralph questions everyone's sanity and worries about the future of the group in his place as a judge like God. This passage further emphasizes Ralph's position as the representation of good in the novel as well as showing him in an angelic light. Although he sometimes fails to

resist temptation just as Adam and Eve once did, Ralph continues to struggle against his emotions of jealousy and the madness that captures the other boys.

Piggy also observes the evil and jealousy that lie within Jack. He recognizes the struggle between good and evil, or Ralph and Jack, and states, "He [Jack] hates you too, Ralph.' Me? Why me?' 'I dunno. You got him over the fire; an' you're chief an' he isn't'" (93). Hate is an ugly, evil emotion, and in Jack's case, is caused by his jealousy of Ralph's authority and common sense. Eventually, Jack's jealousy gets the best of him and he tries to hunt down and kill Ralph, just as Cain does to his brother Abel. In a strange way, Jack also becomes jealous of Ralph's relationship with Piggy. He mocks how Ralph tries to protect Piggy and seems to feel that Ralph's regard for Piggy is his weakness. Jack declares Ralph's favoritism aloud: "'That's right—favor Piggy as you always do—' 'Jack!' Jack's voice sounded in bitter mimicry. 'Jack! Jack!'" (91). He also makes fun of Ralph for being friends with Piggy and tries to make the rest of the group see that Ralph likes Piggy more than the rest of them. The narrator explains, "Jack cleared his throat and spoke in a queer, tight voice. 'We mustn't let anything happen to Piggy, must we?' (117). Jack hammers home the point that Ralph is partial to Piggy which makes Ralph appear like less of a good leader. Perhaps Jack points out Ralph's favoritism of Piggy because Jack wishes he was Ralph's right-hand man instead of Piggy. Or, maybe Jack does not understand why Ralph is nice to Piggy and therefore does not understand why Ralph is friends with Piggy. Canham believes that, "Piggy's thoughtfulness and insight are under constant attack from the gang. They steal his glasses—representing his capacities to see—and eventually kill him" (1). Canham's statement indicates that Piggy's good qualities made him different from Jack's gang; therefore, they didn't like him because he was different. Whatever the reason for Jack's behavior, he criticizes Ralph and Piggy's relationship and adds more tension and pain to the group. Like Cain, jealousy causes Jack to murder. He eventually is a factor in Piggy's death and leads the manhunt determined to kill Ralph.

Although the blow of death has already struck the group with the disappearance of the birth-marked littlun, murder is not committed on the island until Simon is destroyed. The scene is surreal and confusing, but afterwards Ralph boldly states what happened: "'That was Simon [...] that was murder'" (156). Under the guise that Simon was a dangerous beast, Jack and his hunters allow the evil within to take over their sense of right and wrong and kill Simon. However, Simon was carrying the news that there is no beast; rather, each boy had to resist the

inner beast to prevent bad things from happening on the island. Spitz clarifies, "Like Moses, then, he comes down from the mountain bearing the truth—which in Simon's case is that the beast is Man himself, the boys' (and man's) own natures" (25). So, the gang kills the messenger who could have helped them realize they needed to fight back against this evil. Anderson further supports this concept by explaining, "The truth about Man is not merely that he is savage and afraid, but that he refuses deliverance and murders the messengers of light" (197). Of course, Simon is the "messenger of light." Symbolically, Simon's death indicates that the group does not want to resist evil, just as Cain did not want to resist the evil that encouraged him to kill his brother. This section also relates to God warning Cain that "sin is crouching at your door, it desires to have you, but you must master it" (Genesis 4:8). The key word is "master" because to master something is to have control over it. Cain needed to gain control over the temptation to sin and be evil just as the boys needed to resist the temptation to kill Simon and become more evil by the day.

Roger, who becomes Jack's sidekick later in the novel, also recognizes the possibilities that evil presents. The narrator explains, "He ceased to work at his tooth and sat still, assimilating the possibilities of irresponsible authority" (160). This passage does not reveal what these possibilities are, but the word "irresponsible" suggests that what happens under Jack's leadership could be foolish and immature. However, Roger's observation could be made out of excitement at what chaos lies ahead because he proves to be one of the uglier and more evil characters in the novel. To explain, the narrator states:

The storm of sound beat at them [Ralph and Piggy], an incantation of hatred. High overhead, Roger, with a sense of delirious abandonment, leaned all his weight on the lever. [...] The rock struck Piggy a glancing blow from chin to knee; the conch exploded into a thousand white fragments and ceased to exist. [...] Piggy fell forty feet and landed on his back across the square red rock in the sea. His head opened and stuff came out and turned red. (180-1)

Roger shoved the rock over, knowing it would either hit or kill Piggy. The narrator suggests that "delirious abandonment" overcame Roger and caused him to behave in such a mad way. This act also shatters one of the last symbols of order and decency left on the island—the conch. With the conch gone, the evil has triumphed over good and this leaves Ralph alone and helpless against Jack and his evil lot. Now, Jack's tribe has killed all the good on the island except for Ralph and the twins, and they focus their sights on him as their next prey. Golding himself stated, "Man [...]"

cherishes his guilt, his fears, his taboos, and will crucify any saint or redeemer who offers to relieve him of his burden by telling the simple truth" (quoted in Green 66). Golding's statement explains why Simon, Piggy, and nearly Ralph were "crucified"; they simply told the truth. The narrator reveals Jack's tribe's plan through Sam 'n Eric, the twins that were kidnapped and forced to join Jack's group. They explain, "'They hate you, Ralph. They're going to do you.' 'They're going to hunt you tomorrow' [...] 'You don't know Roger. He's a terror.' 'And the chief—they're both—' '—terrors'—'" (189). At this late point in the novel, readers probably have already realized that Jack and Roger are "terrors." However, for the first time in the novel, Jack's tribe plans to murder someone as a group while the other deaths were less premeditated. Simon's murder came about in a frenzy, while Piggy's death was not proclaimed outright as a goal like the decision to murder Ralph. In the beginning, the group followed and loved Ralph, just as Cain had loved his brother. In both cases, however, this love turns to hate and results in a near-death for Ralph and the murder of Abel in Genesis.

In the Bible, the madness and evil that overcome Cain happens somewhat rapidly. In Wiggins's text, madness seeps in more slowly, starting when Amanda stops interacting with the group. At first, Amanda is optimistic and confident that her father will come back to rescue them. But as the days go by, she becomes more reclusive and starts teetering on insanity. In Genesis, readers can recognize that Cain is going to do something rash and insane before he actually kills his brother. Wiggins also forewarns readers that Amanda is losing her grip on reality. The narrator explains, "Amanda twitches slightly [...] Amanda doesn't seem to hear her [...] Amanda sits, immobile, under her banana leaf" (137). Eventually, Amanda's fear and madness will lead her to commit murder just as Cain's anger lead him to kill his brother. Cain felt isolated because he saw Abel as an obstacle that separated him from God, while Amanda felt isolated because she was separated from her parents. Each character's isolation leads them to sin in the form of murder.

The madness that slowly overtakes Nolly and Amanda isn't labeled by the narrator until John awakens and recognizes the state of their minds. Readers are advised, "Madness is the face which shows itself despite its mask. *I am a man who cannot walk*, John reasons, *at the mercy of the mad*" (174). The truth in this statement is haunting when John becomes the mercy of Amanda and Nolly's cannibalism. Yet before these girls commit the act of cannibalism, they are first subjected to this horror as observers. At first, Oopi sees a ship and they all become excited and

anxious. Yet, disaster strikes again and the narrator explains, "They watched the children carry the bound men on poles to the fire pit and place the poles in the other poles over the fire. They watched their fathers writhe and pop and as they watched, the wind brought an aroma to them on the hill" (183). These girls see their fathers come to rescue them but their efforts are quickly thwarted and they are murdered while their daughters watch hidden in the jungle. Their young eyes witness the deaths of their fathers while they sit by helplessly. Unfortunately for these castaways, evil and destruction are at full force from this point on in the novel. Just as Cain cannot erase the image of murdering Abel from God's eyes, these girls cannot erase the image of their fathers' deaths from their memories.

The narrator bluntly reveals Nolly and Amanda's madness after the fathers have been murdered. The narrator explains, "Nolly watched and went on watching as the bodies were torn up *downthere* and shared. She moved her lips, reciting prayers or verses, never blinking. *Take, eat; this is my body*" (184). Nolly still continues to refer to God but now the faith that once made her strong, smart, and powerful is now becoming twisted in her mind. The phrase "this is my body" refers to the Bible passage "And he took bread, gave thanks and broke it, and gave it to them, saying, 'This is my body given for you; do this in remembrance of me'" (Luke 22:19). In the Bible, Jesus is instructing others to eat the bread in remembrance of him. Nolly twists this passage around to fit the scene she is witnessing. In her mind, she sees the fathers as being Jesus-like, and the cannibals simply are sharing the bodies in a holy way like Christians share bread and "eat" Jesus' body. In her demented state, she is taking specific instructions from Jesus stated in Luke and changing the meaning to fit this horrible scene. Madness has enveloped her and it seems that not even God's words can save Nolly. She ignores the true meaning behind God's counsel to take communion, just as Cain ignores God's warning to resist the urges to kill his brother Abel.

Soon after the cannibals depart, the girls venture down to where their fathers were burned alive. The narrator explains:

When there is nothing left to do within one's understanding of the world one does what can't be understood [...] the other children [cannibals] left defecations, there were mounds of them, like offerings. Amanda is the first to understand their meaning. Falling with a cry onto her knees, she smears her face with some, her neck, her chest, she eats it. Immediately elsewhere, Nolly does the same. (187)

The narrator tries to help readers understand how these girls could cover themselves in feces with the first statement. The girls could not handle the murder of their fathers so they do the irrational and unthinkable. Cain also does the unthinkable when he kills his own flesh in blood because he did not realize that God loved him too. He acted irrationally because he could not handle the praise that God bestowed upon Abel. So, he did the irrational and killed his only brother. These girls do not commit murder yet, but their actions are disgusting and deeply disturbing. Wiggins' narrator is careful to emphasize that Nolly and Amanda are the first ones to partake in this sick act. Readers are left wondering if the rest of the girls joined in because the word "they" is used. They could refer to just Nolly and Amanda or all the girls. But the only two girls that readers are certain cover themselves with the feces are Nolly and Amanda because they represent what is evil and mad on the island. They are the two characters that completely abandon their morals and eventually kill a friend and a paralyzed, helpless man. They seem to shut off their compassion for others and no longer respect life or death as they did when they first arrived on the island.

Their fathers' deaths completely disrupt their rationality and cause Nolly and Amanda to go insane. The narrator reveals the extent of their madness: "Every night they had been paring skin off him [John], eating morsels from his legs, his flesh, staunching his blood with a hot brand from the fire which he couldn't feel but which left him charred and rotting" (207). It could be argued that these girls simply imitate what they saw the cannibals do to their fathers. Yet, they were at one time the wisest, oldest, and most responsible of the group and deep down may realize that what they are doing is wrong. Nolly is knowledgeable about God and the Bible and should know that what they are doing to John is immoral, just as they must realize what the cannibals did to their fathers was immoral. Gerrard interprets: "Even the final act of cannibalism is performed like Holy Communion, an act of female revenge and worship. The dwindling band of survivors become, not unfamiliar savages, but parodies of adults" (39). Gerrard suggests that the girls eating John believed that they too were taking communion, just as Nolly thought that the other cannibals were doing when they ate the fathers. They saw John as a Christ-like figure, and so they ate his "holy" body. Gerrard suggests that the girls did not commit a horrible act of savagery; instead, they simply ate what they believed to be a holy body just as believers eat the holy body of Christ. However, Wiggins's narrator hints that Nolly is aware that what her and Amanda are doing to John is wrong. The narrator states, "Then one evening at the prayers

Monkey raised the corner of the sheet that hid John's legs and saw what Nolly and Amanda had been doing. Gaby saw it too, and immediately Gaby vomited. Nolly acted as if nothing had occurred. She acted as if nothing had been seen or done to interrupt the ritual" (207). This passage emphasizes that what Nolly and Amanda have been doing is wrong, especially in the eyes of Gaby and Monkey. The phrase "Nolly *acted* as if nothing had occurred" suggests that Nolly is acting like she does not recognize eating John is wrong; however, if she was not acting she would acknowledge that eating John is wrong. Gerrard's statement brings up an alternate way to read Nolly and Amanda's behavior in a less disturbing way. However, either interpretation leads to the same conclusion: these girls are slowly killing John which is an evil and sinful thing. Dohrmann reiterates:

They have consumed the body of their savior [...] Sickly and perversely, in a kind of recapitulation of history, they transform John Dollar, a Dionysian figure (Dionysus, a sailor who turned men into dolphins, was torn apart by a group of women followers and experience resurrection in a Christ-like manner), and dehumanize him, turning him into a drugged abstraction that fulfills their need for worship and allows them to forget the urgency of survival." (71)

Dohrmann also reads the devouring of John's body as an act of communion, but she emphasizes the evil and perversity of this supposedly "holy" act. Dohrmann's reading of this act is more compelling because she does not excuse their behavior just because they eat John in a communal method—the act itself is so wrong and "sick" that it cannot be forgiven. No one in the Bible actually shards off pieces of Jesus' body and eats him alive; it is a metaphorical command to remind Christians to remember Jesus and invite Him into their lives, bodies, and souls. John at one point is seen as a "savior" as both Dohrmann and Gerrard point out, but the girls worship him selfishly "to forget the urgency of survival" instead of worshipping him for good and just reasons. Also, by this point the girls no longer see John as a holy, God-like man. Instead, Nolly and Amanda see him as a normal, weak man who cannot heal himself nor can he save them. These girls should not be pardoned just because the emotions they were going through are part of a religious ceremony. The result of their "worship,"—the death of John Dollar—is condemning enough evidence of the evil and wrongness of their actions.

Even if readers agree with Gerrard's statement that Nolly and Amanda believed they were taking communion, there is no excuse for murdering Gaby. They commit this first murder soon after they begin eating John alive. The narrator states, "The fire was advancing from the

ground, she [Gaby] could see Nolly and Amanda, little people, from her perch above the earth [...] a sudden great hot breath exploded under her, blew up and up and Gabriella de Castro y Ortiz opened her arms and flew" (210). Nolly and Amanda catch the tree on fire that Gaby sleeps in and force her to jump out and die from her high spot above the ground. Human life is meaningless to Nolly and Amanda, and death and murder are not alarming to them. They are like savages or animals and have lost all sense of goodness and reality. Gaby was a friend and part of the makeshift family on the island, yet Nolly and Amanda murdered her anyway. They abandon what they know is right just as Cain did when he killed his brother.

Near the end of the novel after Monkey and Gaby are pursued by Nolly and Amanda, Monkey finds Charlotte deep within the jungle and they go to search for John. Sadly, readers learn that Monkey "doesn't want Charlotte to discover, too, what Nolly and Amanda have become, what the smoke up there, the fire on *the oont* in daylight, means they've done to John" (214). This passage indicates that Nolly and Amanda have committed their second murder. Wiggins stops at naming "what Nolly and Amanda have become," but readers can fill in the blanks: evil, cannibals, and murderers. Madness and murder seep onto this once almost-paradise just as it does in Genesis when Cain murders his own flesh out of jealousy and hate. Humankind has not been able to escape the existence of evil and murder, not in Genesis, not in *Lord of the Flies*, and not in *John Dollar*.

In the previous section "The Struggle Between Good and Evil," the analysis of each work shows how mankind has a weak resistance to the power of evil. This chapter builds on this concept and shows just how much evil can exist within a person. In Genesis, Cain had not been told about murder or death, yet his inner rage leads him to kill Abel. The "darkness in man's heart," as Golding terms it, is a stagnant, unexplainable part of human nature, and each of these works seeks to reveal this darkness. This chapter shows the result of this darkness and how far evil can pull a person down into a life of sin.

CHAPTER 11: PUNISHMENT AND CONSEQUENCES

In the Bible, God punishes His creatures for disobeying Him and blaming one another. There are consequences when rules are broken, and there is no exception in Adam and Eve's case. God lists the different punishments for each creature who has sinned. For the serpent, God commands, "Cursed are you above all the livestock and all the wild animals! You will crawl on your belly, and you will eat dust all the days of your life. And...he [mankind] will crush your head" (Genesis 3.14-15). The serpent quickly falls down the ladder of hierarchy for his sins. For the woman, God promises to "increase your pains in childbearing... [and] your desire will be for your husband, and he will rule over you" (Genesis 3.16). This punishment establishes man's superiority over woman which castaways and people in general are still fighting against today. Finally, for Adam, his fate is to face "painful toil...it [ground] will produce thorns and thistles for you...for dust you are and to dust you will return" (Genesis 3.17-19). According to the Bible, thanks to Adam and Eve, all people, including castaways, are mortals. And as already shown, Cain is banished for killing his brother Abel in Genesis 4. So, the consequences for disobeying God were severe for the original castaways, just as they can be for characters in later castaway narratives. Consequences and pain become sensations that Adam and Eve must endure after their sin that were not part of their lives pre-Fall. Similarly for the fictional castaways, pain was not something they dealt with pre-isolation. After Adam and Eve are banished from Eden and the castaways' are banished via disaster from civilization, pain is something they are forced to deal with. In *John Dollar* and *Lord of the Flies*, these castaway children lived somewhat luxuriously and their biggest worry was getting their schoolwork finished. Just as Adam and Eve had no worries before eating the forbidden fruit, so was it for these castaway children back in their homelands.

In Genesis, the consequences for misbehaving are laid out by God. In *Lord of the Flies*, Piggy lays out the choices that each boy can make and insinuates what the consequences are if they chose the wrong option. Piggy states: "'Which is better—to be a pack of painted Indians like you are, or to be sensible like Ralph is?' [...] 'Which is better—to have rules and agree, or to hunt and kill?' [...] Which is better, law and rescue, or hunting and breaking things up?'" (180). Piggy's argument outlines three problems and shows each possibility with the emphasis being all the mature, responsible decision. Piggy implies that the consequence of choosing to be "painted

Indians" and to "hunt and kill," or to "hunt and break things up" is to become savage-like. Ralph again represents what is civilized and good—"like Ralph is"—while Jack's clan represents the darkness within each boy. Matuv traces Ralph's decision to make Jack powerful a mistake that leads to consequences for the group and states, "Among his first acts, Ralph placates Jack by accepting his proposal that the choir function as hunters for the group [...] the routine becomes tiresome and is soon abandoned by the majority. This disregard for rules ultimately reaches a crisis point when Jack, while pursuing a wild boar, allows the fire to die while a ship passes by the island" (167). This summary of events clearly shows that cause—a "disregard for rules" leads to a negative effect—"allows the fire to die." The consequence for Jack's actions is very high for the entire group. Yet, perhaps the ultimate consequence for the boys who follow Jack is the loss of innocence and the guilt they will carry with them that they murdered. Peter Axthelm, author of "The Modern Confessional Novel," writes of Golding, "the author employs images of man's origins, in childhood and in prehistory, to illustrate man's swift and inevitable loss of innocence" (233). Axthelm's statement links Golding's novel to the "origins of prehistory." This statement links Golding's novel to "the time before written records (Chambers 942), and the time of Adam and Eve's existence would fall into this era. Perhaps Axthelm is suggesting that the "loss of innocence" theme was established before written records to be revealed later in works like Genesis, and Golding delves into this same prehistoric theme in *Lord of the Flies*.

Later in the novel, Ralph consequentially submits himself to near death when he reveals to the twins his plan of escaping Jack's plot to kill him. Ralph tells them, "'I'll lie up close; in that thicket down there,' he whispered, 'so keep them away from it. They'll never think to look so close—'" (190). Ralph thinks that revealing this information will help him because the twins will steer the group away from him. Yet, the tribe senses that the twins have spoken to Ralph and force them to lead the way to Ralph's hiding spot. Jack asks the twins, "'You're sure he meant in there?' The twin moaned faintly and then squealed again. 'He meant he'd hide in there?' 'Yes—yes—oh—!'" (192). Although the twins didn't want Ralph dead, the others forced the twins to tell where Ralph's hiding spot is by inflicting pain on them. Ralph must flee his hiding place because he put the twins in a position with information that could be squeezed out of them. Symbolically, Ralph is aligned with God in this passage. He points the twins, who can be seen as Adam and Eve in this example, to the 'forbidden tree,' or sacred place (in this case, Ralph's hiding place) and tells them not to go there. Yet, an evil being—Jack's group—acts like the serpent and force

the twins to go to that spot. Their attempt to kill Ralph falls through, but even contemplating this murder is a sin just as attempting to persuade Eve was sinful for the serpent. Evil prevails over good in both cases and therefore punishments are inevitable for these sinners.

At the end of the novel, the boys must face the consequences for their actions as a result for surrendering to their inner beasts. Also, Golding's novel seems to suggest that mankind will eventually face harsh consequences for fighting in an atomic war. Anderson explains, "What we have in *Lord of the Flies* is not moral achievement but moral regression. And there is no all-justifying End: the rescue-party which takes the boys off their island comes from a world in which regression has occurred on a gigantic scale—the scale of atomic war. The human plight is presented in terms which are unqualified and unrelieved" (197). This statement indicates that one of Golding's possible goals for this novel was to show the destructive side of individuals as well as our society's destructive tendency to solve problems with violence and war. Also, perhaps Golding tried to link the innate evil of his characters to the disobedient nature of Adam and Eve. Anderson's statement suggests that Golding's novel is about how far humankind has sunk rather than how far humankind has come since the birth of humankind. For the castaways and the Navy officers, the consequence for being unable to resist evil is that they have to live the rest of their lives knowing that evil lives within them and is an unbelievably powerful force. Golding writes:

The tears began to flow and sobs shook him [Ralph]. He gave himself up to them now for the first time on the island; great, shuddering spasms of grief that seemed to wrench his whole body. His voice rose under the black smoke before the burning wreckage of the island; and infected by that emotion, the other little boys began to shake and sob too. And in the middle of them, with filthy body, matted hair, and unwiped nose, Ralph wept for the end of innocence, the darkness of man's heart, and the fall through the air of the true, wise friend called Piggy. (202).

This passage emphasizes that Ralph is the true leader of the group. Up until the very end, he leads by example. The others do not begin to weep until Ralph releases his anguish and makes it acceptable for everyone else to cry. Ralph is reestablished as the compass that they gauge their actions on and he emerges as the remaining good, true spirit that weeps for the sins of his fellow castaways just as Jesus wept for the sins of humankind when He was on the cross. This passage also reveals the pain, fear, and sadness that these young boys held inside. They have been so busy hating one another, trying to survive, and eventually trying to kill that they had not allowed themselves to be "infected by emotion." They hadn't allowed themselves to really cry or admit

that they were sad, scared, and lonely because they were busy trying to be warriors and act like men (or what they thought men acted like). Ralph finally "gives himself up" to the sobs, which shows the heavy burden of being a leader and continuously tried to get everyone to remain rational. His pain also stems from the exhaustion of restraining himself. He refused to become careless and evil like the rest of the group, even though life may have been easier for him if he had just followed Jack. At one point, Ralph allows himself to get carried away and follows Jack's lead. The narrator explains, "Ralph, carried away by a sudden thick excitement, grabbed Eric's spear and jabbed at Robert with it [...] Ralph too was fighting to get near, to get a handful of that brown, vulnerable flesh. The desire to squeeze and hurt was over-mastering" (114-115).

However, Ralph quickly stops this behavior and states, "'Just a game,' said Ralph uneasily, 'I got jolly badly hurt at rugger once'" (115). At first, it is surprising to see Ralph get carried away in the foolish game of pretending Roger was a pig, but this passage reminds readers that Ralph is a kid too and cannot always act like an adult. Acting like Jack and the others is fun for a little bit, but Ralph quickly returns to his scruples. At the end, Ralph's sobbing shows how fighting to always do the right thing was extremely taxing on his heart, soul, and body. And perhaps the rest of the group cry partly because they are ashamed that they didn't stick to their scruples and, as a result of their weakness, also tried to kill Ralph. Adam and Eve also struggled to do the right thing in Genesis yet sometimes fell short of this goal. My comparing the messages of these two works, Golding and the Bible suggest that trying to behave in a good, just manner can be a saving grace despite some blunders along the way.

In Genesis, Adam, Eve, and the serpent disobey and the consequences for their actions are immediately laid out clearly. Yet, the lots of Wiggins's castaways are not as bluntly stated. Nearly every character dies not as punishment but due to either the elements or the evil of Nolly and Amanda. These two castaways are basically the only ones that succumb to madness and evil. They kill John and Gaby, and do not seem to care when the others die one by one. Their punishment for these actions results in their own deaths at the hands of Monkey and Charlotte. Upon discovering John murdered, the narrator explains, "She [Monkey] and Charlotte had killed them [Nolly and Amanda], not Monkey so much, although Monkey had beaten their heads with a stone, after their hands had stopped moving. Then Charlotte and she had dragged their two bodies down to the sea for the vultures and sharks" (8). Nolly and Amanda are killed for the acts of cannibalism and murder by the hands of Charlotte and Monkey. They cannot be trusted and

have lost their sense of right and wrong; therefore, to dispose of the evil on the island, these two characters must be destroyed.

Although Monkey and Charlotte felt as if they had to kill Amanda and Nolly to save themselves, they too are punished for committing murder. They carry with them the horrible memories of that place forever. The narrator states, "Charlotte and she had lived for six decades on high land where rock was the backbone just under the earth. They had done nothing [...] The summers in Cornwall were never too hot to remind them of where they had come from, or Hell [...]" (5). Monkey and Charlotte had to live with the daily reminder of what they had survived and what they had done many years ago. Also, the layout of the last sentence suggests that Charlotte and Monkey considered the place they came from Hell, as if "Hell" was the island's other name besides "where they had come from" or "The Island of our Outlawed Dreams." Gorra adds, "For those six decades the two women had a sort of death in life on the Cornish coast" (3). Charlotte and Monkey were not really living a life; rather, the pain and heartache they experienced made it impossible for them to really live again. Perhaps they didn't trust other people, or perhaps they didn't trust themselves. The older Monkey thinks, "The english would never fill rivers with corpses, he hides them instead in the ground. He eats with sharp knives. He chews with a knife and fork. He buries his dead so the other white casts will not cook them and eat them. Worms and the maggots are better than the teeth of one's enemies, that's why the white caste is always at table [...] He eats people" (7). This statement suggests Monkey distrusted the "english" and possibly all people. So, it is arguable that Charlotte and Monkey led a life of isolation to avoid other people, sin, evil, and cannibalism and in return must face the consequences of loneliness, grief, and living in a death-like state.

As shown in this section, not all characters can resist the power of evil. Therefore, these sinners must be punished. This section shows that the relationship between committing a sin results in some type of punishment. Genesis records the supposed earliest example of a wrong decision leading to Adam and Eve being the first humans to experience punishment. *John Dollar* emulates this action and consequence relationship in her novel by showing Nolly and Amanda as bad characters who are defeated in the end. *Lord of the Flies* does not lay out such concrete examples of bad behavior resulting in severe reprimanding. His antagonist Jack is not punished outright for his horrendous behavior. However, Golding does reestablish Ralph as the group's leader, which knocks Jack down from the leadership role he seized from Ralph. This

dethronement implies that Jack, the symbolic representation of evil, can never truly defeat Ralph, the symbol of good. In Genesis, the serpent also wins some battles over God by luring his first humans to commit sin, yet evil cannot fully defeat good in this example either because Adam and Eve remain faithful to God rather than Satan. Even though the good characters also make mistakes, these texts show that it is possible for good to prevail over evil.

CONCLUSION

The castaway theme has been criticized, mocked, and made into numerous movies and television shows. Yet, it has not been analyzed as being a retelling of the creation story. Similarities have been drawn, and the element of God has been pinpointed, but I attempted to take it one step further and show element by element how *Lord of the Flies* and *John Dollar* can be read as modern versions of the creation story. Golding and Wiggins' castaways encounter the same hardships that Adam and Eve did as told in the Bible. Similar situations, settings, and mental anguishes fill the pages of all three stories. In turn, by showing these novels as retellings, Genesis can be looked at as the original castaway tale. This biblical story paved the way for Golding and Wiggins by showing what people go through when left to survive on their own in an unfamiliar setting. All three works get to the core of humanity and suggest that the real side of a person comes out when they are isolated and in survival mode.

Obviously, there are some important differences to recognize between the works. Golding and Wiggins' castaways are children, while Adam and Eve are adults. The children have the added strains of being part of civilization and then being ripped away from it suddenly, while Adam and Eve do not know any other way of life until they are banished from the Garden of Eden and are left to yearn for the days pre-Fall. And *Lord of the Flies* and *John Dollar* both give a much darker view of humanity than Genesis, especially *John Dollar* due to the cannibalism that takes place on the island. Yet, these differences are what make *John Dollar* and *Lord of the Flies* modern. These authors put their own twists and ideas into the original creation story to make it their own. They do not copy Genesis; rather, I believe that Genesis inspired their novels and was a resource (either by memory or as a hard copy) that aided them during the writing process so they could incorporate Biblical imagery into their own works.

To some degree, I agree with Flaubert's mockery of the genre. There is a formula that Golding and Wiggins do not venture too far from, as if there is a set way to write castaway fiction. However, I think understanding why this formula exists helps one appreciate the form more. By linking *Lord of the Flies* and *John Dollar* to Genesis, I have gained a respect for these novels and see them as being much more complex than just a fantastical 'castaway tale.' These texts incorporate religion, humanity, and essentialism among other issues and themes in a way

that can be read as leisurely reading or studied in depth to reveal the many nuances and commentary that runs throughout about humankind.

This thesis has been a challenging and interesting process. There is a lot of material about individual books, but not as many scholarly articles or books that analyze the castaway genre as a whole. I am interested in furthering studying this genre and perhaps one day adding analysis of several other castaway novels, such as *Robinson Crusoe*, to see how these novels compare to the Genesis tale. I am tempted to continue researching and writing about this subject because it has not been explored as thoroughly as it could be yet. I would like to further test my hypothesis that *all* castaway narratives derive in some degree from the creation story, which would obviously take extensive time and research to accomplish.

Also, I think that work could be done on analyzing many other types of literature through a Biblical lens. Religious and spiritual themes and allusions fill many pages in many different kinds of works, and I think that interesting themes could be pulled out regarding human nature. By keeping the Bible in mind when reading some novels, perhaps deeper levels of meaning can be sought out. There seems to be a strong undercurrent of Christian ideals in many texts, which perhaps suggests that despite an author's personal religious beliefs, stories from the Bible are so familiar to the masses that authors use Biblical imagery to create common points of reference and familiarity for their readers.

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VITAE

- Education** M.A., 20th Century American Literature
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Thesis: “Linking Genesis to Modern Day Castaway Narratives”
Comprehensive Exam Areas: 20th Century American Literature, Novel, and
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 - Manage all volleyball accounts, data, and files
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- Tutored in subjects English, Creative Writing, Journalism, and History
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- Graduate Assistant Volleyball Coach*
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- Advised players academically by assisting with course scheduling, obtaining tutors, and tracking academic standings
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 - Taught volleyball to collegiate players daily
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 - Communicated daily with coaches, players, recruits, and staff by written and oral means
 - Managed and organized all office paperwork, files, and data
- Camp Co-Director*
Marshall University, Huntington, WV 2003-2005
- Responsible for creating and distributing all advertising materials

- Managed all money, paperwork, and hiring of counselors
- Taught volleyball skills and demonstrated for area youth

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- Taught volleyball skills and the recruiting process to players

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Summary of Thesis Analyzed the similarities of the story of Adam and Eve from Genesis to the modern day castaway narratives of *John Dollar* and *The Lord of the Flies*. Argued that Adam and Eve are the original castaways and their behavior and experience are the mold in which modern castaway authors imitate consciously and unconsciously.

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