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Title:

**William Golding's *Lord of the Flies* (1954) and Harry
Hook's *The Forgotten Island* (1990): A Dialogic Study**

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Dedication

To
My beloved parents
My brother
All my friends and relatives.

Narimene.

To
My beloved parents
My brothers and sister
All my friends and relatives

Lamia.

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After all, we intend to thank in a particular way our supervisor Mrs. Djellout Mekioussa for her guidance, trust and patience all along the writing process of this dissertation. We would like also to express our sincere gratitude to the members of the board of examiners to the interest they give to examine our humble work and enrich it by their comments. We are greatly thankful to all the teachers of the Department of English for their perseverance and kindness during the process of our studies, especially Mr. Laouari, who contributed in our success today, we really benefited from his valuable information.

Abstract

*The present work studies William Golding's novel **Lord of the Flies** (1954) and Harry Hook's movie **The Forgotten Island** (1990) from a dialogic perspective. Our study falls into two main chapters. In the first chapter, we made an appeal to Mikhail Bakhtin's concept of Parody to show the oppositional views of the themes discussed in the novel as well as its adaptation, namely; Evilness, Civilization versus Savagery and Loss of Innocence. The second chapter is about the analysis of the key elements of chronotope in both works. We focus on the temporal and spatial indicators that are presented. This developed examination highlights the main points where the two works intersect and which work is regarded as a response to the other. We come to the conclusion that these respective works are dialogic in terms of themes, as well as the representation of time and space.*

Keywords: *Bakhtin, Dialogism, Parody, Chronotope, Utopia, Dystopia, Romanticism, Realism*

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I-Introduction

Literature has always been one of the major inspirations for movies. It is known that both books and movies are distinct forms of communication, but they are essentially interrelated. In recent years, books have been brought into movies adaptation which becomes a big trend among producers over the world.

People enjoy reading novels because the author allows them to imagine the world while they read them; readers will see the story through their imagination and personal interpretation. However, not everyone enjoys reading novels; as a result, some people are trying to share them by adapting them into movies. A film adaptation is a type of derivative work in which a play, a novel or any other literary source is adapted into a movie. The most common method of literary adaptation is a film adaptation, like Harry Hook's cinematographic adaptation of William Golding's novel *Lord of the Flies*. The link between literary works and movies has attracted producers' attention.

Since the development of the field called adaptation studies, the relation between cinema and literature has been analyzed through numerous approaches. One of the most recent theories which can shed light on the unstudied interaction between the two sides from a new perspective is dialogism as developed by the Russian philosopher Mikhail Bakhtin.

Our aim in this research paper, therefore, is to study the two works *Lord of the Flies* (1954) by William Golding and its adaptation *The Forgotten Island* (1990) by Harry Hook from a dialogic stand point; this aspect that cannot be ignored or gone unnoticed when we read the novel and see the movie. We intend to uncover and show the way the writer and the producer illustrate the same philosophy through the two works and how Hook's adaptation can be an answer to Golding's novel.

It is apparent that William Golding and Harry Hook belong to different historical and literary eras. On the one hand, the British writer William Golding was influenced by his own past experience, especially since he joined the Royal Navy and witnessed the Second World War. Therefore, he was affected mainly by the trauma that followed it. So, he developed a story that describes society at that time and how the war was an inevitable sad thing through the experience of young characters. He participated in both World Wars and reflected these experiences in his written works, as in his novel *Lord of the Flies*. On the other hand, Harry Hook, an English screenwriter, director and photographer, had witnessed and endured the consequences of another war namely the Cold War. His movie *The Forgotten Island*, indeed, is a cinematographic depiction of the Cold War's consequences and its aftermath.

To explore the dialogic relation between the two works, we intend to borrow Mikhail Bakhtin's theoretical concepts namely; the concepts of Parody, as developed in his book *Rabelais and His World* (1965) and Chronotope as developed in his essay "Forms of Time and of the Chronotope in the Novel" developed in his book *The Dialogic Imagination: Four Essays* (1981).

a-Review of the Literature

William Golding's *Lord of the Flies* and Harry Hook's *The Forgotten Island* have received much criticism from different reviewers and critics. Several critiques were produced as an attempt to answer some of the audience's queries and shed light on some ambiguous aspects of the works.

In an article entitled *Understanding Lord of the Flies* (2000), Kristin Olsen, an American business owner and politician, analyzes William Golding's *Lord of the Flies* (1954) from a religious perspective. She believes that *Lord of the Flies* is a Biblical version of events from the Gospel, and that it imitates some Christian behaviors, through the main characters,

who get attributed religious characteristics. In other words, she believes that the image of Jesus is represented through the character of Simon in this novel.¹

These religious representations are portrayed in the way that there is a strong resemblance between Simon and Christ, but these similarities are not complete. Despite the fact that Simon predicts future events such as Ralph's rescue, he lacks Christ's strong connection to God. The critic argues that there are other similarities between Simon's death and Christ's crucifixion. The difference is that Simon's killing was unintentional, but Christ's death was planned. In addition, Golding painted the picture of Christ in Simon's character with some differences. In doing so, Golding might have intended to remind people (the readers) of their religion and reinforce their beliefs.

According to Olsen, Golding furthers the biblical references in his book by providing, at the beginning of his novel, a detailed description of the island comparing it to the Garden of Eden through its attractive beauty, abundant fruits, pure water and peaceful environment and then relating the boys to Adam and Eve before the fall. Ralph's first reaction after the crash of the plane is to wash his clothes and take a bath, which reflects the innocence of Adam and Eve.²

Another critic who reviewed Golding's work is the Professor and Chairman Kermode Chellappan who regards the novel as a structural perspective in Bloom's book *Modern Critical Interpretation* (2008).³ He believes that Golding's *Lord of the Flies* used the fable structure which intends to transmit a moral lesson. The novel is filled with emotions, which completely remove time and transform it into pictures that absorb it. The reviewer argues that the novel has a very detailed structure in terms of content, meaning and structure; the characters in it differ in their beliefs as well as in how they perceive the conch and the beast. Additionally, they differ in how they view nature and what they hope to achieve.⁴ He adds:

Golding's novels are simple in so far as they deal in the primordial patterns of human experience and in so far as they have skeletons of parable. On these simple bones, the flesh of narrative can take extremely complex forms. This makes for difficulty, but of the most acceptable kind, the difficulty that attends the expression of what is profoundly simple.⁵

From the quotation above, Kermode argues that Golding's novel is very symbolic by the inclusion of symbolic elements in the novel such as the conch, the head of the pig and the meat of the pig, as well as the symbolic characters such as Simon, Ralph, Jack, Piggy and the mysterious character called the beast. Therefore, the conch represents order, and the head represents the evil that exists within humanity; Ralph reflects the democratic system, Jack the dictator's desire for power, Piggy reflects the Jewish image and Simon refers to Christ.⁶

Harry Hook's *The Forgotten Island* (1990) has also received a considerable amount of criticism. Roger Josef Ebert is an American film critic and journalist is one of them. In his website "Ebert Roger.com", he analyses Harry Hook's *The Forgotten Island* from a social norms perspective. He argues that the movie is less poignant nowadays than it once was because this movie's tragic events happen every day and at any time in our streets. According to Roger Ebert, Hook made less of an impact due to the violent crimes involving children; it had become popular in that period. It means that Hook describes the boys who break all the social norms of order and become "savages" in order to transmit his own message which consists of making the audience interact with the characters and the tragic events.

Moreover, Ebert believes that in the first film version of the novel produced in 1963, most of the viewers identified themselves with the character Ralph, the little liberal humanist instead of with Jack, the little free market economist. Roger Ebert adds that the surprising ending of the film is over before we have the opportunity to be surprised. Ebert argues that even the viewer who has never heard of the novel will not take long to understand the story.⁷ He says:

The Lord of the Flies itself- the rotting head of a wild boar- never becomes the focus of horror it is intended as, and the surprise ending of the film is somehow over before we have the opportunity to be surprised. The acting is workmanlike. Because this material is so obviously constructed to bear a message, a film made from it will work best if it concentrates on the story elements and lets the symbolism take care of itself. Hook does neither.⁸

Another critic who reviewed Golding's adaptation is the journalist Claudio Carvalho in an article entitled "A Society without Perspective and Rules" published on September 28th, 2013. Carvalho addresses the movie from a psychoanalytic perspective. He reviews the two main characters in the movie, Ralph and Jack; he finds that Ralph rationalizes the survival procedure, while Jack returns to primitivism. He uses fear and hunger to control the rest of the boys.⁹ Claudio Carvalho writes:

When I saw the 1990 "The lord of The Flies", I found the impressive story very scary since it shows the loss of innocence of children fighting to survive in a society without perspectives and rules. My immediate association was with my and other Third World countries, where many children are abandoned by the government in their poor communities, and without education, perspectives in life and laws, become very young criminal working in gangs of drug dealers and thieves.¹⁰

Carvalho finds the movie too "awful", since it shows the behavior of children and human beings who struggle to survive in a society without perspectives and rules. He highlights the fact that many children are abandoned by society in their poor communities without education in life, thus becoming very young criminals working in gangs of drug dealers and thieves. In the movie, it is shown how primitive children can be without respect and authority. Carvalho sees that we find this kind of violence in every title of newspapers almost every day.¹¹

b-Issue and Working Hypotheses

From the above Review of the Literature, we have noticed that critics have shown a great interest in different issues discussed in both works, and a bulk of criticism has been

written on the two works separately. Yet, to our modest knowledge, no study has offered an analysis of the two works together by implementing Mikhail Bakhtin's theory of Dialogism. Therefore, our concern, in this dissertation, is to shed light and examine the dialogic relationship of the two works.

We shall also argue that Hook's *The Forgotten Island* may stand as a response to William Golding's *Lord of the Flies*. We will show that Golding and Hook discuss nearly the same themes but with different perspectives. Our aim is to demonstrate that Hook's *The Forgotten Island* is a possible response to Golding's *Lord of the Flies*.

Our work will be, then, directed to the study of the concept of Chronotope emphasizing its elements; namely, the Concrete Chronotope and the Chronotope of the Life Course of Someone Seeking True Knowledge. In addition, through our investigation of the depiction of the island in a realistic way in both works, we shall argue that Hook's adaptation can be a response to Golding's novel.

c-Methodological Outline

The present work is composed of four sections. We start with an Introduction which states the objectives, motivations and reasons of writing this dissertation, and some literary reviews written on Golding's *Lord of The Flies* (1954) and Hook's *The Forgotten Island* (1990), followed by the issue and working hypotheses. The Introduction is followed by the Methods and Materials section. In the Methods part, we present the main concepts of Mikhail Bakhtin's theory of Dialogism, we intend to implement in our research, while in the Materials part, we present William Golding's and Harry Hook's biographies along with the summaries of *Lord of the Flies* and *The Forgotten Island*. In the Results section, we will expose the findings of our study. The Discussion section is divided into two chapters; in the first chapter, we are going to analyze *The Forgotten Island* as a Parody of *Lord of the Flies*, relying on

Bakhtin's concept of Parody and its aspects: Satire, Exaggeration, Laughter and Irony. In the second chapter, we will rely on the concept of Chronotope to analyze the aforementioned works as Chronotopic ones. Our dissertation will end with a general conclusion that sums up the main ideas that we have discussed in this piece of research.

Methods and Materials

1-Methods

In this section, we aim to introduce the theory that we think is relevant to our study of the two works. Therefore, we intend to bring in some explanations and important definitions of Mikhail Bakhtin's theory of Dialogism in order to provide an analysis with a coherent theoretical foundation. In so doing, we will rely on *Rabelais and His World* (1965) of Mikhail Bakhtin's theory and *The Dialogic Imagination: Four Essays* (1981).

To verify our hypotheses and analyze the above mentioned issue, we have decided to borrow some concepts from Bakhtin's *The Dialogic Imagination: Four Essays* to show the dialogic nature of William Golding's *Lord of the Flies* and Harry Hook's *The Forgotten Island*. Dialogism is a concept which the Soviet theorist Mikhail Bakhtin (1895-1975) developed in his book entitled *Problems of Dostoevsky's Poetics* (1984). According to Bakhtin, any form of speech is dialogic, which means that words uttered by a speaker include a meaning and expect a response from the listener. The utterances interact with each other creating a dialogue.¹² He says:

The word in living conversation is directly blatantly oriented toward a future answer-word: it provokes and answers, anticipates it and structures itself in the answer's direction. Forming itself in an atmosphere of the already spoken, the word is at the same time determined by that which has not yet been said but which is needed and in fact anticipated by the answering word. Such is the situation in any living dialogue. The orientation towards an answer is open, blatant and concrete.¹³

Bakhtin's theory focuses primarily on the notion that language or any form of speech or writing is always a dialogic. He argues that "all words or utterances are directed toward an answer, and in everyday speech, words are understood by being taken into the listener's own conceptual system. Being related to these, the understanding of an utterance is thus

inseparable from the listener's response to it."¹⁴ Among the basic elements of dialogism, and which are more relevant to our research, are "Parody" and "Chronotope".

A-Parody

Bakhtin defends the idea that language both in its spoken and written forms is dialogic. Every utterance or word is a response to previous speeches. Writers, especially novelists, do not use language in its form. Their language is not a dictionary language. It contains other voices by writers who have already used that language. In *Problems of Dostoyevsky's Poetics*, Bakhtin claims that fiction writers provide the reader with alternative ways and languages to understand the message. According to him, dialogue is different from monologue. The former is a double voiced discourse, whereas the second is a single voiced discourse.¹⁵

Parody is a concept developed by Mikhail Bakhtin. The main idea is that words cannot be of total originality every time. So, the words are repeated but laced with the individual's own input. This sharing of words and language form at the end a parody.¹⁶ Bakhtin defines it as "the appropriation of others' discourses with the desire to subject the same words to a different intention, to replace them in a different context, to abrogate them."¹⁷ Bakhtin argues that in "Parody [...] as in stylization, the author again speaks in someone else's discourse, but in contrast to stylization, parody introduces into that discourse a semantic intention that is directly opposed to the original one [...] In parody, therefore, there cannot be that fusion of voices possible in stylization."¹⁸

Parody is a dialogized hybrid of two languages and two subjects. "Thus every parody is an intentional dialogized hybrid. Within it, languages and styles actively and mutually illuminate one another."¹⁹ In a short, no literary text or movement should be studied in a

vacuum: writers and their literary texts must be studied in terms of their relationship to their precursors and successors.²⁰

Therefore, Parody makes the word more reachable to the world -unlike the abstract way and centralization of language- using irony, mimicry, laughter, satire and exaggeration. The second voice in a Parodic discourse is generally settled by laughter to give another prospect or a personal verdict on the parodied discourse.²¹ “Parodic art embodies the subversive potential of laughter, for it introduces the distorting presence of an alien perspective, a second reality and a second, dissonant voice that enters and transgresses the boundaries of the parodied genre, style or discourse.”²² Bakhtin explains:

A mocking imitation of the style of a literary work or works, ridiculing the stylistic habits of an author or school by exaggerated mimicry. Parody is related to burlesque in its application of serious styles to ridiculous subjects, to satire in its punishment of eccentricities, and even to criticism in its analysis of style.²³

Consequently, the concept of Parody is related to the original work or the subject of imitation. It marks the change that occurs in the parodied work with a touch of irony, or even laughter and exaggeration or a more meaningful satire.

B- Chronotope

The second concept that we think is relevant to our research is Chronotope. In his collected essays *The Dialogic Imagination: Four Essays*, and in an essay entitled “Forms of Time and of the Chronotope in the Novel”, Bakhtin studies the elements of time and space in the novel. It concerns the spatial and temporal contents of the literary works, or time and space which are in an inseparable relationship. Bakhtin says:

In the literary artistic Chronotope, spatial and temporal indicators are fused into one carefully thought-out concrete whole. Time, as it were, thickens, takes on flesh, becomes artistically visible; likewise, space becomes charged and responsive to the movements of time, plot and

history. This intersection of axes and fusion of indicators characterizes the artistic Chronotope.²⁴

In the quote above, Bakhtin emphasizes how time emerges and becomes 'alive' and how space responds to it. Since Chronotope provides the elements of time and space to give the text life, they make it easier to approach and understand the novel. In addition, Chronotope does not only provide settings but also correspondence to the ideologies, cultures, and societies of the given period in that set place. Therefore, depending on the time and place of the represented discourse, the Chronotope may represent different genres. Bakhtin relates the term to specific genre types that accordingly correspond to specific historical time periods and cultural knowledge. Chronotopes are the "form shaping ideology for understanding the nature of events and actions [...]. Specific Chronotope, then, represents particular worldviews or ideologies."²⁵

The first Chronotope that has a geographical or historical truth is the Concrete Chronotope; which corresponds to an actual place. Bakhtin states: "One that can be identified as true or near to a realistic, naturalistic place."²⁶ The second Chronotope is the chronotope of the Life Course of One Who Seeks True Knowledge; where the Space is a metaphor. Characteristics like height and length signify an abstract obstacle to move forward the reality. In historical time period, texts frequently consist of an object as a transformation knowledge and the protagonist life course is resolved through action.²⁷

2-Materials

In this part, we expose the materials needed to accomplish our work. We shall provide the biographies of both William Golding and Harry Hook, as well as the summaries of the two selected works.

a) William Golding's Biography

William Golding (1911-1993) is one of the most distinguished British novelists of the twentieth century. He was born in a small village, Cornwell, England in 1911 to an intellectual and talented family. His father Alec was a scientist, and his mother, Mildred was a feminist activist and both of them had a great influence on him.²⁸

In 1930, Golding entered Brasenose College, university of Oxford to study science, but later changed his specialism to English literature, since he was more interested in it.²⁹ After his graduation in 1935, Golding worked in a small theatre in London as a writer, actor and producer. At Bishop Wordsworth's School, he started to teach English, Greek literature and philosophy. In 1939, he married Ann Brockfield and the following year Golding joined the Royal Navy and participated in the Second World War (1940-1945).³⁰ Therefore, he was affected by the trauma that followed it. So he wrote his novel *Lord of the Flies* to depict the brutality and atrocity of the war and its subsequent events, thus proving that human beings are capable of committing evilness.

Golding was the one of the best storytellers of his time, often exploring in his novels the human behavior, and between the mid 1960s and late 1980s, Golding's reputation increased. He was designated as a commander of the British Empire in 1960 and an honorary fellow of Brasenose College. In 1980, his novel *Rites of Passages* won the Booker Prize; a prestigious British award, Golding's greatest accomplishment was receiving the Nobel Prize in literature in 1980.³¹

b) Harry Hook's Biography

Harry Hook is an English filmmaker, film television director and photographer. He was born in 1960 in England and was brought up in East Africa. He studied photography at

the London College of printing and film at the National Film School. He is a director and producer known for his two films *The Last of His Tribe* (1992) and his adaptation *The Forgotten Island* (1990). The latter is an adaptation of William Golding's dystopian novel of boys stranded on a tropical island and their descent into savagery.³²

Harry Hook's adaptation was produced in a more traditional context. The filming of the movie took place in summer in Jamaica in 1988. Unlike Golding, Hook wants to reproduce his personal society and the society after the end of the Cold War to prove that the American boys do not react in the same manner as the British boys, as he said in a phone interview in March 1990 : “These are boys that have an immense national confidence, and can do no wrong in their own eyes.”³³ The movie was a production of a number of production companies including Castle Rock Entertainment. The film's budget of 9 million dollars was more generous than its predecessor, but it was not considered a big budget by the era's standards. The most famous cast members is Balthazar Getty who plays Ralph, he had a high profile career in film and especially television.³⁴

c)The Summary of *Lord of the Flies* (1954)

Lord of the Flies presents a group of British school boys who are stranded on a deserted island with no adults after their plane crashed in the middle of World War Two. The story starts with Ralph and Piggy finding a conch shell on the beach. Ralph blows in the conch and all the boys on the island gather. At the meeting, a boy named Jack mocks Piggy for being obese and runs against Ralph to become the leader of the group, Ralph wins the election and appoints Jack to be the chief of the clan of the hunters. After that, Ralph and another boy named Simon discover wild pigs. This is a starting point where the boys realize that they are no longer fully safe and sheltered, and they have to protect themselves by themselves.

Later at the second assembly, the boys establish rules and orders to govern themselves. In fact, during the meeting, one young boy claims to have seen a “Beastie” in the forest, but Ralph neglects it. Ralph, then, proposes that they create a signal fire at the top of a mountain, so that any passing ship will see the fire and come to their rescue. The boys make a fire using Piggy’s glasses, but accidentally they set a part of the forest on fire, during the fire, the boy who had seen the beastie disappears and he is never seen again.

As time passes, tensions rise while most of the boys are having fun, Jack is preoccupied with hunting and uses every opportunity to ridicule Piggy, who is intelligent but weak. When Jack pushes the boys who were intended to guard the signal fire to come hunting with him, they kill their first pig, but a ship passes while the signal fire is still out, which causes a conflict between Ralph and Jack.

After that, the boys believe that there are beasts on the island and they come from the ocean. One night, one of the twins; Sam and Eric, discovers something that had fallen down from the sky. They all believe that it is a beast, but it is a parachutist. The next day, they go on an exploration trip to the location where the parachutist crashed. While they were hunting for the beast, they observed something on a tree that looked like a great monster, it was the dead body of the parachutist, they become patonayed.³⁵

The next morning, Jack’s group of hunters kill a big pig, and they choose to sacrifice the head of the pig to the beast in order to live in safety. As a result, Ralph and Jack disputed and separated their own groups. From this point, they start to become desensitized and obsessed by hunting. The next morning, Ralph sees the savages and realizes that death is coming, so he ran away and when he arrived to the beach he has seen a naval officer looked down at him and shocked that English boys would act in such a manner.³⁶

d) The Summary of *The Forgotten Island* (1990)

Harry Hook's *The Forgotten Island* is a movie which takes place on a remote and uninhabited island in the Pacific Ocean, on which a plane crashes with twenty four American military cadets on board. All the students arrive safely except the pilot "Captain Benson", who is seriously injured. During the night, "Simon" one of the most independent students, finds a river and tells the others. The boys begin to explore the island, in the meantime, the overweight student "Piggy" finds a conch seashell and takes it to the other students.³⁷

After that, the Colonel organizes a meeting and tries to find a solution to their problems. Ralph and Jack appear as one of the aged and dominant student, to hold an election to determine the official leader of the group. Ralph wins the election and they set a fire using Piggy's glasses to try to alert any passing aircraft. From this point, they realize that they have to be careful and defend themselves.³⁸

At first, things go well, but soon a fight starts between the boys especially Ralph and Jack. On the following night, while everyone is sleeping, Captain Benson wakes up and makes his way to one of the caves in that forest. Jack and all the boys go fishing and let the fire until it was extinguished, preventing a passing helicopter from seeing it. Ralph blames Jack and a quarrel begins between them which ends with him leaving and forming his own camps. Who was accompanied by most of the children who defect to his side. One of the younger boys, called Larry, finds captain Benson in the cave; considers him as a monster. Another night, Jack manages to steal a knife from Ralph to make more spears, and on their way to the forest they trample on Piggy's glasses breaking one lens. He continues as he establishes a camp, as spears hunters serve meat to both camps. Every day, they hunt a boar and eat it and leave its head hanging, thinking that the beast in the cave eats it.³⁹

Eventually, the twins join Jack's tribe, leaving only Ralph, Piggy and Simon. Meanwhile, Simon finds the pig's head hanging on the stick and discovers the body of the captain Benson. He waves the glow stick to tell them about the matter, until the other children thought it was the beast, and they started stabbing him to death with their spears. In the next morning, Piggy and Ralph travel to Jack's camp inviting him to make a meeting. Piggy suggests that everyone be sane and work together, but Jack and the other savage companions refuse to listen. While Piggy is talking, Roger pushes a boulder off a cliff that falls on Piggy's head, causing his death and later the death of Simon.⁴⁰ Unlike Golding's version, they become overly savages.

The last night, Ralph visits Jack's camp to see his twin friends who warn him that Jack is plotting to kill him. After dawn, the savage Jack starts setting fire to the woods to force Ralph out of his hiding place and kill him. Luckily the poor Ralph desperately runs to the beach where he meets a US marine pilot who noticed the fire that engulfed most of the island. He bursts into tears while the others fall silent.⁴¹

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Results

In this part of our dissertation, we will shed light on the results reached through our analysis of William Golding's *Lord of the Flies* (1954) and Harry Hook's *The Forgotten Island* (1990) on their dialogic relationship. This study revealed that Harry Hook has been greatly influenced by William Golding's novel.

The first chapter of this dissertation, entitled: Harry Hook's *The Forgotten Island* as a parody of William Golding's *Lord of the Flies*, has revealed that they belong to different countries and periods of time. Despite that, they share the common themes of loss of innocence, evilness and civilization versus savagery, but with different perspectives. Each work, indeed, depicts distinct historical and ideological characteristics which are ever-changing from one period to another. Our work has put to evidence the remarkable shift and change in perspective and ideology in both works through their themes.

The second chapter of this dissertation is entitled; Chronotope in William Golding's *Lord of the Flies* and Harry Hook's *The Forgotten Island*. It has revealed that both Golding's and Hook's use of time and space have a direct relation with the results of the Second World War and the Cold War. Golding and Hook have remained consistent in their realistic depiction of the island on which the events of the story in *Lord of the Flies* took place on the island of Australia and *The Forgotten Island* on the island of Jamaica.

It has been also proved that spaces, where the events take place, influence the protagonists' attitudes. As we have found out that war does not only have physical effects but also psychological ones on the boys. Along the timeline of both works, we find that the two main protagonists in both works reach consciousness after experiencing several unstable situations in their life course. In this way, we have achieved another main finding that Hook is clearly influenced by Golding's novel in the representation of time and space.

All these findings have allowed us to explain that Hook's *The Forgotten Island* is a response to Golding's *Lord of the Flies* in the sense that Harry Hook relied on mockery and humor to discuss some serious themes in his work. Throughout our analysis of the two selected works, we have also deduced that Hook's movie can be considered as a response to Golding's novel in the way both of them depict the island realistically. We conclude that Golding and Hook are in a dialogic relationship. On the one hand, their states of mind are in a dialogue between their fictional world and their real world, because their works represent real events, which are derived from the British history and American history. On the other hand, Hook responds to Golding by exchanging ideas about the same major themes such as: loss of innocence, evilness, civilization versus savagery. Therefore, Mikhail Bakhtin's theory of Dialogism helps us to achieve the results that there exist a certain affinity between Golding's *Lord of the Flies* and Hook's *The Forgotten Island*.

IV. Discussion

In this section of our research we will shed light on the dialogic aspect of William Golding's *Lord of the Flies* and Harry Hook's *The Forgotten Island* by focusing on William Golding's and Harry Hook's depiction of themes in both works namely; Loss of innocence, Evilness, Civilization versus Savagery. The first chapter is dedicated to the examination of 'Parody' expounded by Mikhail Bakhtin by uncovering its most elaborated elements. In the second chapter, we intend to implement the Bakhtinian concept of 'Chronotope' in considering that although the two works are written and produced at two different periods of time, they can meet at several points, and thus can make a dialogue.

Chapter One: Harry Hook's *The Forgotten Island* As a Parody of William Golding's *Lord of the Flies*

In this chapter, we will examine Hook's *The Forgotten Island* as a parody of Golding's *Lord of the Flies*, which means there is no work that can be studied in a vacuum.¹ Also, through the implementation of Bakhtin's concept of Parody, we will try to prove how Hook's adaptation can be an answer to Golding's novel in terms of their views of themes that are apparent in the previous mentioned works.

Hook's *The Forgotten Island* (1990) which is an adaptation of Golding's *Lord of the Flies* published in 1954. It is known that the writer and the director do not belong to the same country; William Golding is British and Harry Hook is American. Yet, despite their different nationalities, Golding's and Hook's respective works address the same themes from different perspectives.

1-The Loss of Innocence in Golding's *Lord of the Flies* and Hook's *The Forgotten Island*

a- The Loss of innocence in Golding's *Lord of the Flies*

In *Lord of the Flies*, the theme of Loss of Innocence is portrayed in several ways. As the story begins, a plane, a symbol reproducing the image of the atomic bomb, crashes on a deserted island. The story commences with the appearance of the children as being innocent. They start, as an example of utmost innocence, to discover the island with curiosity and purity. At the beginning, they seem to feel free, since there is no adult with them. This uninhabited island becomes a paradise for them. The children are portrayed to be innocently ignorant of any coming danger. Indeed, they seem to feel optimistic individuals playing in water and deciding on how they will run their society until they are rescued, as the main character Piggy says to Ralph:

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. When'll your dad rescue us? soon as he can. How does he know we're here?. The roar from the reef very distant.²

Simon, another character in the novel who is known for his purity of the soul and innocence, is another example that can be used to speak about how characters, because of some situations they have encountered, have lost their initial innocence. Indeed, in one scene, Simon is portrayed to bring ripe of fruit for the children. He also offers his own share of meat to Piggy to whom it is denied and thinks that 'the supposed beast' might be some ill man who could not even chase the boys that went so near him. His generosity and sense of sharing do not last long. Therefore, Golding uses examples to show how Simon loses his innocence, when the boys offer the pig's head to the beast. Jack's hunters kill a sow and decide to leave and offer it to the beast as a gift.

As Jack puts the head on a stick, he states "this head is for the beast, it is a gift."³ Simon had secretly seen this. He is troubled by the scene. Simon thinks that the head is speaking to him secretly; he tries not to look at it, as if he hopes it to disappear. Around the head, there are flies buzzing; a scene that probably has inspired Golding to give the book the title of *Lord of the Flies*. The scene of beheading the pig becomes even more terrifying as the beast, under the name of *Lord of the Flies*, appears to speak out loudly. It tells Simon that it is the beast and Simon is a part of him.⁴

The island for Simon is depicted as a natural and calm place. However, when he later returns, he finds the bloody pig's head surrounded by a stake. This scene refers to the loss of innocence. The head which is offered to the beast destroyed the boy's innocence that existed before.⁵

Another act which shows the characters' psychological degradation and loss of innocence is when Jack, another main character, initially hesitates to kill a pig during their first discovery of the island, because he is still unwilling to meet bloodshed, but at the end he kills many pigs with no hesitation.

The transition from the boy's innocence to maturity is built slowly throughout the story. Days after, one can understand that the children's way of thinking changes, since they start to face harsh conditions. As the days pass, the boys realize that they are in pain; they no longer find anything to eat nor any shelter to occupy. They suffer from extreme hunger and lack of shelter, which pushes them to hunt animals. This act of hunting shows that the boys start to be mature and they lose their childhood's innocence. The boys, therefore, start to share the tasks between them. Ralph, Piggy and Simon build shelters while Jack, Roger, and the rest are responsible for hunting:

And we'll be responsible for keeping a lookout too. If we see a ship out there"—they followed the direction of his bony arm with their eyes—"we'll put green branches on. Then there'll be more smoke."⁶

As we have mentioned before, the boys are pictured to lose gradually their innocence throughout the novel. This loss is accelerated especially when they face harsh conditions. They start hunting animals, divide the tasks between them, and they feel some responsibilities like adults. This means that the boys' innocence completely disappears. As Golding says in his novel:

little boys began to shake and sob too. and unwiped nose, Ralph looked at him dumbly. For a moment he had a fleeting picture of the strange glamour that had once invested the beaches. But the island was scorched up like dead wood—Simon was dead—and Jack had... The tears began to flow and sobs shook him. 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 and in middle of them, with filthy body, matted hair wept for the end of innocence.⁷

At the end, Golding makes it clear that the boys do neglect their responsibilities around the camp, no one keeps his promise. Every boy does what he wants. This remissness seems to be the first cause that leads the children to lose their innocence.

b-The Loss of Innocence in *The Forgotten Island: A Satire*

Harry Hook discusses the theme of the loss of innocence in his movie *The Forgotten Island* with a different perspective and intention. In contrast to William Golding, who tries to reproduce his own experience in the Second World War, Hook tries to reproduce his own personal adventure by incorporating the attitudes, knowledge of the society of the twentieth century in America. Hook, indeed, tries to use his philosophical background to update Golding's novel. He, therefore, takes the plot from William Golding and then departs from it. He parodies the exact themes that Golding uses in his novel. On writing a parody, Bakhtin

claims that the author who parodies makes use precisely of other peoples' words for the expression of his own particular intentions.⁸

In his work, Hook describes the American military cadets who tries to keep their connection to the adult world, but the boys are losing hope. According to the movie, the appearance of losing their innocence starts when the disputes began between them. They neglect their responsibilities and are divided into groups, as shown in shot figure1 (01:15:21)



Figure 1: The Boys Fighting Each Other (01:15:21)

Hook incorporates the same events that Golding introduces in his novel, but he mocks Piggy's reaction when they are talking together with Jack. Therefore, Hook satirizes the seriousness of the issue exposed in Golding's *Lord of the Flies*, and he removes many elements that are crucial to the idea that Golding was trying to present are the degradation from innocent to savage humans; and he make his work as a mockery work shown in this shot figure 2 (00:14:23)



Figure 2: Jack Mocks Piggy's Reaction (00:14:23)

Hook's use of satire is shown in figure 2. We can notice that Hook gives a parodied portrayal of this event to the viewers. A parody, according to Bakhtin, is:

a mocking imitation of the style of a literary work or works, ridiculing the stylistic habits of an author or school by exaggerated mimicry. Parody is related to burlesque in its application of serious styles to ridiculous subjects, to satire in its punishment of eccentricities, and even to criticism in its analysis of style.⁹

Bakhtin claims that parody means that the author who parodies puts the same idea or style of the previous work, but he adds either an exaggeration or a mimicry to his new work to attract the attention of the viewer.

To give another example of Hook's laughter, as a satirical device, about a serious event that Golding mentions, one can think about when Jack kills a pig and offers it to the beast with a funny comical manner. When he divides and hunts down the pig for the first time, he does not plan to kill it, because he is still innocent. The next act that shows their loss of innocence is when Jack and his partners kill Piggy, when he pushes a boulder off a cliff which falls on its head without any thinking. After that, he tortures Simon in a barbaric manner causing his death. Finally, Jack and his partners chase Ralph and plan to kill him.¹⁰

At the end, Piggy and Simon are killed and Ralph is chased by Jack and his group of hunters. In this scene, we can see a Naval Officer coming to rescue Ralph with the other boys,

and he is surprised by the wretched state he finds them in; torn clothes, painted faces and the entire island is in fire, as shown in shot figure 3 (01:20:03).



Figure 3: The Coming of the Naval Officer (01:20:34)

Hook describes this act of the end of innocence when the Naval Officer arrives to rescue them, and he finds them in a horrible state. Golding describes the event in his novel as he says: “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.”¹¹ Golding makes a clear connection between Ralph’s sadness and the end of innocence.

2- Evilness in Golding's *Lord of the Flies* and Hook's *The Forgotten Island*

a- Evilness in Golding’s *Lord of the Flies*

As all people who lived in the two eras of both World Wars, Golding was traumatized by the cruelty, the savagery, and the atrocities of the two wars. During that period, the view of the human kind changed. Golding starts to recognize how anyone is able to commit viciousness and evil acts.

Golding depicts the theme of evilness in his novel *Lord of the Flies* using British boys stranded on a deserted island without any adult supervision after their plane crashed. At the beginning of the story, the boys seem to be enjoying themselves with an innocent mind, while they wait to be rescued. But as days pass, they meet harsh conditions and lose hope causing

the evil inside them to appear. They end as savage killers. This act of killing symbolized the boy's transition from civilized young boys into savage barbarians.

Evilness in the novel is reflected by the characters Ralph and Jack. Jack fights to gain power and control and acts in a savage way. In order to satisfy his selfish desires, he becomes obsessed with killing pigs, he says:

Well, we haven't got any yet. And we want shelters. Besides, the rest of your hunters came back hours ago. They've been swimming" I went on," said Jack. "I let them go. I had to go on. I—"He tried to convey the compulsion to track down and kill that was swallowing him up.¹²

Jack, from the beginning of the novel, struggles with Ralph to be the leader of the boys, and imposes his domination and power over them but he eventually fails. The first act that shows the evil side inside Jack is when he makes a fruitless attempt to kill Piggy. He pledges that next time, there will be no grace. However, Jack satisfies his selfishness when he becomes the head of his group. He starts to give its members orders to hunt and kill not only animals but also the other boys, because they consider them as enemies. They scream:

kill him! kill him!" All at once, he was screaming and struggling with the strength of frenzy. Jack had him by the hair and was brandishing his knife. Behind him was Roger, fighting to get close.¹³

As Simon and Piggy are later killed, Jack and his followers chase Ralph and set the fire to kill him before being rescued. This character emphasizes Golding's view that anyone who loses his childhood innocence becomes capable of evil, especially in an uncontrolled environment. Roger also embodies evil, Jack's assistant who has an obscure reason for his behavior.¹⁴

In *Lord of the Flies*, William Golding attempts to portray the picture of savage boys as if they are animals controlled by their instincts. It is mentioned in the novel when describing how the children are celebrating their hunting in a barbaric manner. The boys follow Jack

especially Roger, as Golding says in the novel: "Roger became the pig, grunting and charging at Jack, who side-stepped".¹⁵ This character is the assistant of the leader Jack; he imitated his way of behaving and follows his order without thinking.

The children's savage attitude is put forward when they are portrayed to celebrate their ability to kill losing their special human characteristics, and ironically, are chanting "kill the beast! Cut his throat! Spill his blood".¹⁶ They seem to be obsessed with killing and their innocence completely disappears, since they pass in many stages of suffering during their adventure and become evil.

At the end of the novel, the children are depicted as animals. The dehumanization process is reflected in many acts like the description of the children's dance, while they are celebrating their act of killing. This theme also constitutes the reason behind the evolvement of evilness in the novel. The new factor is the environment that has an effect on the boys' actions, relations, and thoughts.

The children throughout the story are only subjected to the law of nature and the wild life. They play an important role in reshaping their behavior towards the environment as well as their relation with each other. They are transformed from civilized to savage and barbaric persons, both the surrounding and the innate evil within each member of the boys contributed in making them behave as animals without reason or restricted laws to organize their way of living in a wild life that could be killed in order to provide them with more power and dominance.¹⁷

b-Evilness in Hook's *The Forgotten Island*: Irony and Exaggeration

Contrary to Golding's novel, in Hook's movie, the British boys became American military cadets. He also includes an adult with them and gives the audience the impression that these boys must have knowledge of basic survival skills, and that they have previously been exposed to violence. Therefore, the natural savage impulse within every human being is harder to perceive through the film.¹⁸

Hook starts to employ the element of exaggeration when he incorporates it through the misrepresentation of Ralph and Jack. Hook downplays Ralph's perfections, even if he declares to be the leader; his military rank is higher than Jack's. Hook exaggerates Ralph's physical description; he describes him with a sad face and as a powerless boy with a broken arm, but still dresses in a civilized way. This image is quite different from the one that is given to Jack. Hook, indeed, describes him as a powerful boy to portray and symbolize the American twentieth century society. This is made evident especially when Jack paints his face and he appears shirtless, in contrast to all the other boys. Contrary to Golding, he does not give this description for these two main characters, as shown in figure 4 (00:12:34)



Figure 4: Ralph versus Jack (00:12:34)

It is important to note that Hook downgrades the concept of death and makes it humorous. Indeed, he tries to normalize the act of killing to the lowest possible. Scene forty-one shows the end of the boys' innocence as they start to look devilish and savage. Hook pictures Jack with a funnier and less serious image and weight even when he kills some humans; he celebrates his act of evilness with his friends by chanting, as shown in figure 5 (00:59:41)



Figure 5: The Boys Celebration (00:59:41)

Moreover, Hook parodies Golding's novel and makes it less serious using, as we have demonstrated, laughter. According to Bakhtin, the second voice in parodic discourse is generally settled by laughter to give another prospect or a personal verdict on the parodied discourse:

Parodic art embodies the subversive potential of laughter for it, introduces the distorting presence of an alien perspective, a second reality and a second dissonant voice that enters and transgresses the boundaries of the parodied genre, style or discourse.¹⁹

Therefore, this aspect of irony is to be found while Hook gives a comical portrayal of the scene to the viewers, reaches his height in the scene when Jack commits the first act of evil which is killing the pig. Bakhtin explains:

The serious aspects of class culture are official and authoritarian, they are combined with violence prohibitions, limitations and always contain an element of fear and intimidation...Laughter, on the other hand,overcomes fear, for it knows no inhibitions, no limitation.²⁰

Hook keeps the same scene, but he adds humor and irony when he describes the boys as they are proud and happy with the tragic act they have just made. It means that the boys break the social norms of order and becomes savages.

3-Civilization versus Savagery in Golding's *Lord of the Flies* and Hook's *The Forgotten Island*

a- Civilization versus Savagery in Golding's *Lord of the Flies*

In this part of our work, we show Hook's Laughter of Golding's novel through the theme of Civilization versus Savagery. Laughter is one of the most important aspects in Bakhtin's concept of parody. According to Bakhtin "when somebody else's words are repeated, parody realized some sense of humor and always present in a literary work"²¹. From this quotation, we assume that Hook parodies Golding's novel in a way that he adds humor to the theme.

Civilization versus Savagery is the second obvious shared theme in both works. To start with, in *Lord of the Flies*, Golding depicts this theme through the clash between Ralph and Jack during a meeting; Ralph represents order and leadership, and Jack represents savagery and the desire of power. At the beginning of the novel, violence controls the scene and all the British school boys are scattered around and the story starts just with Ralph, then meeting Piggy and the other boys. They are lost and consequently have to look for solutions to ensure their survival in such critical and hard circumstances.²²

After that, Ralph was designated as the leader after a vote, and he establishes several rules for the group to ensure that they work well in order to be rescued. Some of these rules

are requiring the conch to speak and maintaining the signal fire. This was the first act of civilization on the island.²³ As the boys say:

We've got to have special people for looking after the fire. Any day there may be a ship out there-and if we have a signal going they'll come and take us off. And another thing. We ought to have more rules where the conch is that's a meeting. The same up here as down there.²⁴

However, the boys under Ralph's control have too much order and they have not freedom to decide and make judgments. Consequently, when they believe that they are given too much order and rules, they turn to another leader Jack, who appears to have more authority than Ralph and establishes more rules, but these rules are designed to do what they want, not what would rescue them. Eventually, they turned into savages; hunting and killing each other. This savagery begins when Jack kills a pig. After that, disorder starts to emerge within the group.²⁵

In this respect, the narrator says:

The rock struck Piggy a glancing blow from chin to knee; the conch exploded into a thousand white fragments and ceased to exist. Piggy, saying nothing, with no time for even a grunt, traveled through the air sideways from the rock, turning over as he went, the rock bounded twice and was lost in the forest. 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. Piggy's arms and legs twitched a bit, like a pig's after it has been killed.²⁶

This savagery leads up to the death of Piggy. The boys do not hesitate to kill Piggy. Instead, they use him as a way of creating fear in Ralph after Piggy's death. When Piggy dies, the conch broke, alluding to the end of law and democracy. The boy's actions served to reinforce that horrible loss.

b- Civilization versus Savagery in Hook's The Forgotten Island: A Laughter

Harry Hook depicts the theme of Civilization versus Savagery in his movie *The Forgotten Island* with different perspective and intention. Hook said in one of his interviews with the media that: "These are boys that have an immense national confidence, and can do no

wrong in their own eyes.”²⁷ This adaptation is unmistakably a modern version of Golding’s novel. Hook takes a plot from William Golding and then departs from it. In writing a Parody, Bakhtin claims that the author who parodies makes use precisely of other peoples’ words for the expression of his own particular intentions.²⁸

Hook starts his movie by switching between the above and below framework to illustrate the scene after the plane has crashed. The underwater scenes are calm, whereas the scenes above the framework are loud and full of panic and tension. When going between the shots, we see the water lapping over the camera to show the shift from above to under the framework. The camera pans around to show the other boys crying for one another and attempting to stay afloat. Hook employs this opening sequence because the serenity below the frame gives way to the fear above the frame. This shot shows how civilization gives way to savagery.²⁹

Then the boys swim to the deserted island after their plane crashed into the sea, where they must protect themselves. At first, they stay together and act reasonably, but they are eventually divided into two groups: Ralph's group, which believes in democracy, and civilization and Jack's group of hunters, who paint their faces and bodies, sharpening their spears and become totalitarians. Hook said “The boys cast as leaders were natural leaders anyway, and had a dominant hold on the younger kids. It was predictable and banal, in a sense, but true.”³⁰

Harry Hook also incorporates the death of Piggy to depict the theme of Civilization versus Savagery. Hook keeps the same scene but he omits the seriousness of the event and adds humor to this scene. The boys are presented as they are happy and proud with their tragic act and they are all painted with blood of the conch, as shown in figure 5 (01:15:21)



Figure 6: The Boys' Savage Appearance (01:15:21)

According to the critic Roger Ebert, Hook's movie made less of an impact on the viewer, this is because the tragic events and violent crime involving children had become commonplace in that time of movie's production. Commenting on the story, he asserts:

[...] less poignant nowadays than it once was, if only because events take place every day on our mean streets that are more horrifying than anything the little monsters do to one another on Golding's island.³¹

It is suggested that the boys break the social norms of order and become savages, in order to transmit Hook's own message which consists in making the audience interact with the characters and the tragic events, through evoking the audience's feeling. Thus, the civilized group is subverted through laughter which emphasizes the shifting from civilization to savagery. Consequently, the view of civilization is debased and becomes a subject of laughter, mainly in depicting its struggle against savagery.

In conclusion, these works are constructed among points of view which are revealed in the protagonists' experiences through the discussed themes. Both Golding and Hook achieve their vision through their main characters Ralph and Jack. Our analysis is attained by showing the aim of Hook in parodying and trivializing Golding's novel. Having studied Harry Hook's *The Forgotten Island* as a response to William Golding's *Lord of the Flies* permitted us to give an example of dialogism that exists between the two works.

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²¹Daho. Imane, Bakhtin's "Dialogic Principle and Their Impulse on the Postmodern Novel",40

²²"The Descent into Savagery in *Lord of the Flies*",1990 <http://studymoose.com>

²³Ibid

²⁴Golding. William. *Lord of the Flies*. 1954. (New York. Penguin Publishing Group, 2001),42

²⁵The Descent into Savagery in *Lord of the Flies*, 1990 <http://studymoose.com>

²⁶Golding. William. *Lord of the Flies*. 1954. (New York. Penguin Publishing Group, 2001),224

²⁷Michael. Upchurch, "Flies' Director Harry Hook Relied on His Own Vision". March16, 1990

²⁸Mikhail. Bakhtin, *The Dialogic Imagination: Four Essays*. Moscow.1975.,62

²⁹Roger. Ebert, "*Lord of the Flies* 1990's Movie Review". March16, 1990

³⁰Michael. Upchurch, "Flies' Director Harry Hook on His own Vision". March16, 1990

³¹Roger. Ebert, "*Lord of the Flies* 1990's Movie Review"

Chapter Two: Chronotope in William Golding's *Lord of the Flies* and Harry Hook's *The Forgotten Island*

In this chapter, we intend to study the key elements of Bakhtin's Chronotope namely; the Concrete Chronotope and the Chronotope of the Life Course of Someone Seeking True Knowledge in William Golding's *Lord of the Flies* and Harry Hook's *The Forgotten Island*. We will put emphasis, first, on the connection of time and space; also how both Golding and Hook portray time and space, characters' attitudes, events realistically during war time. Second, we will try to answer the question whether Harry Hook's *The Forgotten Island* can be a response to William Golding's *Lord of the Flies*.

1-The Island as a Concrete Chronotope

In his essay "Forms of Time and of the Chronotope in the Novel" Bakhtin states that Chronotope is a concept that engages reality; he believes that there is a relationship between time and space in each work¹. In literary works, the time reflects the time of events in the novel, the time of narration, and the time when the author wrote the novel. The second element is space which refers to the location where the events take place and where the characters live and become aware of their existence.

It is easily understood that the events of both Golding's novel and Hook's movie take place, as a setting, in a deserted island. The time periods of the events are roughly Britain in the 1950's (in the novel) and America in the 1990's (in the movie).

A-The Island (Australia) as a Concrete Chronotope: From a Utopian to a Dystopian Description in *Lord of the Flies*

Golding's novel displays the characteristics of concrete Chronotope. It appears through the existence of the spatial references that correspond to the actual and historical places. Golding uses, in contrast to Hook, the island of Australia as a microcosm for the real world.

William Golding set the story of *Lord of the Flies* at a time when memories of World War Two were recent. The existential threat caused by nuclear war serves as the novel's setting. Indeed, when Golding sent his manuscript to Faber publishers, the in-house reader responded: "Time: the Future. Absurd and uninteresting fantasy about the explosion of an atom bomb on the Colonies".² This atmosphere is reflected in the plot, as explained in a dialogue between the boys:

-Not them. Didn't you hear what the pilot said? About the atom bomb?

-They're all dead-Ralph pulled himself out of the water, stood facing Piggy, and considered this unusual problem³.

The temporal structure of the novel, although not directly mentioned, appears to be the time period when the boys were evacuated from Great Britain to Australia due to the threat of war. It is worth mentioning, that this event of evacuating the boys from their homes in the novel is inspired by the real life evacuation of British children during the early years of World War Two under the supervision of what was known as the *Children's Overseas Reception Board*⁴.

Historically, in June 1944, it is the confrontation of the old world and the new world, many European countries, including Britain, have witnessed ferocious bombardments and attacks by the Central Powers under the guidance of the Germans. The British people knew that their homes and cities would be bombed and destroyed and children were, indeed, in a real danger. Consequently, in order to protect them from aerial bombardments, the government decided to evacuate children and women to safer places. Thus, a group of English

school boys were being evacuated on a plane from London towards safer places. History records show that this evacuation process, most of the time, witnessed crashes and accidents happened where children fell from the evacuating planes in islands like Australia. Different rescue missions were, therefore, organized to save the survivors.

In the novel, this evacuation is suggested in the first chapter, when the protagonist Ralph reassures the other boys, after having endured a plane crash, and insists that his Navy officer father will rescue them. Golding writes:

Ralph paddled backwards down the slope, immersed his mouth and blew a jet of water into the air. Then he lifted his chin and spoke. 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 us⁵.

Piggy replies: "Didn't you hear what the pilot said? About the atom bomb? They're all dead."

Therefore, one can understand that the time period of the events in Golding's novel does reflect the island of Australia in the path of wartime activity. In the Bakhtinian thinking, it is in Chronotope that time and space are the basic projection of a world within which specific events unfold. In this respect, Bakhtin explains: "Time, as it was, thickens, takes on flesh becomes artistically visible; likewise, space becomes charged and responsive to the movements of time, plot and history"⁶. From this quote, we show that Golding set the story away from civilization and the rest of the society to figure out what would really happen if a group of boys were isolated with no outside influence. How would they react and how this would have an impact on civilization as a whole? This idea is proved, as Golding sent his manuscript to one of the world's great independent publishing houses "Faber and Faber" of London in September 14th, 1953. He says:

Before the Second World War I believed in the perfectibility of social man; that a correct structure of society would produce goodwill; and that therefore you could remove all social ills by a reorganization of society..... but after the war I did not because I was unable to. I had discovered what one man could do to another... I must say that anyone

who moved through those years without understanding that man produces evil as a bee produces honey, must have been blind or wrong in the head.⁷

This quote suggests that Golding sets the story of *Lord of the Flies* in a world in which atomic warfare is a reality. Such was the impact of Hiroshima, Nagasaki, and the Cold War on society that literary works deal with these subjects was not uncommon. Golding's novel, therefore, displays the characteristics of concrete Chronotope. It appears, as we have explained, through the existence of the spatial references that correspond to the actual and historical places.

Other examples that clarify the link between historical events and Golding's fictional work are suggested in the second chapter of the novel, when Piggy, for example, demonstrates that he is a fervent believer in the superiority of races and paradigms like civilized/ savage, believer/non-believer, logic/illogic, ordered/disordered. This spirit was widespread during the 20th century England and, thus, well epitomized in Piggy's declaration: "I agree with Ralph. We've got to have rules and obey them. After all, we're not savages. We're English, and the English are best at everything, so we've got to do the right things."⁸ From the quote above, this spirit was widespread during the 20th century in England.

There is another important event in the British history which occurred during the Second World War, when the United States and the Allied Forces employed the first Atomic bomb instead of invading Japan. This scene is illustrated in the novel, since there is an aerial battle at night and a dead body of a parachutist crashed on the top of the mountain, as described by Golding:

but there were other lights in the sky, that moved fast, winked, or went out, though not even a faint popping came down from the battle fought at ten miles' height. But a sign came down from the world of grown-ups ... There was a sudden bright explosion and corkscrew trail across the sky.⁹

When the little boys, Sam and Eric, first saw the dead body, they both believed it to be the beast. In this regard, it is possible to draw a connection between the Atomic bomb in

Nagasaki and Hiroshima on August 7, 1945 and the dead parachutist who is the most obscure character in Golding's *Lord of the Flies*. Both of them fell from the sky and had a devastating impact on the children as well as on the Japanese.¹⁰ In the case of Japan, the bomb's physical devastation was catastrophic in addition to the psychological trauma of the event, which intensified the situation. The same for the boys who are terrified when they find the dead parachutist that they have mistaken for the beast.

Another similarity is that both the bomb and the parachutist tragically killed people. About two hundred thousand Japanese people died, as a result of the Bombings of Hiroshima and Nagasaki. In the novel, Simon was brutally murdered when the boys have mistaken him for the dead parachutist.

Another resemblance could be made between the mask that Jack and his group of hunters used and the Hitler Youth Organization. In Golding's novel, Jack and his group paint their faces and wear a mask which may be interpreted as an attempt to escape society's rules and self-consciousness. Indeed, when Jack painted his face for the first time, Golding says:

He began to dance and his laughter becomes bloodthirsty snarling. He capered toward Bill, and the mask was a thing of its own, behind which Jack hid, liberated from the shame of self-consciousness. The face of red and white and black swung through the air and jiggled toward Bill. Bill started up laughing; then suddenly he fell silent and blundered away through the bushes. Jack rushed toward the twins. "The rest are making a line. Come on!" "But""we" "come on! I'll creep up and stab" The mask compelled them.¹¹

The painted faces or the masks made it easier for the boys to express their evil and cruelty which have tragic effects and causing the death of innocent persons. In a similar way, the Hitler Youth's program was intended to teach Hitler's ideologies to the young German boys to prepare them for war. In such way, they would be influenced and educated with a sense of responsibility to indulge uncivilized behaviors freely without any feeling of guilt, especially during times of war. Both Jack's hunters with the painted faces and the Hitler Youth, which

was seen as an unconstitutional organization, were against all aspects of civilization.¹² As he admitted that his war experiences inspired him to write the novel:

It was simply what seemed sensible for me to write after the war when everyone was thanking God they weren't Nazis. I'd seen enough to realize that every single one of us could be Nazis....Nazi Germany was a particular kind of boil which burst in 1939. That was only the same kind of inflamed spot we all of us suffer from, and so I took English boys and said, 'Look. This could be you.' This is really what that book comes to.¹³

This quotation explains that several events in Golding's novel are closely related to incidents that took place during the Second World War in the real world.

a-From Romanticism to Realism: "From Utopia to Dystopia"

Lord of the Flies can be classified as a romantic novel because of Golding's way of depicting the island as a paradise. This appears through Golding's focus on the boys' experience in a paradisiacal rather than a deserted island. At the beginning of the novel, there is a peaceful relationship between the island and the boys. The setting seems to be heaven-like with many fruits, trees and animals. Golding depicts it in such a way that you believe that this island is the Garden of Eden. The island greeted the boys when their plane crashed, thus becoming their safe home. The boys liked the island and considered it as theirs. They say:

This is our island. It's a good island, until the grownups come to fetch us we'll have fun.....Once more, amid the breeze, the shouting, the slanting sunlight on the high mountain, was shed that glamour, that strange invisible light of friendship, adventure, and content.¹⁴

Although this island is isolated, the boys seem to be happy. The island becomes the boys' refuge after their plane crashes, and provides them with everything they may need; it gives them food, water and a safe place to live in. Indeed, it is described as an ideal place where the boys can freely create a small civilized world similar to the society they left. Golding makes allusion to this idea in the first chapter of the novel when he says:

They had guessed before that this was an island: clambering among the pink rocks, with the sea on either side, and the crystal heights of air, they had known by some instinct that the sea lay on every side. But there seemed something more fitting in leaving the last word till they stood on the top, and could see a circular horizon of water. Ralph turned to the others. "This belongs to us."¹⁵

Eventually, the boys destroy the setting that is intended to represent the civilized real world. Therefore, they destroy the beauty and the perfect image of the island. The island which represents the boys' refuge is also the evil place for the boys where they lost their innocence and become savages. Golding depicts the scene:

The fire laid hold on the forest and began to gnaw. Acres of black and yellow smoke rolled steadily toward the sea. At the sight of the flames and the irresistible course of the fire, the boys broke into shrill, excited cheering. The flames, as though they were a kind of wild life, crept as a jaguar creeps on its belly toward a line of birch-like saplings that fledged an outcrop of the pink rock. They flapped at the first of the trees, and the branches grew a brief foliage of fire. The heart of flame leapt nimbly across the gap between the trees and then went swinging and flaring along the whole row of them. Beneath the capering boys a quarter of a mile square of forest was savage with smoke and flame. These parate noises of the fire merged into a drum-roll that seemed to shake the mountain.¹⁶

Therefore, *Lord of the Flies* can be considered as a dystopian novel that is set in a world in which nuclear war is a reality. On Chronotope, Bakhtin writes:

The process of assimilating real historical time and space in literature has a complicated and erratic history, as does the articulation of actual historical persons in such a time and space. Isolated aspects of time and space, however -- those available in a given historical stage of human development -- have been assimilated, and corresponding generic techniques have been assimilated, and corresponding generic techniques have been devised for reflecting and artistically processing such appropriated aspects of reality.¹⁷

Golding employs several devices to represent the atrocities of the war, such as the impact of Hiroshima, Nagasaki and the Cold War on society.

In terms of history, the second decade of the Twentieth century witnessed many noticeable changes namely; the end of the First World War, science and technology allowed a high rate of progress and advancement, and the proliferation of nuclear war caused a climate

of fear and tension. This context opened the door for violence to be performed widely and nuclear weapons to be created and overextending the gap between the countries in terms of security, equality and peace. When it comes to literature, authors started to represent a transition from a utopian to a dystopian literature in order to reflect the environment in which their works were produced.¹⁸ For this reason, Golding chooses this shift from rather a romantic to a realistic description of the deserted island.

The island, therefore, can be said to be the epitomization of the real world. At the beginning, Golding depicts the island as a paradise, but when the boys arrive, everything begins to change. At the end, the island becomes a symbol that represents the real world and the boys just reflect the real world they came from. Throughout the way bridging the gap between utopia and dystopia through presenting the two sides the positive and negative one of the human desire, Golding emphasizes the significance of the human nature and the evil instinct of man and the transition from civilized boys to barbaric ones in the transition from utopia to dystopia.

b-The Island (Jamaica) as a Concrete Chronotope: A Dystopian Description in Hook's *The Forgotten Island*

Harry Hook, as a screen director, is against the romantic depiction of the island. In one of his interviews with the media, he claims publicly that he is influenced by Golding's novel, but he wants to rely on his own vision. This appears in his adaptation in which he portrays realistically the impact of the island upon human beings, including all the small details which may help to show the realistic view of the island. Hook's adaptation is about American Military cadets who crashed on a deserted island who survive after they faced the end of the Cold War. Therefore, Hook's *The Forgotten Island* can be considered as a rejoinder to Golding's *Lord of the Flies*, because the two works portray the island in a realistic way.

Time and space differ in the literary discourse and film discourse. It is represented through the utterances, language and behaviors of a specific character and, consequently, can bring about visual pictures. In Hook's adaptation the spatial Chronotope is clear from its title "*The Forgotten Island*", which means that the boys' story takes place outside their homeland. Unlike the novel, the movie's setting is in the island of Jamaica's Portland Parish, namely at Snow Hill and Frenchman's Cove. According to Truman Capote:

I thought *Lord of the Flies* was one of the great rip-offs of our time. Complete steal from *A High Wind In Jamaica*. He just literally lifted the entire theme, plot, and virtually characterization from *A High Wind In Jamaica*, turned them into a bunch of small boys and placed it on an island. Otherwise it's precisely the same novel.¹⁹

Historically, on September 12th, the 1988 the island of Jamaica was badly hit by Hurricane Gilbert and devastated much of the Island of Jamaica in the West Indies. This is shown in an interview with media, when Harry Hook said: "Then, two weeks into shooting, Jamaica was hit hard by Hurricane Gilbert, it demolished all our sets."²⁰ In this sense, Bakhtin says:

It is precisely the Chronotope that provides the ground essential for the showing forth, the represent ability of events. ... It serves as the primary point from which 'scenes' in a novel unfold, while at the same time other 'binding' events, located far from the Chronotope, appear as mere dry information and communicated facts ... Thus the Chronotope, functioning as the primary means for materializing time in space, emerges as a center for concretizing representation, as a force giving body to the entire novel.²¹

Therefore, Harry Hook's portrayal of the island as a spatial form in a movie adaptation, coincides with the island of Jamaica as a real place. Contrary to Golding's novel, Hook chooses a dystopian description for his movie adaptation. Dystopia represents the world in a horrific way far from perfection and utopianism. As Fatima Vieira points out in her chapter "The Concept of Utopia": "a dystopia is a utopia which goes wrong."²² This idea is discussed in the very first scene of the movie, when the pilot slowly submerges underwater in slow motion. He slowly falls from the top of the framework to the bottom of the framework; it appears in the shot 00:00:54 (Figure 7) and shot00:01:02 (Figure 8).



Figure 7: The Pilot Falls From the Top of the Framework (00:00:54)

A few minutes later, Ralph swims down into the frame and catches the pilot, bringing him up, still in slow motion. Above the water, Ralph grabs onto the pilot, and the other boys struggle to stay afloat, and water laps over the camera. The shot is followed by the sound of the boys, calling out to one another.²³ It appears in the sequence of the shot 00:01:21 (Figure 9).



Figure8: Ralph Catches the Pilot and Brings Him Up (00:01:21)



Figure9: The Boys Calling Out to One Another (00:01:28)

These shots provide a great difference with the following shot 00:01:31 (Figure10) which takes the camera underwater again. The noise above the water is replaced by the calmness and quiet sound. The camera moves around, showing the boys waving their legs, struggling to keep afloat. There is a serenity to the underwater views; despite the panic above, everything is calm below. From these different shots from the movie, we realize indirectly that the serenity below gives way to savagery later in the movie.²⁴ The way Harry Hook shows the island and the atmosphere surrounding it creates suspense for the viewers, and it leads them to expect that something bad would happen.



Figure10: The Serenity Underwater (00:01:31)

The description of the following shots shows how Hook portrays the island as a cold and dark island of Jamaica during wartime. Hook may be able to work orange flames,

turquoise Ocean and tropical foliage into a single pretty frame to depict the island as a utopian island. But he cannot understand what William Golding aims his "The theme is an attempt to trace the defects of society back to the defects of human nature. The moral is that the shape of a society must depend on the ethical nature of the individual and not on any political system however apparently logical or respectable."²⁵ According to Harry Hook, an American military cadet cannot react in the same way as Golding's novel, even if they are isolated in a deserted island without any supervision. Since in one of his interviews with the media, Harry Hook says: "These are boys that have an immense national confidence and can do no wrong in their own eyes."²⁶

Through our viewing of the movie *The Forgotten Island*, like Golding's novel, we can notice that Hook depicts real places where the Cold War took place in the United States. The above mentioned movie can also be presented as a concrete Chronotope in the way that Hook uses American Military Cadets to reflect the society of America after the end of the Cold War, since in an interview with the media, he says: "Making the English school boys American, the logic being that the story would work better if the boys represented the dominant world power of the day."²⁷

This idea can be seen in the boys' military songs, especially those from Jack's hunters, the accompanying music, which is based on percussion rhythmic of the army drums and pipes play on the background. It can also be seen in the use of military ranks, such as "Colonel" and "Sir" to name Ralph, and the presence of an adult with them.

Larry: Sir, are you the leader?

Pablo : Jack's the oldest, but Ralph's the colonel.

Jack Merridew: I guess you just won the election.

Balthazar Getty: It doesn't matter who's in charge. We've just got to work together. First, we build a camp.²⁸

This attention to militarism is used to demonstrate that the boys recreate the society they have just left which is the American society. It seems probable, therefore, that Hook's movie was updated to make it familiar with modern audiences, especially that in the United States. The dialogue and references in the movie, as we have explained, reflect the late 1980s, when the movie's adaptation was produced. The character Piggy gains his surname "Miss Piggy" from the character Muppet Show, the 1980s Television show popular program. Furthermore, the threat to the boys comes from the Russians; this is revealed in a conversation between the boys.

-We don't really know what's out there.I bet you out past the reef lots of boats come by every day,and one of them could rescue us.Yeah? Well, suppose it didn't.-Suppose it was Russian.Then what? We'd be taken prisoner.The Russians wouldn't take us prisoner.I don't know. Major Dingledine,my new dad, told me...Major Dingledine?Yeah. He said that ifthe Russians invaded the US,they would take the kidsand separate us from our parents

-and I know it sounds weird -but they might make us go intothe Olympics or something like that

- I don't see what's so funny.- Piggy,I don't think you have to worry about theRussians forcing you into the Olympics.

-Hey, what's that?(Sings Bach's Minuet in G)Where do you think it comes from?A Russian submarine,full of Olympic athletes.²⁹

During the 19th century, in the United States, there was a long history of military aggressors forcibly transferring enemy children from their native countries in order to create chaos and panic and destroy resistance and this context is reflected in numerous 1980s movies among them Hook's *The Forgotten Island*. This is shown in his reference to Russians who may have kidnapped the little boys.

Therefore, America, as a spatial form in the movie, coincides with America as a real place during the end of the Cold War, because Hook clearly produces his personal experience and society after the end of the Cold War. This is illustrated in an interview with Hook who says:"The film was then built....from a hideous mass of fragments in London".³⁰ In this

respect, Bakhtin explains: “Space that corresponds to an actual, historically existing geographical place... one that can be identified as true or very near to realistic/naturalistic space.”³¹

To conclude, Golding's *Lord of the Flies* and Hook's "*The Forgotten Island*" prove to be Bakhtinian models of concrete Chronotopes, in the way that literature links both time and space which exist in the real world. Furthermore, we notice that both William Golding and Harry Hook are in a dialogic state of being realistic in producing their works.

2-The Chronotope of the Life Course of Someone Seeking True Knowledge.

A.Ralph's Life Course in Golding's Lord of the Flies

This element of Chronotope is defined by Bakhtin as: “The seeker’s passage goes through a series of philosophical schools with their various tests, and the marking of this path by temporal division determined by their own projects”³². It means that in a literary work the protagonist passes through a series of experiences.

In *Lord of the Flies*, the time-line is made up from Ralph’s life events. The protagonist goes through the course of his life. Indeed, he goes from a civilized, naïve and romantic view point about the life on the island to a boy who lost his innocence and his excitement to be rescued and discovers the real image of the island. He indulges with memories of his childhood home, recollections of the peaceful routine of cereal and cream and children's books he had once known. As suggested in the ninth chapter, Ralph arrives to the island with naïve hopes and confidence because his previous life had been civilized. He says:

When you went to bed there was a bowl of cornflakes with sugar and cream. And the books--they stood on the shelf by the bed, leaning together with always two or three laid flat on top because he had not bothered to put them back properly. They were dog-eared and scratched. There was the bright, shining one about Topsy and Mopsy that he never read because it was about two girls; there was the one about the magician

which you read with a kind of tied-down terror.....Everything was all right; everything was good-humored and friendly.³³

As time passes, many experiences revealed that Ralph's naivety and his innocence are destroyed. His experiences start simultaneously with the time of his engagement to be the leader of the group. The first test occurs when Ralph fails in establishing democracy and civilization on the island. Since he starts to lose his capacity of organized thought, as when he struggles to formulate a meeting schedule. This loss of verbal ability is a negative thing for the group of boys because his authority lies in the platform, and eventually his group has deviated towards Jack's group of hunters; this idea is illustrated in chapter two of the novel, when Piggy says: "You're hindering Ralph. You're not letting him get to the most important thing. How, can you expect to be rescued if you don't put first things first and act proper? You said Ralph was chief and you don't give him time to think".³⁴

Ralph is afraid to lose control over the boys, which is how the evil starts on the island. This reflects the weakness of Ralph in creating democracy and establishing civilization. The second experience is when Ralph participates in killing Simon with the other boys, when they thought that he is the beast. This idea is illustrated in chapter ten of the novel:

That was Simon. You said that before. Piggy. "Uh?" "That was murder. You stop it!" said Piggy, shrilly. "What good're you doing talking like that? He jumped to his feet and stood over Ralph. It was dark. There was that--that bloody dance. There was lightning and thunder and rain. We was scared! "I wasn't scared," said Ralph slowly, "I was--I don't know what I was." "We was scared!" said Piggy excitedly. "Anything might have happened. It wasn't--what you said." He was gesticulating, searching for a formula. "Oh, Piggy!" Ralph's voice, low and stricken, stopped Piggy's gestures. He bent down and waited. Ralph, cradling the conch, rocked himself to and fro.³⁵

The quote above explains that Ralph realizes that Simon's death is a murder and has a realistic, honest view of his participation. He feels both loathing and exciting over the murder he witnessed. Another experience that demonstrates how the protagonist, as Bakhtin theorizes, undergoes a radical shift, is when Ralph finds himself unable to protect Piggy from

Jack and his group of hunters. So he is killed, indeed, he indirectly participates in the crime of his best friend on the island and he cannot do anything at the time he is shocked and petrified of the barbaric act. The feebleness of Ralph reflects the weakness of civilization.

The last experience is at the end of the novel when Ralph runs into the officer on the beach; he is not pleased for being rescued from a horrible death, and he is rather uncomfortable at his dirty appearance. As it is illustrated in chapter twelve of the novel:

The officer looked at Ralph doubtfully for a moment, then took his hand away from the butt of the revolver. "Hullo." Squirming a little, conscious of his filthy appearance, Ralph answered shyly. "Hullo." The officer nodded, as if a question had been answered.³⁶

To conclude, Ralph's humanity is deteriorating, and his savage self has been touched and awakened and his image of the island has changed from paradise to hell.

B. Ralph's Life Course in Hook's *The Forgotten Island*

In Hook's *The Forgotten Island*, the character of Ralph is played by Balthazar Getty who, under the instruction of Harry Hook, gives another dimension to the character Ralph. Indeed, if Ralph in the beginning of the novel is described as a naïve child, the movie pictures Ralph as rather strong, showing both the character's weaknesses and strengths. This is portrayed in shot 01:11:00 (Figure11).



Figure11: Ralph's Physical Appearance (01:11:00)

Similar to Golding's novel, *Hook* follows the time line of the novel to demonstrate Ralph's experience course. This appears through the protagonist's first experience, which is depicted in his fear of not being rescued after Jack's group failure to keep the fire going overnight. The fire gives a warm orange tone to the images.

-Piggy: We did everything just the way grownups would have. Why didn't it work? Things would be much better here if it wasn't for him. I wish he was dead.

- Ralph: No, you don't.

- Piggy: I do! We could just give up and join his tribe. Then we'd at least be with the others.³⁷

This can be interpreted as a metaphor for hell. The next experience is just like he assists to the death of Simon and is also responsible for the tragic death of Piggy, when he throws a rock on him. He is shown as a horrified spectator who looks on helplessly at the violence. In both sequences, the action is filmed in a slow motion to appear less violent, since the boys are dancing, chanting and running around the fire. This appears in the shot 00:59:38 (Figure12). Ralph feels guilty about the killing. As Roger Ebert writes: "The story is less poignant nowadays than it once was, if only because events take place every day on our mean streets that are more horrifying than anything the little monsters do to one another on Golding's island".³⁸ According to Roger Ebert, *Hook's* movie has less impact simply because the violent crime toward children has become commonplace.



Figure12: The Boys Chanting and Running Around the Fire (00:59:38)

Then, the last experience is when the protagonist flees from the group of hunters into the deep forest and to be killed by Jack; it appears in the shot 00:01:20 (Figure13). In contrast to Golding's novel, the scene of Ralph's dialogue at the end of the movie has been deleted. The last scene demonstrates that evil is universally present in all people and countries.



Figure13: Ralph Runs into the Deep Forest (00:01:20)

To sum up, the above mentioned Chronotope demonstrates that time goes hand in hand with the events of William Golding's *Lord of the Flies* and Harry Hook's *The Forgotten Island*. This, consequently, makes a chronological order of the events.

Through the Bakhtinian concept of Chronotope, we have examined the way Golding's novel and Hook's movie deal with time and space. We also have studied Hook's influence on Golding with reference to Bakhtin's Chronotope. As a result, we have found that time and space in war literature can rely on the real historical events such as the Britain in the World War and the American Cold War, as we have shown that space can influence the character's mind as well as the writer during war time. Besides, through concrete Chronotope, we have portrayed the effects of war on the boys' psychological state, that the character Ralph faces during the wartime, which goes hand in hand with the timeline of the events of the story and the movie.

Endnotes

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Conclusion

This dissertation has explored the use of Parody and Chronotope in William Golding's *Lord of the Flies* (1954) and Harry Hook's *The Forgotten Island* (1990). The study was carried out from a specific perspective. We have adopted Bakhtin's theory of dialogism in order to demonstrate how the themes are depicted from different perspectives, and how time and place play an important role in perceiving and structuring the surrounding world.

While handling with the theory of Dialogism by Mikhail Bakhtin developed in *The Dialogic Imagination: Four essays* (1981), this study allows us to prove that both works engage in a dialogic relationship in their view of themes. Therefore, Hook and Golding have dealt with different perspectives, and both of them have developed different representations of time and space.

Through analyzing Hook's *The Forgotten Island* as a response to Golding's *Lord of the Flies*, with reference to the concept of Parody, it has been revealed that Hook's and Golding's protagonists, and other characters, are in a dialogic contact that are reflected through the themes, and Hook's intention is to trivialize Golding's novel. We have also studied time and space in both works relying on the concept of Chronotope. William Golding and Harry Hook put their concern in the different experiences they have undergone in the realm of historical events namely; the Second World War and the Cold War to depict the island.

The extent of our research cannot deal with all the subjects connected to the works of William Golding and Harry Hook. By this dialogic study between these works namely, *Lord of the Flies* and *The Forgotten Island*, we have endeavored to withdraw a potential resemblance and differences between them. As any academic study shall not be at full-scale.

Therefore, we propose to other students to investigate these works from new perspectives. For example, through a Carnavalesque perspective by Mikhail Bakhtin.

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