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Abstract

This thesis deals with the portrayal of the island *topos* in the novel *The Magus* (1977) by John Fowles. In the initial part of the paper, archetypal patterns of an island *topos* are captured as well as their essence which resides in human imagination. Special attention is devoted to an island's natural isolation. The insularity is then displayed in two constantly floating antitheses of a paradise and a prison. The core part of this work analyses the island in the aforementioned novel as well as the characters' changing perception of the place. An inseparable part of the analysis includes an interpretation of the island as the Panopticon, Michel Foucault's concept of penitentiary institution.

Keywords: archetype, Fowles, insularity, island, isolation, Panopticon, prison, *The Magus*, topos

Abstrakt

Tato diplomová práce zobrazuje *topos* ostrova v románu *Mág* (1977) od Johna Fowlese. V úvodní části práce jsou zachyceny archetypální modely *toposu* ostrova, stejně tak jako jejich podstaty, které spočívají v lidské představivosti. Zvláštní pozornost je věnována izolaci ostrovu vlastní. Tato ostrovnost je dále zobrazena v mezích dvou neustále se měnících antitezí ráje a vězení. Jádrem práce je analýza ostrova v již zmíněném románu, jakožto i měnící se vnímání tohoto místa postavami románu. Nedílnou součástí analýzy je interpretace ostrova jako Panoptika, konceptu vězeňské instituce Michela Foucaulta.

Klíčová slova: archetyp, Fowles, izolace, *Mág*, ostrov, ostrovnost, Panoptikum, topos, vězení

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Introduction

One of the main concerns of humanistic geographers is that places have always been subjects of human imagination. People have dreamed of ideal places, imagined places for them unknown and allocated countless features to geographical locations¹. Places have an inimitable position in human minds and they are as equally important for literature. In the fictional world, places often not only add touches to the plot but they also, as it is illustrated in this work, determine it in many aspects. Thus, when reading different novels which share identical settings, it is but natural that a continuum of similarities may be observed even within seemingly unrelated works. It is the characteristics of the places which are fixed and constant to a certain degree that has the ability to link various works together. These places hence construct a set of conventional features to which this thesis refers as archetypes. Archetypal qualities then form a traditional theme of a place, therefore a place *topos*².

This thesis deals with the island *topos* in the novel *The Magus* (1977) by the English novelist, John Fowles. The novel was firstly published in 1965, however rewritten by the author and published again as *The Magus: A Revised Version* in 1977. The revised edition, above all, included some new and redrafted scenes to the story as well as the author's foreword to the novel. This thesis attempts to provide a portrayal of the island *topos* in the novel as well as determine the way of perceiving traditional attributes of the island *topos* by both the main characters and the author himself. The primary concern of this thesis is the illustration of the island *topos* as an isolated place which offers escapism and solitary. The island isolation together with its attributes is displayed in ambiguous terms – positive and negative. As the negative island attributes are conveyed the analysis tries to interpret the island environment as a place of imprisonment using the French philosopher Michel Foucault's theories about the Panopticon as he presented them in *Discipline and Punish: The Birth of the Prison*. Furthermore, this work tries to place the island *topos* in *The Magus* into a broader scheme of works with related themes and settings to which the primary novel is compared to focusing on tracking conceivable similarities. A clear outline of this Master's thesis is further provided in the following paragraphs.

¹ Cf. Yi-Fu Tuan, *Topophilia: A Study of Environmental Perception, Attitudes, and Values* (New Jersey: Prentice-Hall, 1974), 113-114.

² Cf. definition of *topos* see Albert Sidney Hornby, *Oxford Advanced Learner's Dictionary of Current English*, eds. Joanna Turnbull et al. (Oxford: Oxford University Press, 2010), 1576.

In the introductory part of this work a necessary theoretical background is provided. The theoretical part deals with defining the terms archetype and *topos* and explains its usage when coined with place and space. Also, the human phenomenon of mythologizing places which are for them unknown is thoroughly explained. In addition, the architecture of the Panopticon is introduced since it is crucial for the analysis in which the island in *The Magus* is directly compared to the aforementioned penitentiary institution.

The major part of this thesis is dedicated to the analysis of the island *topos* in *The Magus*. The analysis grounds on the theoretical part of the paper and focuses on positive and negative aspects of island isolation and their influence on the main character. The second part of the analysis associates the island with the Panopticon focusing not only on the resemblances of the island and the prison design but also on the characters' roles which are purposely interrelated with the roles of individuals in the disciplinary body of the Panopticon. The discoveries of the thesis are further summarized and concluded.

1. Archetype and Topos

The terms archetype and *topos* will be used in this thesis fairly frequently. Their clear definition is essential for the theoretical support of this work. This work focuses on selected archetypal characteristics of the island *topos*. Therefore, prior to the study itself, the terminology needs to be clarified and both aforementioned terms looked at from a more global and general perspective.

At first, it is essential to refer to various scholars and their understanding of the term ‘archetype’. However, a lexical definition of the word appears to be the most convenient to start with. Oxford Advanced Learner’s Dictionary defines it as: “the most typical or perfect example of a particular kind of person or thing.”³ Etymology Dictionary refers to the 1540’s Latin word *archetypum* meaning an “original pattern from which copies are made.”⁴ Both definitions point out that an archetype is a distinctive type of something. The literary theorist David Jenkins similarly explains that an archetype “means the “first type” or “major type.”⁵

The Czech literary scholar Daniela Hodrová also discusses the term archetype in her work. She refers to the literary critic Northrop Frye and his presumptions about an archetype, which is, according to him: “a typical or constantly recurrent image – a communicative symbol which links an individual piece of art with others.”⁶ It is apparent that the aforementioned definitions do not diverge much as all of them undoubtedly communicate that an archetype is the first, original form of something. The most important aspect is its typicality or generality. According to Samuel Johnson, the major importance of archetypes actually lays in their universality⁷, therefore the ability to pertain the whole and being applicable everywhere within a specified matter.

Last but not least, an interesting theory is implemented in the outcomes of Carl Gustav Jung, the Swiss founder of analytical psychology. The author finds archetypes⁸ essential for

³ Albert Sidney Hornby, *Oxford Advanced Learner’s Dictionary of Current English*, eds. Joanna Turnbull et al. (Oxford: Oxford University Press, 2010), 63.

⁴ “Archetype,” Online Etymology Dictionary, accessed May 20, 2014, http://www.etymonline.com/index.php?term=archetype&allowed_in_frame=0.

⁵ David Jenkins, *The Maker’s Rage for Order: Theories of Literature and Culture* (Veliko Turnovo: Farber Press, 2007), 187.

⁶ Northrop Frye, “Anatomie kritiky” quoted in Daniela Hodrová et al., *Poetika míst* (Praha: H&H 1997), 8. My translation (“typickým nebo stále se vracejícím obrazem, komunikativním symbolem, který spojuje jednotlivé umělecké dílo s ostatními”).

⁷ Samuel Johnson, “Works,” quoted in Lauriat Lane, Jr. “The Literary Archetype: Some Reconsiderations,” *The Journal of Aesthetics and Art Criticism* 13 (December 1954): 226-232, accessed October 3, 2013, <http://www.jstor.org/stable/425915>, 227.

⁸ Note the author used plural form in his work.

his model of collective unconscious. Jung argues that archetypes are contents of the collective unconscious, a deep layer of human unconscious which is inborn, hence does not arise from the individual experience and from what has been acquired personally. Due to the general nature of collective unconscious its contents are, unlike the contents of personal psyche, more or less identical for everyone.⁹ The contents are therefore archetypal since they consist of archetypes, thus typical patterns undistinguishable for everyone. The psychologist claimed that archetypes are typical forms of behaviour¹⁰ supporting the essence of the Greek word *archetypus*, which suggests that an archetype is an archaic first type, an image existing from ancient times.¹¹ In this aspect Jung, among others, agrees with Jenkins.¹² In this paper, the meaning of the word archetype is presented in concordance with the aforementioned definitions, including the etymological ones. Archetypal attributes are approached as sets of typical features and qualities shaping distinctive characteristics of an object.

Secondly, the term *topos* needs to be introduced. Oxford Advanced Dictionary defines *topos* as “a traditional subject or idea in literature.”¹³ *Topos* is thus understood as a conventional theme. Etymologically, the word has a wider meaning, perhaps even more convenient for this work. Up to this point, the term archetype and *topos* may seem to be rather identical. However, it is interesting to notice that unlike archetype, *topos* is often directly connected with places as it will be shown in the following definitions. According to the Online Etymology Dictionary, it is not only a literary theme but also a word of Greek origin literally denoting “place,”¹⁴ thus directly connecting the word *topos* with places. Lothar Fietz provides fairly sufficient definitions of *topos*. He claims that the word *topos* in modern meaning begins to overlap with the ideas of cliché, stereotype, or commonplace (= *koinos topos*).¹⁵ Fietz therefore adds commonness to the term. At the same time, with respect to the

⁹ Carl Gustav Jung, *Archetypy a nevědomí* (Brno: Nakladatelství T. Janečka 1997), 98. My translation (“To [osobní nevědomí] však spočívá na hlubší vrstvě, která už nepochází z individuální zkušenosti a z toho, co bylo získáno osobně, nýbrž je vrozená. Touto hlubší vrstvou je takzvané kolektivní nevědomí. [...] Toto nevědomí nemá individuální, ale všeobecný charakter, to znamená, že má na rozdíl od osobní psýché obsah a způsoby chování, které jsou všude a ve všech individuích cum grano salis (s jistým omezením) stejné”).

¹⁰ Jung, *Archetypy a nevědomí*, 87. My translation (“archetypy jsou typické formy chování”).

¹¹ Jung, *Archetypy a nevědomí*, 98-99. My translation (“toto označení [...] naznačuje, že u kolektivně nevědomých obsahů jde o prastaré nebo – ještě lépe – o prvopočáteční typy, to znamená od pradávna existující obecné obrazy”).

¹² See footnote 5.

¹³ Hornby, *Oxford Advanced Learner's Dictionary of Current English*, 1576.

¹⁴ “Topos,” Online Etymology Dictionary, accessed May 20, 2014.

http://www.etymonline.com/index.php?term=topos&allowed_in_frame=0.

¹⁵ Lothar Fietz, “Topos/Locus/Place: The Rhetoric, Poetics and Politics of Place, 1500–1800,” *Poetry in the British Isles: Non-Metropolitan Perspectives*, eds. Hans-Werner Ludwig and Lothar Fietz (Cardiff: University of Wales Press, 1995), 16.

original meaning of the word the author retains the relationship with a place as such.¹⁶ Hodrová refers to Ernest Robert Curtius, who speaks about *topoi* and considers them to be rhetorical formulas transformed into clichés. Curtius also includes a recurrent conventionalization of a place in the term.¹⁷ Hodrová understands *topos* as a root for poetics of places. She claims that *topos* is a persistent as well as floating concept or conventionalization of a character or place.¹⁸ Based on the aforementioned definitions the word *topos* in this work is treated as a conventionalized subject, a place, or a common place proposing certain stereotypical or archetypal characteristics. The phrase ‘island *topos*’ is used more frequently than the expression ‘island archetype’ with respect to the provided definitions which seemingly favour the former convention. This resolution springs from the fact that *topos* seems to be linked with places more than archetype. It is, however, not impossible that the term island archetype is completely excluded as both the terms are considered highly analogous and well-suitable for the nature of this work. In addition, neither of them is preferred over the other nor perceived as more appropriate.

1.1. Mythical Topos: The Birth of the Island Archetype

The two terms ‘archetype’ and ‘*topos*’ can now be discussed in the context of specific examples related to the present study. It is clear that archetypes appear across the human existence and may be applied in various sciences and areas of human interest and exploration. Many authors agree that they are instrumental towards the study of literature. Jung indicates that “a well-known manifestation of archetypes is a myth and a fairy tale.”¹⁹ Frye similarly suggests that in fact, archetypes are basis to literature.²⁰ These assertions rise from *archetypal criticism*, a critical theory which preserves the view that literature is formed and shaped by archetypes. Michael Delahoyde argues that “archetypes determine the form and function of

¹⁶ See “commonplace,” pg. 11.

¹⁷ Ernst Robert Curtius, “Evropská literatura a latinský středověk” quoted in Daniela Hodrová et al., *Poetika míst* (Praha: H&H 1997), 8. My translation (“[Curtius] mluví o *topoi*, za něž pokládá [...] rétorické formule, které přešly z antické literatury do středověké a zěnily se zde v „klišé“ [...] Curtius řadí k *topoi* i určité [...] *vracející se stylizace místa*”).

¹⁸ Daniela Hodrová, *Poetika míst* (Praha: H&H 1997), 8. My translation (“právě historické vymezení *toposu* jako *vracejícího se* a zároveň *proměňujícího se způsobu pojetí, stylizace postavy nebo místa je nám blízké, v něm spatřujeme jeden z kořenů „Poetiky míst“*”).

¹⁹ Jung, *Archetypy a nevědomí*, 99. My translation (“dobře známým projevem archetypů je mýtus a pohádka”).

²⁰ Northrop Frye, “Anatomy of Criticism” quoted in David Jenkins, *The Maker’s Rage for Order: Theories of Literature and Culture* (Veliko Turnovo: Farber Press, 2007), 187.

literary works.”²¹ In response to the latter, David Jenkins sets an example of an archetype in literature by displaying literary personas such as Hercules or Samson as archetypally strong characters.²² Provided that a character in literature can be archetypal and thus represent a certain group of characters that share similar features, every concept, including a place in literature, can be examined in such manner. Although it is suggested in the previous chapter that a place is more likely to be coined with *topos*, the term represents more or less the same notion as an archetype.

This study considers the island *topos* in literature. According to Yi-Fu Tuan, a contemporary humanistic geographer, an island is one of the natural environments of persistent appeal. Thus, it is a place which appealed strongly to the human imagination, mainly due to its powerful and extraordinary characteristic.²³ When a place strongly appeals to individuals it is natural that it becomes a subject of discussion. It is thus possible to assume that the island *topos* consists of many deep-rooted archetypes or archetypal features which define it because it is heavily deliberated. However, in order to thoroughly examine the island *topos*, the fashion in which archetypal places are shaped must be firstly introduced.

Hodrová speaks about predominantly appealing places in literature which are “generically *predestined* to a particular plot or an event, they [these places] “bear” this event, so to speak, in them, the hero who stays there thus always gets into a situation peculiar for that place.”²⁴ The author supposes that the literary predestination of a place is interconnected with the memory of human race in which archetypal places represent supra-individual and non-literal experience. They are created by human experience and acquire metaphorical as well as mythological disposition.²⁵ These myths and metaphors then spawn the emergence of the place *topos*. For a better understanding of how human myths produce place *topos* Tuan’s term *topophilia* will be pertinent at this point. Tuan claims that “*topophilia* couples sentiment with place.”²⁶ The fact that places are subjected to sentimental conceptions may be instrumental towards the creation of place archetype in general. That is to say, *topophilia*

²¹ Michael Delahoyde, “Archetypal Criticism,” *Washington State University*, accessed May 20, 2014, <http://public.wsu.edu/~delahoyd/archetypal.crit.html>.

²² Jenkins, *The Maker’s Rage for Order: Theories of Literature and Culture*, 187.

²³ Tuan, *Topophilia: A Study of Environmental Perception, Attitudes, and Values*, 114-115.

²⁴ Hodrová, *Poetika míst*, 15. My translation (“tato místa jsou totiž žánrem *předurčena* k určitému ději, určité události, „nesou“ si tuto událost tak říkajíc v sobě, a hrdina se tu proto zákonitě dostává do situace vlastní tomuto místu”).

²⁵ Hodrová, *Poetika míst*, 15. My translation (“Kromě této literární paměti tu ovšem působí [...] paměť lidského rodu, v níž figurují určitá *archetypální místa*, se kterými jsou spojeny jisté nadindividuální a zároveň mimoliterární zkušenosti – zkušenosti lidského rodu. [...] Tato místa mají metaforický charakter [...] V důsledku procesů *metaforizace a mytologizace*, [...], dochází v literárních dílech k posunům v pojetí určitého místa”).

²⁶ Tuan, *Topophilia: A Study of Environmental Perception, Attitudes, and Values*, 113.

indicates that emotions are employed when perceiving places, which rationally leads to the creation of a mythical, rather than factual image. Sentimental values are thus coupled with places. These emotional notions may overgrow, transform into persistent, traditional connotations and thus shape archetypal places. Tuan's concept of *topophilia* is in accordance with Hodrová's model of a biased human experience and memory within which archetypal places are moulded.²⁷ Both *topophilia*, a sentiment and love for places, and mythologization of a place within personal or supra-personal experience are highly subjective. It may be argued that various subjective, often emotionalized assumptions are therefore created about places in order to gradually acquire a permanent label. The label is then enhanced and perceived as a literary archetype and accepted as a paradigm, not as a result of sentimental imagination. When the island *topos* is specifically considered, it may be argued that its model equals a set of qualities which originate from our collective subjective experience as well as from a certain degree of mythologization which is then embedded into literature. It may be argued that an island as a place is nothing but a neutral notion having zero undertones until it becomes a subject of human appeal and imagination, thus a subject of *topophilic* affections.

There is a special group of places which are prone to mythologization as well as idealization and it will soon be proved that an island can be one of them. These places are insomuch those which are far-off from people's ordinary settings. Yi-Fu Tuan notes that distance can be instrumental towards certain limitations as he implies that "[t]he greater the distance the greater the lapse of time, and the less certain one can be of what has happened out there."²⁸ Thus, the farther places are from an individual the less he/she knows about them directly because relying on mediated knowledge. Since people have no physical access to them and very little knowledge of them they tend to create highly subjective notions about these places. Such a situation, according to Yi-Fu Tuan, leads to the creation of *mythical places*.²⁹ *Mythical place* is an intellectual construct created by human imagination. According to Tuan, it is a fuzzy conception of a place which is inaccurate and dyed in phantasms due to the lack of direct knowledge.³⁰ In *The Anthropology of Landscape* Eric Hirsch and Michael O'Hanlon talk about the relationship between *foreground actuality*, i.e. an ordinary, workaday life space and *background potentiality*, thus the ideal and imagined existence elsewhere.³¹ The

²⁷ See footnote 25.

²⁸ Yi-Fu Tuan, *Space and Place: The Perspective of Experience* (Minneapolis: University of Minnesota Press, 2001), 121.

²⁹ Tuan, *Space and Place: The Perspective of Experience*, 86.

³⁰ Tuan, *Space and Place: The Perspective of Experience*, 88.

³¹ Eric Hirsch, "Landscape: Between Space and Place," *The Anthropology of Landscape: Perspectives on Space and Place*, eds. Eric Hirsch and Michael O'Hanlon (Oxford: Clarendon Press, 1995), 3.

latter is of course analogous with Tuan's *mythical place*, implying that the existence outside our familiar space is idealized. Finally, Edward Relph introduces the *sacred space* and represents the thoughts of Mircea Eliade on that matter. *Sacred space* for Eliade is considered a desirable *mythic geography*, a construction of a space and a world that we do not live in, and therefore do not know intimately.³² It is apparent that although the terminology differs, the idea remains very similar. Therefore, when one lacks direct and profound knowledge of a place he/she naturally tends to create mythical geographies that may bear little or no resemblance to the reality of the place. It may also be argued that the places not known personally and directly are usually also far from our life space.

Thus, distant and unknown places, which may be harder to reach, are more likely to become subjects of mythologizing. Stephanos Stephanides and Susan Bassnett acknowledge that an island, a territory separated from other lands by water, lends itself easily to fantasy and mythologizing.³³ In general, an island may be considered a distant and inaccessible place, mainly for people living on the continent. Thus, the idea that distanced places are mythologized is similarly held by the authors while taking an island as an example which may represent such places. It is shown in detail in the following examination that islands are subjects of mythologization as well as carriers of numerous archetypal characteristics that originate in their persistent mythologization. Once more, the emergence of the island *topos* as a conventionalized representative of all islands has its basis in human sentimental and subjective experience or a lack of such experience.³⁴

To sum up, it may be presumed that an enormous part of every archetype and *topos* resides in human imagination and subjective knowledge. The island *topos* is thus interlaced with a mythical imagery owing to its appeal as well as to its natural physical properties such as distance. As it is argued in this section, the detachment boosts mythologization as distant places are less recognized. Moreover, if an island did not appeal to people's imagination so much it would probably never gain such distinctive and defining characteristics. In the following chapter islands' core archetypal attributes are introduced. It is shown that these typical features spring from the fact that they fascinated human fantasies cross-culturally.

³² Mircea, Eliade, "Images and Symbols" quoted in Edward Relph, *Place and Placelessness* (London: Pion Limited, 1980), 18.

³³ Stephanos Stephanides and Susan Bassnett, "Islands, Literature, and Cultural Translatability," *Transtext(e)s Transcultures* Special issue (2008): 6-21, accessed October 7, 2013, <http://transtexts.revues.org/212>, 6.

³⁴ See mythical place, sacred space and background potentiality, pg. 14-15.

1.2. From Eden to Prison: Defining the Island Topos

The perception of islands varies and changes throughout centuries as well as throughout different human cultures. In this part of the work an attempt to define a common denominator of island *topos* is conducted. To begin with, there is one archetypal perception about an island that seems to be valid cross-culturally and across centuries: the ever-present island archetype is that of Edenic paradise. People often seem to imagine an island as joyful bliss, heavenly and unspoiled. Yi-Fu Tuan, in his *Topophilia: a Study of Environmental Perception, Attitudes and Values*, notices the “Earthly Paradise” convention when focusing on the island *topos*. The author claims that in numerous cultural legends the island symbolizes a state of innocence and bliss protected by the sea from the ills of the continent. For example, Buddhists recognize particular islands as “excellent earth”. Hindu doctrine, similarly talks of an “essential island” with sweet-smelling trees. Chinese legends deliver stories of the Blessed Isles and Malaya forest dwellers even conceive paradise as an “island of fruits” relieved of the ills that afflict man.³⁵ As it can be seen, paradise transmitted as an island archetype has its tradition across Eastern nations and cultures. They all seem to perceive an island as a perfect place, superior in its quality from ordinary land. However, Tuan acknowledges that similar and even stronger imagination appeared in the Western world across centuries. Popular in the Medieval Europe was the legend of St. Brendan which portrayed an island as a glowing safe home for the pious with flowers from paradise. Later on, by the 1300 there was an inclination towards the belief that the Earthly Paradise is located near or even on the classical Fortunate Isles because of their climate excellence and the fertility of their soil.³⁶

The fantasy of island Edens was further developed around the eighteenth century along with the expedition boom. Yi-Fu Tuan mentions that, for example, Louis de Bougainville, an explorer, was so impressed by the island of Tahiti that he believed it could be an acceptable substitute of the biblical Eden.³⁷ Other authors, including Stephanides and Bassnett also mention the paradise-like appreciation of islands. They notice that especially in the genre of shipwreck stories an island “combines the idea of the island as Edenic paradise and Utopian ideal.”³⁸ The very much mythologized and glamorized imaginations of islands portrayed as heavenly places seem to be rather monotone as it does not vary across cultures and centuries, which only contributes to the fact that the model of a paradise is an indivisible

³⁵ Tuan, *Topophilia: A Study of Environmental Perception, Attitudes, and Values*, 118.

³⁶ Tuan, *Topophilia: A Study of Environmental Perception, Attitudes, and Values*, 119.

³⁷ Tuan, *Topophilia: A Study of Environmental Perception, Attitudes, and Values*, 119.

³⁸ Stephanides and Bassnett, “Islands, Literature, and Cultural Translatability,” 13.

part of the island *topos*. Comparing an island to a heavenly paradise, Tuan pinpoints that the character of its blissfulness lies in the fact that it is “quarantined by the sea from the ills of the continent,”³⁹ which imposes certain isolation, barrier and inaccessibility of what resides on continents. David Lowenthal, who deals with the English insularity and landscape in general, refers to Norman Tebbit’s appreciation of Britain being an island:

we in Britain have every reason to be thankful for our insularity. Our boundaries [...] are drawn by the sea [...]. Unlike those of most other nations they have not been drawn, rubbed out and redrawn time and again [...]. The blessing of insularity has long protected us against rabid dogs and dictators alike.⁴⁰

Lowenthal continues that it is islandness that graces ‘this other Eden’ as a ‘demi-paradise,’⁴¹ which again contributes to the felicity of the place and the fact that the Eden image tied to the island and its *topos* is directly connected with the attribute of isolation or insularity. From the continental point of view islands are isolated, secluded and detached from the mainland by the sea and usually also by greater distance which does not only contribute to the fact that islands are prone to be mythologized but also to their segregation. Therefore, isolation shall be another aspect that defines the island *topos* and will be examined in this work.

The fact that isolation is an inextricable part of the island *topos* is actually expected. The word ‘isolated’ is also linguistically related to the term ‘insular’. The word origin of ‘insular’ supports the latter statement as depicted in Online Etymology Dictionary thereby:

1610s, “of or pertaining to an island,” from Late Latin *insularis*, from Latin *insula* “island” [...]. Metaphoric sense “narrow, prejudiced” is 1775, from notion of being cut off from intercourse with other nations, especially with reference to the situation of Great Britain. Earlier adjective in the literal sense was *insulan* (mid-15c.), from Latin *insulanus*.⁴²

Also, K.R. Olwig, the American landscape geographer, pinpoints the Merriam-Webster definition of insular in the sense of being “a: of or relating to the people of an island [;] b: resulting from isolation or characteristic of isolated people [;] c: narrow, circumscribed,

³⁹ Tuan, *Topophilia: A Study of Environmental Perception, Attitudes, and Values*, 118.

⁴⁰ Norman Tebbit, “Being British,” *Sunday Times* quoted in David Lowenthal “British National Identity and the English Landscape,” *Rural History* 2.2 (1991): 205-30. *Cambridge Journals*. Cambridge University Press, accessed 20 May, 2014, <http://dx.doi.org/10.1017/S0956793300002764>, 214.

⁴¹ David Lowenthal “British National Identity and the English Landscape,” *Rural History* 2.2 (1991): 205-30. *Cambridge Journals*. Cambridge University Press, accessed 20 May, 2014, <http://dx.doi.org/10.1017/S0956793300002764>, 214.

⁴² “Insular,” Online Etymology Dictionary, accessed November 3, 2013, <http://www.etymonline.com/index.php?term=insular>.

illiberal, prejudiced.”⁴³ Therefore, it can be suggested that insularity is one of the characteristic attributes of isolation; and isolation and insularity are interrelated terms both of which contribute to the formation of the island *topos*.

As suggested while focusing on the Eden-like conception of islands, the island is isolated from the continental dangers and therefore peaceful, often imagined as heavenly and blissful. However linked with the positive aspects, isolation is not always an affirmative feature. The island isolation shall be perceived as a floating image rather than a straightforward concept, alike the island *topos* in itself. Floating signifier as a concept is widely discussed by a British race theorist Stuart Hall. In a program called *Race, the Floating Signifier* the author discusses the term floating signifier in connection with race. However, the idea remains the same for any other concept. Sut Jhally, a professor of communication at the University of Massachusetts who took part in the discussion, claims:

There is nothing solid or permanent to the meaning of race. It changes all the time. It shifts and slides. That’s why the title of this program is Race: The Floating signifier. What racial difference signifies is never static or the same.⁴⁴

Similarly, humanist geographers, such as Yi-Fu Tuan, claim that the perception of a place floats historically, culturally and individually in reflection of the existential relation of the perceiving subject to it, their goals and several other factors.⁴⁵ Therefore, be it race or any selected characteristic of a place, the floating signifier is something changeable and dynamic. Thus, isolation on the island is changeable as well as its perception. The positive appraisal of isolation can fade as the rather negative undertones are explicitly conveyed.

Although the island-paradise image is firmly embedded in the island *topos* it is not the only image that constitutes its body. W.H. Auden notices that not only can an island be the happy oasis or rose garden but also a place of horror, an illusion caused by black magic.⁴⁶ The isolated garden of bliss can therefore be equally a place of dismay. Hence, isolation in the island imagery may represent danger. The danger, mainly owing to the isolation, may become life-threatening. Tuan indicates that unsafe islands appeared in the Homeric epics. The island of the Cyclopes where the threat of the one-eyed monster attack was ever-present and

⁴³ Philip Babcock Gove, ed., *Webster’s Third New International Dictionary of the English Language, Unabridged* quoted in Kenneth R. Olwig, “Are Islanders Insular? A Personal View,” *Geographical Review* 97 (2007): 175-190, accessed October 3, 2013, <http://www.jstor.org/stable/30034160>, 178.

⁴⁴ Sut, Jhally, 1997, transcript, “Race, the Floating Signifier, featuring Stuart Hall,” *Media Education Foundation*, Northampton, MA, 2.

⁴⁵ Tuan, *Space and Place: The Perspective of Experience* and Tuan, *Topophilia: A Study of Environmental Perception, Attitudes, and Values*. The idea arises from both the two works.

⁴⁶ Wystan Hugh Auden, *The Enchafèd Flood or The Romantic Iconography of the Sea* (New York: Random House 1967) 20-21.

inevitable⁴⁷ is a fine example. Because an island is isolated there is hardly any possibility to escape from its threats. As a result, such islands and the fact that they are isolated can contribute to the imprisonment of people who inhabit them. Stephanides and Bassnett also acknowledge that the isolation of islands was not always appreciated. For example, in D.H. Lawrence's fiction the island isolation is not seen positively "since escape into any sheltered or isolated world prevents that crucial contact with the world of human relationships, which [...] is of central importance for the life and growth of the individual."⁴⁸ Moreover, the authors note that in H.G. Wells *A Modern Utopia* there are prison-like⁴⁹ islands, thus including the attribute of prison in their *topos*. This again proves that the island isolation is bilateral. Although islands can be isolated from the continental negativities they are isolated from anything positive that may flourish elsewhere at the same time. Very quickly, the island *topos* takes up another archetypal attribute which is that of prison.

From an attractive paradise and an isolated bliss to the sphere which can be likewise dangerous the island *topos* floats towards rather unpleasant imagery. This apprehension is connected with the negative aspect of isolation which does not only protect the place from the mischief of the continent, but also, to the island inhabitants' disadvantage, makes a possible threat inescapable. The prison *topos* is often somehow connected with insular qualities and in this section, an attempt to prove that they often blend together and that the prison aspect can be included into the ensemble of the island *topos* will be discussed.

Hodrová includes the island *topos* in a group of places (a mountain, an inaccessible castle, an underground) which are distinguished by their insulation or "isolation."⁵⁰ The author also pays a great deal of her attention to the place of prison in her work. Similarly, she includes prison in "the closed-space *topos*"⁵¹ which evidently admits a certain level of isolation to the prison *topos*. Isolated in their nature, islands are enclosed similarly to prisons as it was already mentioned when discussing their inaccessibility and seclusion from the mainland. To include them in Hodrová's closed-space *topos* is thus quite possible. If the inclusion is contrived the island *topos* becomes directly related to the *topos* of prison since they immediately share a common denominator of enclosure. Often, islands and prisons are synonymy in literature since they factually form one place. Hodrová mentions G.G. Byrons'

⁴⁷ Tuan, *Topophilia: A Study of Environmental Perception, Attitudes, and Values*, 121.

⁴⁸ Stephanides and Bassnett, "Islands, Literature, and Cultural Translatability," 18.

⁴⁹ Stephanides and Bassnett, "Islands, Literature, and Cultural Translatability," 18.

⁵⁰ Hodrová, *Poetika míst*, 203. My translation ("Souviselo to se zvýznaměním momentu odloučenosti (izolovanosti) [...] Na místech s těmito znaky (ostrov, hora, nepřístupný hrad, podzemí), se odehrával metafyzicky zabarvený děj").

⁵¹ Hodrová, *Poetika míst*, 103. My translation ("vězení patří k toposům uzavřeného prostoru").

The Prisoner of Chillon where the prison is located in the middle of a lake, hence on an island.⁵² This tendency to set prisons on islands or sometimes also to consider an island a full-fledged prison may reside in the fact that the island isolation contributes to the prison's solitary and this way the penitentiary's seclusion is amplified. It is without doubt that if an isolated building is put on an isolated island its remoteness is then unsurprisingly stronger than it would be if built in less solitary surroundings.

It may be assumed that the prominent attributes of the island *topos* are often contradictory. The main aspect that is connected with the island archetype is that of paradise, a protected and innocent heaven not yet affected by the problematic aspects of the civilized and humanized mainland. However, it is suggested that island *topos* is a floating signifier. Consequently, it is shown that isolation offering protection, sanctuary or peace may often function as a prison hence implementing prison attributes to the island *topos*. Often in literature prisons and islands are linked together as they share some components. Although some common parallels with the island were looked at, to discuss the prison *topos* is outside the scope of this work. Nevertheless, it is important to introduce one particular prison institution whose role will be vital in the second part of this work.

⁵² Hodrová, *Poetika míst*, 110. My translation (“Chillon leží uprostřed jezera”).

2. The Panopticon

The lack of privacy is another motif that is important for the prison *topos*, according to Hodrová.⁵³ She acknowledges that observation became the main principle of many penitentiary institutions. The author concedes that “[i]n the 20th century it often occurs that a situation in which one is constantly seen and observed is more frightening than the darkness.”⁵⁴ A special institutional building designed by the English philosopher Jeremy Bentham in the late 18th century influenced the scheme of many penitentiary buildings built later on.⁵⁵ One of its crucial attributes was the possibility of constant observation and “a permanent visibility”⁵⁶ of the inmates. This institution, the Panopticon,⁵⁷ will be compared to an island as used in the novel analysed further in this text. An attempt to prove that there are islands which are naturally adjusted to serve as prisons similar to the Panopticon and can enable constant observation among other things will be carried out. Therefore in this section, it is essential to introduce the principles and architecture of the Panopticon, as it is so crucial for this thesis.

The architectural composition of the Panopticon, originally a constitutional building designed by Jeremy Bentham, was introduced in Michel Foucault’s 1975 book called *Discipline and Punish: The Birth of the Prison*. Its principle and architecture is thereby thoroughly described:

at the periphery, an annular building; at the centre, a tower [...] pierced with wide windows that open onto the inner side of the ring; the peripheric building is divided into cells, each of which extends the whole width of the building; they have two windows, one on the inside, corresponding to the windows of the tower; the other, on the outside, allows the light to cross the cell from one end to the other. All that is needed, then, is to place a supervisor in a central tower and to shut up in each cell a madman, a patient, a condemned man, a worker or a schoolboy. [...] Each individual, [...], is securely confined to a cell from which he is seen from the front by the supervisor; but the side walls prevent him from coming into contact with his companions.”⁵⁸

⁵³ Hodrová, *Poetika míst*, 118. My translation (“motiv [...] nedostatku soukromí”).

⁵⁴ Hodrová, *Poetika míst*, 203. My translation (“Ve 20. Století se mnohdy stává pro člověka děsivější než tma situace, za níž je neustále viděn a sledován”)

⁵⁵ J.E. Dobson and P.F. Fisher mention for example England’s Millbank Penitentiary or the Virginia State Penitentiary (from 1800). See Jerome E. Dobson, and Peter F. Fisher, “The Panopticon’s Changing Geography,” *Geographical Review* 97 (July 2007): 307-323, accessed October 4, 2013, <http://jstor.org/stable/30034174>, 308.

⁵⁶ Michel Foucault, *Discipline and Punish: The Birth of the Prison* (New York: Vintage Books, 1995), 201.

⁵⁷ Panopticon means “all seeing” as explained by Dobson and Fisher. See Dobson and Fisher, “The Panopticon’s Changing Geography,” 308.

⁵⁸ Foucault, *Discipline and Punish: The Birth of the Prison*, 200.

It is clear that the profoundly designed building enables hardly any visibility on the inmates' side and contrariwise a remarkable conspicuousness on the supervisor's behalf. Such mechanism allows the controller to observe constantly, as Foucault clarifies. It is due to the backlighting that "one can observe from the tower, standing out precisely against the light, the small captive shadows in the cells of the periphery."⁵⁹ This constant visibility facilitates the supervisor to control everyone from one spot without being captured by the surveillants. The observer in the tower has thus one immense advantage of not being seen himself. In order to ensure this, the primary focus targets at the Panopticon's design. As the French philosopher indicates, Bentham envisaged venetian blinds on the windows of the observation hall to prevent transparency of the observatory. Also, he implemented partitions which intersected the hall at right angles. Furthermore, there were no doors for passing from one quarter to the other as they could divulge the observer's presence by emitting a gleam of light. Instead, zigzag openings functioning undetectably as well as noiselessly were installed not to betray the presence of the supervisor.⁶⁰

Foucault explains that the fact that the tower guardian is not seen by the prisoners truly contributes to the Panopticon being a machine for creating and sustaining a power relation.⁶¹ In this relation the inmates shall be always subordinated to the guardian. In short, as Foucault clarifies "the inmates should be caught up in a power situation of which they are themselves the bearers."⁶² This means that they determine their subordination to the supervisor in the tower themselves without a required presence of someone in the tower. The main importance for Bentham, according to Foucault, was to stick to the principle of the power being visible and unverifiable. The visibility means that inmates will constantly see the tall tower and thus will have the threat of being observed persistently in front of them. The unverifiability resides in the inmates never knowing whether they are being looked at.⁶³ Due to the profound architectural layout the inmates do not know when the guardian is watching, therefore, watch themselves constantly. The constant overpowering control shall represent the geniality of the surveillance machine designed more than two centuries ago.

The concept of the Panopticon's observatory distantly recalls the tower *topos* (also one of the closed-space *topoi*)⁶⁴ as defined by Hodrová. According to Erwin Panofsky whose ideas are presented by Hodrová, the tower, lonely and distant from the world, enables the

⁵⁹ Foucault, *Discipline and Punish: The Birth of the Prison*, 200.

⁶⁰ Foucault, *Discipline and Punish: The Birth of the Prison*, 201.

⁶¹ Foucault, *Discipline and Punish: The Birth of the Prison*, 201.

⁶² Foucault, *Discipline and Punish: The Birth of the Prison*, 201.

⁶³ Foucault, *Discipline and Punish: The Birth of the Prison*, 201.

⁶⁴ See footnote 51.

observer to keep an eye on the surroundings. Panofsky also highlights the height of the tower due to which it may serve as an observatory as well as a warden's turret.⁶⁵ The inspection and monitoring of the surroundings is clearly in compliance with the observatory of the Panopticon. As it was indicated, being one of the closed-space *topos* the tower shares a common denominator with the *topoi* of prison and island. It is thus quite natural that their aspects and archetypal characteristics are interrelated. With respect to the Panopticon the *topos* of prison and tower are joined to form a whole. In the analytical section, the comparison of a selected island with the prison *topos* will thus also follow an attempt to prove certain associations with the Panopticon, a fairly particular kind of penitentiary, and its ever so important tower observatory.

In the theoretical section, the basic terms which will be fundamental for the analysis were defined. The island *topos* and its core, in some aspect contradictory attributes were introduced illustrating that the island *topos* floats from a wide range of positive associations towards the less pleasant overtones. Some island as well as prison archetypes were looked at since prison proved to be closely related to the island *topos* in some typical aspects. Special attention was devoted to the Panopticon, its architecture, and principles in order to provide sufficient background for the upcoming content.

⁶⁵ Erwin Panofsky, "Význam ve výtvarném umění" quoted in Daniela Hodrová, *Poetika míst* (Praha: H&H 1997), 208.

3. Isolation and Insularity on Phraxos

“Each in his little bed conceived of islands...
Where love was innocent being far away from cities.”⁶⁶ (W.H. Auden)

The aim of this chapter is to approach Phraxos Island and its isolation as floating signifiers as causes of the unstable perception of the island by the main character of the novel *The Magus*. This section will trace the dynamic of Nicholas’ experience of the island as a reflection of the gradual increase of his direct knowledge of the island. The analysis is elaborated within a theoretical frame, in which such a shift is viewed as a natural process of human spatial awareness. The chapter will trace the process of demythologization as the protagonist’s perception of the island moves from the mythical ideal to the more realistic concept. As the title of the chapter implies, the process of Nicholas’ raising awareness and the transition from myth to reality will be discussed in terms of isolation, insularity, remoteness and detachedness – the core characteristics of the island archetype.

As it is already discussed in the theoretical section of this work, it is beyond doubt that isolation is one of the fundamental island archetypes. It is a characteristic closely adhered to the island *topos*. The main protagonist of *The Magus* labels the insularity and isolation as ‘*enislement*’. During his metaphysical experience of undergoing hypnosis induced by Conchis, Nicholas senses: “[n]o good, no evil; no beauty, no ugliness. No sympathy, no antipathy. [...] The endless solitude of the one, its total enislement from all else.”⁶⁷ His by all means extraordinary involvement with hypnosis certainly isolates an individual from reality, yet his contribution to the hypnosis is even reinforced by the place where the experience is endured. The way how Nicholas senses the insularity of Phraxos or, as he calls it, *enislement* will be further discussed as the main theme of this chapter.

Before a detailed analysis of the aforementioned is provided, it is important to bear in mind, however, that isolation, solitude or remoteness can carry both positive and negative connotations depending on various factors. That is to say that isolation in *The Magus* floats from an affirmative to a negative perception while both the contradictions are constantly intermingled. The isolation in the *The Magus* is hence a floating signifier, a concept defined by Sut Jhally and fully discussed in the theoretical section. The aspect of contrastive island attributes blended together is, of course, not left unnoticed by the scholars who studied the island *topos*. Stephanides and Bassnett, for example, acknowledge that islands “are places that

⁶⁶ Wystan Hugh Auden, “Paysage Moraliste,” in *The English Auden: Poems, Essays and Dramatic Writings, 1927-1939*, 1977, ed. Edward Mendelson (London: Faber and Faber, 1988), 135.

⁶⁷ John Fowles, *The Magus: A Revised Version* (London: Jonathan Cape, 1977), 239.

can be paradoxically both safe havens and sites of great upheaval.”⁶⁸ It is also important to mention that such a paradox does not exclusively occur in *The Magus* only, but appears in various different works of literature which are set on an island: From Homer’s *The Odyssey* to Shakespeare’s *The Tempest*, an island’s positive isolation is constantly contrasted with the negative aspect.

Tuan notices that the attitude to the island was ambivalent in Greek *topophilia*. His example already tackled in chapter 1.2. indicates that in *The Odyssey* some islands were unsafe: “In the Homeric epics few islands were rich in grass, and where an island yielded abundant fruit, there lurked also the threat of the Cyclopes.”⁶⁹ Undoubtedly, the island *topos* in *The Odyssey* often means safety as Odysseus is always delighted to see the land on his journey: “[B]ut then the gods rescue him from distress and so there is sudden joy: such joy came upon Odysseus now with the sight of land and trees.”⁷⁰ On the other hand, however, there were islands which only brought misfortune on Odysseus and his companions and the traditionally treacherous sea was preferred over solid ground. For instance, when Odysseus visits the island of the violent Laestrygonians, he almost dies but finally manages to escape to sea: “What joy it was when our ship escaped from under the beetling cliffs into open sea! [...] Thence we sailed on, glad enough to be snatched from death.”⁷¹ The island is clearly not reflected as positive here which proves the ambivalence of the place. Moreover, it can be argued that when the island is seen as a threat the sea is, contrariwise, a salvation and vice versa. Therefore, the sea and the island are interdependent and the perception of an island/land inevitably influences the perception of the sea. One is always preferred over the other, depending on the favourability of the conditions of both. Tuan also puts the sea and the island into binary oppositions: “The gray image of the sea served to enhance the desirability of land.”⁷² The perception of both the sea and the island in the excerpt from *The Odyssey* is therefore interesting and fairly exceptional since the sea is not undesirable there. Hence, in classical literature the water, not the land, is regularly considered the real embodiment of danger. Auden remarks that it was the classical authors who consider the voyage as a necessary *evil*. The City or Garden (thus land) are considered places “where people want and ought to be”, not the sea.⁷³ It was only later when the contrastive Romantic attitude towards the sea emerged. The sea was then, according to Auden, considered a natural and true

⁶⁸ Stephanides and Bassnett, “Islands, Literature, and Cultural Translatability,” 7.

⁶⁹ Tuan, *Topophilia: A Study of Environmental Perception, Attitudes, and Values*, 118.

⁷⁰ Homer, *The Odyssey*, trans. Walter Sherwring (New York: Oxford University Press, 2008), 64.

⁷¹ Homer, *The Odyssey*, 116.

⁷² Tuan, *Topophilia: A Study of Environmental Perception, Attitudes, and Values*, 121.

⁷³ Auden, *The Enchaféd Flod*, 7.

condition of man. It was “a pain which must be accepted as cure, the death that leads to rebirth.”⁷⁴ This proves that the traditional associations of the sea are subjected to change alike the island, thus are also ambivalent.

A similar pattern of ambivalence may be observed in Shakespeare’s *The Tempest*. In Act II, when the life of Alonso, Sebastian, Antonio and the others is saved thanks to the land, they naturally appreciate the island as a blessing:

GONZALO: I beg you, men, be merry.
We all have cause for joy. Our escape is worth much more than our losses. [...] But few people in millions
Can claim the good luck we’ve had in surviving.⁷⁵

Nevertheless, their joy is soon mixed with fear as there emerge things on the island that are inexplicable, hence life-threatening, for instance when Gonzalo hears a magical singing:

GONZALO: [...] I heard a humming
(A strange one, too), which did awake me. [...] It’s best that
We be on our guard or leave this place.
Let’s draw our weapons.
[...]
GONZALO: May heaven keep him [Alonso’s son] safe from
These beasts—for he’s surely on this island.⁷⁶

It is evident that Gonzalo senses danger on the island despite the fact that the place had saved his life. Like Odysseus, Gonzalo contributes to the Janus-faced quality of the island archetype as both the *happy* and the *horrifying* place isolation which may be as pleasant as dreadful. As it was illustrated, the ambivalence of both positive and negative aspects of the island occurs quite frequently in various works of literature. It can be argued that there is a tendency to display the island within such contradictions. Similarly, the island and especially its isolation in *The Magus* are always expressed either positively or negatively. The main character perceives the island both as something that quite vividly evokes an earthly paradise and as a deserted, fearsome place, which is the very antithesis of the former. The ambivalence of the isolation and its impact on the main character is discussed in the following two subchapters.

⁷⁴ Auden, *The Enchaféd Flod*, 11.

⁷⁵ William Shakespeare, *The Tempest* (Irvine: Saddleback Educational Publishing, 2004), II, i, 703-705; 708-710.

⁷⁶ Shakespeare, *The Tempest*, II, i, 1025-1027; 1029-1031; 1034-1035.

3.1. Positive Enslenment: Phraxos, the Happy Island

The insularity of Phraxos in the positive sense can be observed as early as Nicholas, the main protagonist, is preparing to travel there and prevails at the beginning of his stay. At this point, it is essential to track the process of Nicholas' idealization of the island as well as the reasons for it. Consequently, his main motivation for leaving home has to be discussed in order to justify the idealized discernment of Phraxos and its isolation.

It is observable that Nicholas' 'ordinary' life in England is purposeless. His existence seems to lack direction and he appears to be bored with life. There are various traceable factors contributing to his decision to leave his present *status quo*. For example, he is not content with his relationship which shows to be a limitation rather than pleasure as "[t]hings [become] very difficult with Alison."⁷⁷ Apart from his intimate life, he also struggles to find a fitting job: "I began to feel desperate. I saw myself cornered, driven back in despair to the dreaded Educational Supplement and those endless pale-grey lists of endless pale-grey jobs."⁷⁸ Hence, the vicious circle of Nicholas' everydayness triggers the desire to make a change in life, find a direction and move forward as he is currently "cornered, driven back in despair."⁷⁹

His response to the life in flux is very natural. Tuan claims that time and space are directed when people actively plan something in order to achieve a goal. Habit, which dulls the sense of purpose, weakens the aforementioned process.⁸⁰ Nicholas finds himself in a state of stereotypical weariness without achieving new goals whatsoever and, naturally, he wishes to change it. Tuan also continues to claim that "[n]ormally, a person feels comfortable and natural only when he steps forward."⁸¹ Nicholas is not going anywhere in his present state and if so, then only backwards. Therefore, he seeks a different opportunity and his attention becomes fixed to the promising island. Not only does the lack of movement force Nicholas to go to Phraxos, but also the fact that he is under increasing pressure from his girlfriend Alison. Her demand, however, is not something which Nicholas can meet: "I wasn't ready for marriage, for settling down. I wasn't psychologically close to her [Alison]."⁸² Hence, the protagonist quite explicitly reflects on the fact that he wishes to avoid certain duties at home.

⁷⁷ Fowles, *The Magus: A Revised Version*, 40.

⁷⁸ Fowles, *The Magus: A Revised Version*, 19.

⁷⁹ Fowles, *The Magus: A Revised Version*, 19.

⁸⁰ Tuan, *Space and Place: The Perspective of Experience*, 128.

⁸¹ Tuan, *Space and Place: The Perspective of Experience*, 128

⁸² Fowles, *The Magus: A Revised Version*, 37.

Such patterns in Nicholas' behaviour are similarly detected by people who observe him later on the island. For example, they are scholars who take part in the 'masque' which Nicholas experiences on the island. After Nicholas undergoes an experiment led by Conchis and his people, they notice that "In every environment he [Nicholas] looks for those elements that allow him to feel isolated, that allow him to justify his withdrawal from meaningful social responsibilities and relationships."⁸³ Clearly, it is stated that he deliberately seeks isolation in order to escape from the everyday life. It is argued in this section that Nicholas is not only stuck in his existence but also burdened with responsibilities and commitments he wishes to avoid. The latter is not only explicitly stated by him but, later, also by other people who observe his behaviour in the long run.

It can thus be implied that an escape is what the character desires the most. Tuan notices that when vacationers travel on holiday their problems are left behind.⁸⁴ In another book he connects tourists' flocking to remote exotic islands with the idea of "temporary escapism."⁸⁵ Evidently, the author notices that an island may be a convenient place for a temporary escape. In this sense, the isolation that the island offers through its remoteness is perceived positively and the place is obviously preferred over Nicholas' home. The reason for his wish to escape to the remote sanctuary that the island offers is already foreshadowed in the previous paragraph. The purpose is hereafter very similar to that of Tuan's tourists who, via travelling to a distant island, leave their problems behind. Nicholas certainly wishes to free himself from the pressure he experiences at home as he pronounces a desire to escape from England.⁸⁶ Therefore, at this point Phraxos may be perceived as "a place of withdrawal from high-pressured living on the continent,"⁸⁷ as Tuan aptly suggests. Nicholas' desire for a relief through a physical withdrawal is very much successful and he later reflects on his liberation: "I had an agreeable feeling of emotional triumph. [...] I began to hum, and it was not a brave attempt to hide my grief, but a revoltingly unclouded desire to celebrate my release."⁸⁸ Hence, it is clear that one of the positive qualities of the island is the possibility of an escape and detachment from the everydayness of one's *status quo*.

With the motivation for Nicholas' decision to take refuge in the island revealed and with the possibility of an escape viewed as the first positive aspect of the island isolation, it is essential at this point to question Nicholas' absolute certainty that Phraxos is a convenient

⁸³ Fowles, *The Magus: A Revised Version*, 510.

⁸⁴ Tuan, *Space and Place: The Perspective of Experience*, 146.

⁸⁵ Tuan, *Topophilia: A Study of Environmental Perception, Attitudes, and Values*, 120.

⁸⁶ Fowles, *The Magus: A Revised Version*, 40.

⁸⁷ Tuan, *Topophilia: A Study of Environmental Perception, Attitudes, and Values*, 120.

⁸⁸ Fowles, *The Magus: A Revised Version*, 48.

place to escape to, as well as his generally positive notion of the island sensed immediately after and even before his arrival. Thus, the search for an explanation of the latter will begin with examination of Nicholas' exaggerated idealization of the island. Excited by his new adventure and blinded by the possibility of a temporary solution to his current situation he begins to idealize the Greek island:

It was as if someone had hit on a brilliant solution when all seemed lost. Greece – why hadn't I thought of it before? It sounded so good: 'I'm going to Greece.' [...] I got hold of all the books I could find on the country. It astounded me how little I knew about it. I read and read; and I was like a medieval king, I had fallen in love with the picture long before I saw the reality.⁸⁹

What Nicholas implies here is a way of thinking which Tuan describes as “[a]ssociating a remote place with a remote past.”⁹⁰ In his view, remote places are idealized in a manner similar to which people idealize the past. Tuan gives an example of antiquity which “is idealized as the time when the gods still walked the earth, when men were heroes and bearers of culture, and when sickness and old age were unknown.”⁹¹ Nicholas therefore portrays himself as a medieval king romantically falling in love, which is a remote concept falling back to the medieval period. It can be suggested that both the medieval period and the island are distant models (one in terms of time and the other more in terms of geographical distance). Therefore, the idealization of distance in general is considered when Nicholas envisages Phraxos.

Nicholas has never been on the island but yet his imagination calls for formation of a picture of Phraxos without directly experiencing it. He is in fact subjected to the so-called *terrae incognitae* described by John K. Wright as a concept symbolizing what is geographically unknown. These are places which used to be marked on a map as “unexplored” or with a label saying “existence doubtful.”⁹² As a matter of fact, Wright argues that there is no place on the planet where the shadow is as dark as it was in former times. Thus, no absolute *terrae incognitae* exists today.⁹³ However, he continues, that there still remain personal *terrae incognitae*, understood as places one has never directly experienced; places whose direct sensory knowledge and experience individuals lack. Yet such places

⁸⁹ Fowles, *The Magus: A Revised Version*, 40.

⁹⁰ Tuan, *Space and Place: The Perspective of Experience*, 122.

⁹¹ Tuan, *Space and Place: The Perspective of Experience*, 122.

⁹² John K. Wright, “Terraes Incognitae: The Place of the Imagination in Geography,” *Annals of the Association of American Geographers* 37.1 (March 1947): 1-15, accessed February 12, 2014, <http://www.jstor.org/stable/2561211>, 1.

⁹³ Wright, “Terraes Incognitae: The Place of the Imagination in Geography,” 3.

stimulate imagination out of mere curiosity.⁹⁴ People imagine places they have never visited and, due to the lack of factual knowledge, they may create various and often inaccurate conceptions about these locations. As it can be certainly seen, Nicholas creates an imaginary geography of Phraxos as a perfect paradise-like place. As seen in the last quotation from *The Magus*⁹⁵, he deliberately develops such a topophilic sentiment. The imagination which is far from being based on a realistic description may be dangerous. Wright argues that:

a powerful imagination is a dangerous tool in geography unless it be used with care. Indeed, the imagination might better be compared to a temperamental horse than to an instrument that operates precisely and with objectivity.⁹⁶

It is clear that due to the lack of objectivity and direct sensory experience, a personal myth about unexplored places is likely to be created bearing little or no objective value. *Terrae incognitae* is thus a term closely linked to the phenomenon of mythologizing or idealizing a place which is already introduced in the theoretical part of this paper in chapter 1.1. It is argued there that when one lacks knowledge about a place he/she naturally tends to create mythical preconceptions and geographies that often do not resemble the genuine reality of the place. Therefore, distant places are idealized through imagination. Since Nicholas has never been to Greece, his experience of the place is only indirect and mediated through various discourses, namely books and several people. Also, the island as such is geographically so far away that it is almost inaccessible for him. Therefore, borrowing Tuan's explanation, he "constructs mythical geographies that may bear little or no relationship to reality."⁹⁷ Thus, as early as Nicholas arrives on the island lacking any objective evaluation of the reality he already preconceives and appreciates the island as a 'happy' place offering refuge from the discomfort he had experienced back in England. Consequently, he begins to acknowledge the island's positive isolation from various angles which will now be discussed.

The first favourable aspect Nicholas perceives is the silent paradise-like nature, a sanctuary offering the most desired solitariness. Again, nature is something that has always been appreciated in relation with the island *topos*. Very often the raw, natural and unspoilt insular landscape is directly associated with blissful and heavenly images offering sanctuary for the visitors. For example, W.H. Auden in *The Enchafèd Flood* states that one of the possibilities how "the happy island" (as a symbolic opposite to the sea) may be perceived is as the earthly paradise, or "a place of temporary refreshment for the exhausted hero, a fore taste

⁹⁴ Wright, "Terrae Incognitae: The Place of the Imagination in Geography," 4.

⁹⁵ See footnote 89.

⁹⁶ Wright, "Terrae Incognitae: The Place of the Imagination in Geography," 5.

⁹⁷ Tuan, *Space and Place: The Perspective of Experience*, 86.

of rewards to come or the final goal and reward itself.”⁹⁸ The paradise epitome as a significant part of an island *topos* is already looked at in chapter 1.2. According to Stephanides and Bassnett, such paradisiacal images of an island became recognizable during the period of Renaissance and with European expansion new literary uses of the Edenic or utopian emerged.⁹⁹ Such a romantic Edenic image of islands seems to have been maintained in literature ever since. Tuan, for instance¹⁰⁰, comments on the perception of island nature and claims that islands in the eighteenth century were, again, perceived as acceptable substitutes for the biblical Gardens of Eden.¹⁰¹ Nicholas’ perception of Phraxos illustrates such claims fully:

Phraxos was beautiful. It took my breath away when I first saw it, floating under Venus like a majestic black whale in an amethyst evening sea [...]. Nine-tenths of the island was uninhabited and uncultivated: nothing but pines, coves, silence, sea. [...] Its distinguishing characteristics, [...], was silence. [...] Fear has never touched the island. If it was haunted, it was by nymphs, not monsters.¹⁰²

It can be said that such a portrayal indeed evokes the romantic Edenic/paradise images. Nicholas draws attention to its ‘uncultivated’ character, associates the island with strong colours and wraps his description in romanticized discourse. It is also obvious that Nicholas fell in love with the island, which is quite possible. For instance, Tuan, while discussing one’s attachment to a place, also states that “[a] man can fall in love at first sight with a place as with a woman” and the love can be so strong that one is even willing to abandon his/her homeland.¹⁰³ There is a clear tendency to such attachment as Nicholas leans towards seeing the island as an isolated paradise, similar to what Tuan or Auden described in their works. The island as an archetype of solitariness and untamed nature is thus appreciated by the main character. Therefore, the isolation of Phraxos is again seen positively. Such aspects of the island archetype appear to have a long literary tradition.

The same or at least similar attributes of nature on an island that Nicholas acknowledges can be seen in classical works of literature such as the famous Homer’s *The Odyssey*. Very often Odysseus values the fertile undamaged nature of the islands he visits:

[A]n island called Syros, [...], where the sun sets at solstice; not thickly peopled, but a good country, [...]; it is rich in wheat, rich in wine. Famine never enters this land, nor again does any dread disease come upon poor mortals there.¹⁰⁴

⁹⁸ Auden, *The Enchafed Flood or The Romantic Iconography of the Sea*, 20-21.

⁹⁹ Stephanides and Bassnett, “Islands, Literature, and Cultural Translatability,” 12-13.

¹⁰⁰ For more examples see chapter 1.2.

¹⁰¹ Tuan, *Topophilia: A Study of Environmental Perception, Attitudes, and Values*, 119.

¹⁰² Fowles, *The Magus: A Revised Version*, 50-51.

¹⁰³ Tuan, *Space and Place: The Perspective of Experience*, 184.

¹⁰⁴ Homer, *The Odyssey*, 187

Again, the positive isolation of an island which offers protection from famine and diseases can be identified in this example. Odysseus appreciates Crete in a similar manner: “There is a land called Crete, set in the wine-dark sea, lovely and fertile and ocean-rounded.”¹⁰⁵ To sum up, the examples provided show that islands may be imagined as fertile isolated places protected from the mainland’s ills and therefore appear quite idyllic. Such places also offer sanctuary from the sea and are appreciated more than the continent referred to, in *The Odyssey*, as “the dark mainland.”¹⁰⁶ As a result, it can be assumed that since an island is isolated from urban areas it lends itself to human imagination as an unusual and calming space preferred over the life on the continent.

Another example of the positive solitariness is the fact that the lack of society on an island contributes to the opportunity to meditate and rest in the silence of the Edenic nature. Again, the chance to contemplate in peace is an aspect of the island appreciated by Nicholas. Hence at the beginning of his stay on Phraxos, Nicholas feels “happily and alertly alone.”¹⁰⁷ He states: “I was lonelier than ever – and wanted to stay that way.”¹⁰⁸ Auden highlights that an island is “a solitary or private place.”¹⁰⁹ Nicholas similarly pinpoints that [i]ts [Phraxos’] distinguishing characteristic, [...], was silence.”¹¹⁰ For that reason, the island may appear as a very calm and relaxing place. Therefore, an individual has his own space to reflect on private matters. The solitariness and most importantly Nicholas’ awareness of it appear to challenge him to think and contemplate about various issues that one does not have time to reflect on when immersed in the civilized homeland. Nicholas’ mediation on the island leads to series of awakening moments and make him realize several facts about himself which later on seems to result in an entire or at least partial transformation of his character. Besides their intensified introspection, an individual in a remote and isolated place may also be acutely observant of the environment and events around him. It can be seen in *The Magus* that due to isolation, the perception of one’s surrounding is strengthened since there are no factors disrupting one’s attention:

[a]nd what small events happen – the passage of a shrike, the discovery of a new path, a glimpse of a distant caïque far below – took on an unaccountable significance, as if they were isolated, framed, magnified by solitude.¹¹¹

¹⁰⁵ Homer, *The Odyssey*, 232.

¹⁰⁶ Homer, *The Odyssey*, 256.

¹⁰⁷ Fowles, *The Magus: A Revised Version*, 50.

¹⁰⁸ Fowles, *The Magus: A Revised Version*, 54.

¹⁰⁹ Auden, *The Enchafèd Flood or The Romantic Iconography of the Sea*, 20.

¹¹⁰ Fowles, *The Magus: A Revised Version*, 51.

¹¹¹ Fowles, *The Magus: A Revised Version*, 51.

As Nicholas wanders in nature discovering various parts of the island he feels that the perception of reality is simply different, perhaps more intense and, as he seems to suggest, little things matter. He approaches the essence of the island and seems to be surprised, excited, and even shocked by the intensive experience. Naturally after such discovery, one wishes to explore the place and to understand its true essence. Nicholas uses the phrase “to rape the island” for such process. In fact, here is a possibility that due to the solitariness and placidity of the island one can not only learn more about his/her own inner self but also about the place. Thus, when one perceives and precisely observes the island the intensity of such insight may be considerably higher and more vivid than if done within the frame of one’s existential space (usually a continent). Due to their complexity, the issue of heightened sentience and perception of reality on the island shall be covered separately and in greater detail in chapter 4.2.

In this subchapter various positive attributes of Phraxos’ isolation were discussed. The commonness of noticing the positive aspects of a place first was justified. In connection with such perception, the chapter shows that people tend to form idealized mythical realities and that they fashion inaccurate images of various places they have not experienced yet. These places are strongly enchanted, idealized and appreciated in excessively positive terms. The most essential positive aspects presented are escapism, healing effect of the island nature, and solitariness. It was proved that an island, being far away from another landmass, may serve as a perfect hideaway and place for one’s escape, that it can offer a safe sanctuary from one’s uncomfortable current state. Furthermore, the positive and healing effect of the island nature was discussed in connection with the blissful insular nature and solitariness. The following analysis will depict the transition from the positive to the negative as Nicholas spends more time on the island and gains new, more objective knowledge about the place.

3.2. Negative Enislenment: Phraxos, the Horrifying Island

The isolation on Phraxos is not exclusively positive. There seems to be a constant clash between the happy Edenic image of the island and the other evil side of it. The clash can be illustrated on a scene when Nicholas and Lily made love and “lay in the silence of Eden regained”, which is swiftly interrupted by a series of unexpected events that results in Nicholas’ confusion and loss of control as he is tied, drugged and kidnapped, in all

probability, by Conchis' men.¹¹² Eventually, the negative aspects appear. As Nicholas' awareness of the environment grows, his discoveries begin to seem not exclusively positive. In fact, what he sees starts to be rather disturbing. Stephanides and Bassett also highlight the translatability of islands. The transformation is only a matter of time: "On islands, things change or, as William Golding shows so dramatically in his *Lord of the Flies*, things rise to the surface and are made visible, often things that we wish we did not have to see."¹¹³ Apart from the transition of the island from negative to positive, it is important to focus on the element of the presence of an unexpected person on the island, which represents the first component of the negative experience of the island.

At one moment, probably due to his frequent depressions from which he starts to suffer, Nicholas considers suicide in the woods, hence in the epitome of the natural landscape previously idealized. At that time he begins to receive the impression of being watched: "All the time I felt I was being watched, that I was not alone, that I was putting an act for the benefit of someone."¹¹⁴ This rather paranoid feeling re-appears several times in the story and the more he discovers about the island and Conchis, the more prominent the motive becomes. Sometimes Nicholas' feeling cannot be fully justified as it seems to be mere paranoia whereas in other times it is obvious that he is being looked at. Later on, he discovers a mysterious trace: a towel, a book of poetry and the scent of women's perfume. Now, Nicholas is sure that someone is watching him: "I put the book back beneath the towel and faced the hill in a rather self-conscious way, convinced by now that I was indeed being watched."¹¹⁵ The feeling of not being alone when not expected undoubtedly triggers negative emotions, namely those of fear. The island ceases to be the protective womb and a means of seclusion. Nicholas' experience can be compared to that of Robinson Crusoe on discovering human footprints on what he has considered for years to be a deserted island:

"How it came thither I knew not, [...] but after innumerable fluttering thoughts, like a man perfectly confused and out of myself, I came home to my fortification not feeling, as we say, the ground I went on, but terrified to the last degree, looking behind me at every two or three steps, mistaking every bush and tree, and fancying every stump at a distance to be a man."¹¹⁶

Immediately after such a discovery, the peace, isolation and bliss of the safe island *topos* are shaken by an alien entity. As it can be seen, Robinson Crusoe becomes exorbitantly

¹¹² Fowles, *The Magus: A Revised Version*, 487-490.

¹¹³ Stephanides and Bassett, "Islands, Literature, and Cultural Translatability," 7.

¹¹⁴ Fowles, *The Magus: A Revised Version*, 62.

¹¹⁵ Fowles, *The Magus: A Revised Version*, 70.

¹¹⁶ Daniel Defoe, *The Life and Adventures of Robinson Crusoe* (London: Seeley, Service & Co., 1919), iBooks edition, chap. XI.

suspicious and considers every tree to be a man. Nicholas behaves similarly. After noticing the mysterious trace and, later, recording someone's presence in Conchis' villa, he overtly realizes that the peaceful sanctuary in the southern shore of the island is being corrupted by another person: "[a] thin wisp of pale smoke curled up from the roof. It was no longer deserted. My first feeling was one of resentment, a Crusoe-like resentment, since the solitude of the south side of the island must now be spoilt."¹¹⁷ Ever since he realizes another man's presence on the island he, like Robinson Crusoe, repeatedly senses that he is being watched. Yet, most of the time he has no physical proof – a mere sign of someone's presence need not necessarily mean that a person is being observed by someone. At this point, the previously discussed ambivalence of island's isolation can be remembered.

In this connection, Tuan focuses on Greek mythology and its recognition of the Fortunate Islands, or the Isles of the Blest, which were recognized as the archetypes of bliss and paradise, and were: "idyllic places in which men lived effortlessly, yet such places also connoted death since dead heroes went there."¹¹⁸ Hence, even the Fortunate Islands, immediately delivering positive connotations from their name, are archetypally strongly contrastive. Elsewhere, Tuan states that the *topos* of the sea is ambivalent since it has the beauty and use but also a dark, threatening force. More importantly, he adds that the island is very much alike the sea in this matter.¹¹⁹ It can be argued that the threatening force of the island may contribute to creating the atmosphere of danger the moment Nicholas' privacy is disturbed. Robinson Crusoe's threat is the footprint. For Odysseus, the danger is represented by Cyclops since they are "arrogant lawless beings who leave their livelihood to the deathless gods and never use their own hands to sow or plough."¹²⁰ Although different in nature and intensity, both threats in *Robinson Crusoe* and *The Odyssey* can be considered an intrusion on the islands' positive isolation and peace. Moreover, both are caused by an unwanted presence of someone else. Likewise, Nicholas' calm is broken by Conchis, who, as Nicholas states, "had sprung almost overnight from the barren earth, like some weird plant."¹²¹ Thus, for Nicholas it is the unwanted presence of Conchis, whom he considers a threat: "he frightened me. It was the kind of illogical fear of the supernatural that in others made me sneer."¹²²

Apart from the disturbing entities on the islands which considerably endanger the appreciation of the island as a *happy* place and cause fear and anxiety in the main hero, there

¹¹⁷ Fowles, *The Magus: A Revised Version*, 67.

¹¹⁸ Tuan, *Space and Place: The Perspective of Experience*, 98.

¹¹⁹ Tuan, *Topophilia: A Study of Environmental Perception, Attitudes, and Values*, 120-121.

¹²⁰ Homer, *The Odyssey*, 101.

¹²¹ Fowles, *The Magus: A Revised Version*, 85.

¹²² Fowles, *The Magus: A Revised Version*, 85.

are various negative aspects of the island *topos* which will be soon looked at. Nevertheless, after Nicholas receives a shock from the unexpected presence of other people he seems to have a hard time when accepting the growing occurrence of other negative features on the island. At this point, it is essential to remember the protagonist's development in his discernment of the island. It was already explained that Nicholas perceives the island and its beautiful nature as innocent from the beginning and it is but a natural behaviour. Auden after all claims that "The *primary idea* with which the garden-island image is associated is, [...], neither justice nor chastity but innocence; it is the earthly paradise."¹²³ Therefore, Nicholas is in a way predisposed to primarily perceive the island as a generally positive and happy place. However, it is a mystification and unrealistic perception as it is already shown in the theoretical section. For admonishment, Auden highlights that the island image has *two* possibilities. The first one is the Edenic, the second one is negative:

It is a magical garden, an illusion caused by black magic to tempt the hero to abandon his quest, and which, when the spell is broken, is seen to be really the desert of barren rock, or a place of horror like Calypso's island, Klingsor's garden, or the isle of Venus.¹²⁴

In the course of time, the primarily positive image is usually shattered as an individual develops a more sober perception of a place, be it a holiday destination, new house or neighbourhood. Thereafter, the island may as well represent a horrifying desert. The threat or the danger usually comes second. The "spell is broken"¹²⁵ as one slowly discovers the true nature of a place and abandons his mythologized idyll, a fake image of the place. The negative element exists from the very beginning. It is just that the hero does not see it initially as he does not perceive the place realistically but through an 'enchanted prism'. Therefore, the negative perception tends to be postponed as the positive elements are first at hand due to imaginative preconceptions caused by the initial absence of direct and sensory experience of the location. A similar process of discovering the negative aspects only after the positive ones are revealed may be tracked in various other works. In *The Tempest* the island saves lives and only after then reveals its threats, dangers, and magical spirits. In *The Odyssey*, the Cyclopes do not come to welcome Odysseus at the beach but are hidden as they "live in arching caves on the tops of high hills."¹²⁶ Finally, in *Robinson Crusoe* it takes years until Robinson is threatened by the presence of other men. Although it must be emphasized that Robinson

¹²³ Auden, *The Enchafèd Flood or The Romantic Iconography of the Sea*, 20. My italics.

¹²⁴ Auden, *The Enchafèd Flood or The Romantic Iconography of the Sea*, 21.

¹²⁵ Auden, *The Enchafèd Flood or The Romantic Iconography of the Sea*, 21.

¹²⁶ Homer, *The Odyssey*, 101.

Crusoe did not choose the island as his ideal place unlike Nicholas and therefore did not feel entirely comfortable there from the very beginning. However, the real physical threat had not come to his island for years as it was suggested above. It can be summed up therefore, that the negative aspect of the island *topos* is usually concealed, heavily disguised or unacknowledged before it can surface to the awareness of the experiencing subject.

As mentioned in the previous sections, seeing a place too positively springs from the lack of knowledge. Nicholas initially has this problem as he does not experience the island enough to make an objective statement about it. In *The Magus*, it takes him a while to even realize that the island may possibly be *horrifying*, thus the very opposite to what it looked like at the beginning. Conchis, embodying the role of Shakespeare's Prospero, offers Nicholas to show him around Bourani, the part of the island he owns and where his villa is. Nicholas immediately envisages a positive image and connects Prospero with something positive: "As we went down the steps to the gravel I said, 'Prospero had a daughter.'"¹²⁷ It is beyond doubt that he expects to meet someone like the beautiful Miranda, who can easily be considered an idealistic embodiment of innocence and beauty.¹²⁸ Therefore, also due to his lack of knowledge, he immediately imagines the positive. However, he is quickly reminded by Conchis: "'Prospero had many things.' He turned a dry look on me. 'And not all young and beautiful, Mr Urfe.'"¹²⁹ It is clear that Conchis indicates that Nicholas should consider a 'Caliban' rather than 'Miranda' about whom Nicholas seems to be dreaming. Later on, Nicholas finally realizes the full significance of Conchis' enunciation as well as the fact that the island is much more dangerous than it seemed at the beginning. He remembers Conchis' reference to Prospero and says: "I felt for the first time on the island, a small cold shiver of solitary-place fear."¹³⁰ This is the first sign of fear caused by the previously cosy solitariness and insularity, which now appear to be a difficulty. As Nicholas penetrates deeper into the practices of Conchis' and his awareness of them raises, he slowly recognizes that the isolation may be, apart from an advantage, a limitation: "I had an idea [...] that this was some initiation to a much darker adventure that I was prepared for, a society, a cult, I didn't know what, where Miranda was nothing and Caliban reigned."¹³¹ Moreover, as he gradually reveals the real nature of his beautiful 'Miranda' – Lily/June, with whom he has a love affair and falls in love with – it turns out that she was but an illusion. She later betrays Nicholas and shows to

¹²⁷ Fowles, *The Magus: A Revised Version*, 83.

¹²⁸ Shakespeare, *The Tempest*, I, ii, 591-593; 625-627. Note that Miranda is considered a goddess and a virgin.

¹²⁹ Fowles, *The Magus: A Revised Version*, 83.

¹³⁰ Fowles, *The Magus: A Revised Version*, 89.

¹³¹ Fowles, *The Magus: A Revised Version*, 184.

be just acting her feelings for him. Thus, in the end she is more evil than kind – more of a Caliban than Miranda, when the analogy with Shakespeare's *The Tempest* is considered. Therefore, however hard it is for Nicholas to accept the facts as he is forced to perceive the isolation of the island in a more realistic and negative sense, he gradually acknowledges the undesirable features of the island more intensely. He repeatedly finds himself cared and lonely. It may be argued that he feels this way because responding to the negative archetypes that the isolated island provides.

It is implied that in the course of time Nicholas does not feel comfortable on Phraxos. He is scared of other people's erratic presence and he slowly reveals that the negative archetypes of the island outnumber the positive. He is trapped in Conchis' mysterious and concealed society. The more Nicholas knows him the less sure he feels about Conchis' true intentions. A new, harmful dimension of isolation begins to emerge: that of confusion, which triggers various negative emotions including homesickness. If Auden's expression 'magical garden'¹³² is once more recalled, it may be said that Nicholas falls under the spell of Conchis, the magician. After all, Nicholas claims that he is indeed enchanted.¹³³ In Conchis' magical games he fails to understand what exactly is going on: "I did feel a faint touch of fear. But it was a fear of the inexplicable, the unknown."¹³⁴ Moreover, he feels lost: "I began to swing the other way [...], I was to have my credulity put on the rack again."¹³⁵ Nicholas finds himself in a phase of misperception. He does not know what or to whom he shall believe nor what he shall think about various experiences to which he is exposed. Because Nicholas does not feel entirely safe anymore, he also begins to look for an order. Tuan writes about people feeling *nostalgically* and going back to their past when the world seems beyond their control: "whenever a person [...] feels that the world is changing too rapidly, his characteristic response is to evoke an idealized and stable past."¹³⁶ As Nicholas becomes confused and things are definitely not under his control, he begins to 'gaze' retrospectively into his past. His attention therefore turns back to where he came from. Nicholas gradually starts to think about home and about people that he misses:

All round the house lay the silent pine trees, dim in the starlight. Absolute peace. High and very far to the north I could just hear an aeroplane, only the third or fourth I had heard at night since coming to the island. I thought of Alison on it, moving down a

¹³² See footnote 124.

¹³³ Fowles, *The Magus: A Revised Version*, 279.

¹³⁴ Fowles, *The Magus: A Revised Version*, 143.

¹³⁵ Fowles, *The Magus: A Revised Version*, 225.

¹³⁶ Tuan, *Space and Place: The Perspective of Experience*, 188.

gangway with a trolley of drinks. [Alison worked as a flight attendant] [...]. I had an acute sense of the absence of Alison¹³⁷

It is obvious that the ambivalence of the positive and negative isolation is once more perfectly illustrated in this situation. Firstly, Nicholas highlights the absolute peace of the island and silent pine trees as a fairly appealing aspect of the place. Nevertheless, as he contemplates the low frequency of airplanes flying around the island, he underlines the total isolation of the island from the common civilization represented by the aeroplane. He also debunks and deflates because the presence of planes announces the nearness of another land, certainly a civilized one. The latter makes him remember his home and people there, in this case his lover Alison, whom he now seems to miss. Thus, he begins to fully realize the negative isolation and remoteness of the island as well as the fact that the previously positive solitariness increasingly seems to be rather a restriction and negative force. Similarly but in a reversed order, the negative perception of home is transformed into a nostalgically positive one. Nicholas feels lonely, homesick, and wishes to be with Alison. Consequently, he is deprived of the contact with close people. Stephanides and Bassnett notice that an island can prevent the crucial contact with the world of human relationships which is frequently painful.¹³⁸ It can thus be argued that another tender aspect of Nicholas' stay on the island is the deprivation of social contact, which he can get only back at home in England. The desired solitariness becomes a burden.

As implied above, another dimension is added to the loneliness and lack of social contact, namely that of *nostalgia*. By being homesick Nicholas experiences *nostalgia* on Phraxos. The term *nostalgia* needs to be defined at this point. Aaron Santesso traces the history of the term, which goes back to 1688 when “an Alsatian physician, Johannes Hofer, combined the Greek words *nostos* (return home) and *algia* (painful condition) to create a term for a newly observed physical ailment; thus the word *nostalgia* was born.”¹³⁹ Standard definition of *nostalgia*, as Santesso continues, is therefore a personal experience concerned primarily with the past, perceived as a stylized form of homesickness.¹⁴⁰ The term as it is understood today is somewhat broader: “it has become a kind of catchall term for all forms of sentimental longing or regret.”¹⁴¹

¹³⁷ Fowles, *The Magus: A Revised Version*, 110-111.

¹³⁸ Stephanides and Bassnett, “Islands, Literature, and Cultural Translatability,” 18.

¹³⁹ Aaron, Santesso, *Careful Longing: The Poetics and Problems of Nostalgia* (Newark, DE: University of Delaware Press, 2006), 13.

¹⁴⁰ Santesso, *Careful Longing: The Poetics and Problems of Nostalgia*, 12-13.

¹⁴¹ Santesso, *Careful Longing: The Poetics and Problems of Nostalgia*, 15.

In Nicholas' example, however, *nostalgia* can be considered as a longing for home and the past, which is the primordial concept of the term. This situation can be compared to the previously discussed idealization of the island back when Nicholas was still in England. There, he idealized the distant place through distant past.¹⁴² Now on the island, he idealizes his home following the natural tendency of idealizing the past. It is interesting however, that Nicholas did not like it at home and left it for Phraxos as soon as possible. Thus, it must be highlighted, that "nostalgia is a practice of forgetting; that is, a nostalgic memory is the result of forgetting negative aspects of an experience."¹⁴³ When Nicholas remembers his home he naturally avoids negative memories and idealizes it like he did with Phraxos previously. His homesickness and sentiment for homeland are now more prominent than they were at the beginning of his arrival possibly because besides the positive aspects of the island, he sees its downsides. His positive sentiments for home also appear when experiencing fear: "Once again fear, fear and mystery, swept over me. [...] I was infinitely far from home."¹⁴⁴ Therefore, it may be assumed that his homesickness is the consequence of his negative experience of the island, fear being one of them.

For Tuan, homeland is an important type of place and he claims that human groups "tend to regard their own homeland as the centre of the world."¹⁴⁵ Therefore, people are attached to their homeland and naturally form such an attachment. Tuan furthermore contrasts one's connection to homeland and the concept of travelling to explain how people perceive foreign locations in relation to their home. As it was already shown when focusing on the positive isolation on Phraxos, one of the benefits of vacationing is that the travellers temporarily banish their everyday troubles. However, Tuan argues, it may appear unreal to some people since an important part of the individuals, their problems, or simply their familiar daily round have also been left behind.¹⁴⁶ Therefore, it may be claimed that although people desire to escape from their daily problems and worries, like Nicholas, they will eventually feel the need to come back due to their incompleteness. Or else, they may at least sense the aforementioned homesickness which often creates other negative emotions or is itself triggered by an undesirable emotion, for example by fear. Moreover, as Tuan mentions, homeland is viewed as mother who nourishes.¹⁴⁷ Similar to mother's arms one's home may be considered the safest place in a human's life which offers protection and security. The account

¹⁴² See footnote 89.

¹⁴³ Santesso, *Careful Longing: The Poetics and Problems of Nostalgia*, 21

¹⁴⁴ Fowles, *The Magus: A Revised Version*, 460

¹⁴⁵ Tuan, *Space and Place: The Perspective of Experience*, 149.

¹⁴⁶ Tuan, *Space and Place: The Perspective of Experience*, 145-146.

¹⁴⁷ Tuan, *Space and Place: The Perspective of Experience*, 154.

of Tuan's understanding of attachment to home consists in the view that home is the safe haven, the protective womb to which we all return from excursions to the outside.

As the story unfolds, Nicholas increasingly realizes the remoteness from home and links the distance with other uncomfortable feelings: "[I] remembered I was long away from home. I felt unsure, out of my depth."¹⁴⁸ In this case, it is once again perfectly illustrated that the homesickness is indeed connected with negative feelings. On the one hand, the island is a peaceful paradise. Yet, on the other hand, it is disconnected from the reality of one's own home and the longing for coming back will always prevail. Therefore, when experiencing fear, Nicholas feels "unsure" on Phraxos, being away from his homeland. The pattern of homesickness is prominent in other works of literature where an island serves as the major setting. For example, when trapped on the island of Calypso, Odysseus acknowledges the extraordinary beauties of the island on which he is captivated, yet he misses his home:

[to Calypso:] I know that my wise Penelope, when a man looks at her, is far beneath you in form and stature; she is a mortal, you are immortal and unageing. Yet, notwithstanding, my desire and longing day by day is still to reach my own home and to see the day of my return.¹⁴⁹

It is obvious that even though the island may be much more appealing than one's home, the latter is always the place to which one will return. This is mainly because of the attachment that is naturally created by humans as they live at one place for a long time and often from their birth.

This chapter shows the extent to which Fowles' novel reflects some of the major propositions of humanist geographers concerning the experience of home and distant places, namely islands, known, respectively, through a long-term direct experience and through imagination or mediated means. The isolation of the island was discussed from two major points of view: First, it was the positive enislenment. It was illustrated that the positive aspects of the island *topos* are created by the main character even before he directly experiences it. The reason for such formation of positive island archetype is the very natural human behaviour of forming mythical geographies about various places. These misconceptions emerge from human tendency to idealize places they have never seen and experienced directly. It is argued that the island *topos* consists of positive aspects that may appear welcoming for the main character, such as escapism, solitariness and relaxation in the paradise-like nature of the island. These attributes above all enable a sharper perception of

¹⁴⁸ Fowles, *The Magus: A Revised Version*, 182.

¹⁴⁹ Homer, *The Odyssey*, 60.

reality as the main character notices many details and realizes various facts since there is none, or almost no disturbance on the island.

It was further argued, however, that Phraxos is not entirely positive and happy as the negative aspects slowly emerge. There is a constant clash of the positive and negative *topos*. At some point, one surpasses/replaces the other or both positive and negative are often blended together. Consequently, the second subchapter was dedicated to the negative enislenment in which the positive romantic myth of an island as a refreshing sanctuary is deflated. Hence, the island can be equivalently perceived as a place of fear, confusion or insecurity which can produce *nostalgia* and idealization of home. For that record, homesickness and the attachment to one's home is also approached as another common aspect of human behaviour. The analysis shows that Nicholas displays a growing inability to leave the island due to its complete isolation from other parts of the world. The negative aspects are presented as symbols of the closing circle of the island's total isolation.

In Nicholas' story, the isolation and detachment from the continent become so noticeable that the main hero begins to sense a growing prominence of the isolation which now attains a somehow permanent characteristic. Therefore, in spite of what has been said about Nicholas' homesickness, which emerges when he is scared and unsure, he cannot go home when the opportunity to leave the island occurs. His *nostalgia* represents the island as a place of insurmountable isolation. He comments on Alison's invitation to meet: "But it came like an intrusion – of dispensable reality into pleasure, of now artificial duty into instinct. I couldn't leave the island, I couldn't waste three days in Athens."¹⁵⁰ Nicholas is so engaged and drawn into the masque that unfolds on the island that the outside reality begins to seem irrelevant and a waste of time. He even perceives it as a certain intrusion. Again, this can be linked to the previous discussion about the island being a place for an escape. Nicholas desires to desert from his duty on the continent and therefore naturally does not want to withdraw from Phraxos and be involved with his everyday problems again.

However, one new point may be observed: his inability to leave the island raises the question whether it is even possible to escape. Entrapment is thus another very important aspect of the island *topos* to be considered in the novel *The Magus* because the island gradually loses its quality of a safe and liberating refuge. It begins to resemble a restrictive *prison*. This, together with the concept of panoptism, shall therefore be the major concern of the following chapter.

¹⁵⁰ Fowles, *The Magus: A Revised Version*, 202.

4. Phraxos: The Panopticon

In the previous section Nicholas' subjective feelings and impressions about the island's solitariness, beauty, but also its deviousness were depicted and dealt with. What was not discussed at all, however, was the physical arrangement and geographical properties of the island which are essential for this chapter. As suggested, Phraxos Island begins to function as an insulating prison for Nicholas. It is no longer a source of pleasant solitude but rather a limiting cell. At this point, Phraxos begins to fulfil the implications of its name – *phraxos* in Greek means 'fenced', which is noted by John Fowles himself in the foreword to the novel.¹⁵¹

In this chapter, the island is not only compared to a prison but also, and more importantly, to a specific penitentiary institution – the famous Bentham's Panopticon. The aim of this section is to gauge the extent to which Michel Foucault's theorizing about Panopticon can serve as a suitable interpretative tool for examining John Fowles' working with the island image, and, from a broader perspective, for the interpretation of the island *topos* in general. Similarities between the Panopticon and Phraxos are treated with respect to two major aspects of the island: the geographical disposition and roles and behaviour of the characters involved. The analysis attempts to show that the island very much resembles the original Panopticon. Also, the people involved are categorized into the traditional Panoptical hierarchy of surveillant(s) and prisoner(s).

The architecture of Bentham's Panopticon is widely discussed in the theoretical section of this work. Now, the conclusions will be applied to the physical features of the island in *The Magus* with an attempt to illustrate the remarkable similarities which predestine the island to function as an impeccable prison. Due to Fowles' detailed description it is possible to picture the island quite precisely. The most essential aspect that needs to be set straight before the layout of the island is compared to Bentham's Panopticon is the difference between the northern and southern areas of Phraxos, an island lying "in a small steamer *south* of Athens."¹⁵² Nicholas immediately splits the island in half by identifying a distinctive divide marking between its northern and southern parts:

I always went over the central crest to the south side of the island if I could, away from the village and the school. There, was absolute solitude: three hidden cottages at one small bay, a few tiny chapels lost among the green downward of pines [...], and

¹⁵¹ John Fowles, foreword of *The Magus: A Revised Version*, by John Fowles (London: Jonathan Cape, 1977), 5-10.

¹⁵² Fowles, *The Magus: A Revised Version*, 50. My italics.

one almost invisible villa, which was in any case empty. The rest was sublimely peaceful, [...], *a site for myths*.¹⁵³

The northern part may, in fact, be compared to Nicholas' homeland from which he escaped to Phraxos.¹⁵⁴ Although it is not his home, on the northern side Nicholas eventually falls into the day-to-day routine which he was used to in London. On the northern side Nicholas goes to work and lives his quotidian existence. Therefore, the side is described as dark, indicating that it is probably an uninteresting and rather dull place. There is the village, school, and a lack of privacy and solitude which Nicholas desires.¹⁵⁵ The southern side, still Nicholas' *terrae incognitae* as he has not explored it thoroughly yet, is different. It is obvious from his description that it is the magical side, "a site for myths."¹⁵⁶ Therefore, it is probably quite striking. It attracts Nicholas' attention so much that he decides to undertake numerous trips (or escapes) to that side every time he can. The fact that it is the southern side which appears so gleaming and appealing to Nicholas and so distinctive in its nature that it will become the central core for this analysis may not be a mere coincidence. When discussing mythical spaces, Tuan points out that a special value may be imposed on different cardinal directions. He says that certain themes of environmentalism, however challenged by modern geographers, have entered folklore and are widely accepted: "For example, folk wisdom has it that nations can be divided into "north" and south": people in the north tend to be hardy and industrious, people in the south tend to be easygoing and artistic."¹⁵⁷ These claims, he continues, are fashioned myths, mixing fact with fantasy. However, these traditions tended to attach a specific value to a certain cardinal point.¹⁵⁸ Based on what Tuan indicates in terms of the traditional folklore of spatial perception, there is a possibility that the south of Phraxos is so attractive for Nicholas because it represents the 'hot', relaxing and easy going site in contrast with the North, which is the place of work and routine.

As it was suggested, the southern part of the island will be of major concern. Not only does it offer greater solitude but it is also more isolated and removed from the mainland's civilization than the northern part. By all means, the island as such is fairly inaccessible from all directions. Apart from the natural isolation provided by the sea, the northern view of the mainland landscape is also protected by another barrier, the mountains: "The mountains on

¹⁵³ Fowles, *The Magus: A Revised Version*, 50. My italics.

¹⁵⁴ For escapism from one's home (i.e. everydayness) see chapter 3.1.

¹⁵⁵ For positive solitariness see chapter 3.1.

¹⁵⁶ Fowles, *The Magus: A Revised Version*, 50.

¹⁵⁷ Tuan, *Space and Place: The Perspective of Experience*, 98.

¹⁵⁸ Tuan, *Space and Place: The Perspective of Experience*, 98.

the mainland took snow, and magnificent white shoulders [...] stood west and north across the angry water.”¹⁵⁹ To the East, as Nicholas describes, there is “a *distant* gently-peaked archipelago”¹⁶⁰, for a change. Finally the southern side is isolated from the mainland by “the soft blue desert of the Aegean stretching away to Crete.”¹⁶¹ Nevertheless, the southern side is one step forward in accomplishing a complete isolation by being isolated not only from the mainland alike the entire island but also from the northern side of it. This is clear again when Nicholas explores the landscape: “I climbed up the goat-paths to the island’s ridge-back, from where the green forth of the pine tops rolled two miles down to the coast. [...] I walked along the central ridge, westwards, between the two vast views north and south.”¹⁶² Evidently, the southern side appears to be a multiplex of total isolation. The island itself is divided by the sea and by various other barriers from the mainland. On top of that, there are mountains on the continent which deprive the view of the heavily inhabited area (Athens) from Phraxos. In addition, the southern side is isolated from the northern side of the island due to a forested ridgeback stretching along the central line of the island.

As implied, Phraxos, especially its southern part, is perfectly isolated and therefore can isolate anyone. Isolation is one of the core principles of a prison. In *Discipline and Punish: The Birth of the Prison*, Michel Foucault speaks about a prison and the fact that it’s “first principle was isolation. The isolation of the convict from the external world, from everything that motivated the offence, from the complicities that facilitated it.”¹⁶³ In this aspect, Phraxos resembles a prison as Foucault describes it since its geographical properties isolate it from the outside world. At this point, it is important to focus on a specific penitentiary institution. Bentham’s Panopticon is a distinctive type of prison as already described in a great detail in the theoretical section of this work. However, it also sets one of its key principles on inmate’s individual separation and isolation: “They [cells in the Panopticon] are like so many cages, so many small theatres, in which each actor is alone, perfectly individualized.”¹⁶⁴ The core property of the cells in the Panopticon was its isolation so the inmate could be alone, the main function was thus to “enclose.”¹⁶⁵ The remote island and its southern end may easily emulate the Panopticon in this matter. The problematic accessibility of the southern side when one has to go “over the central crest to the south side

¹⁵⁹ Fowles, *The Magus: A Revised Version*, 56.

¹⁶⁰ Fowles, *The Magus: A Revised Version*, 50. My italics.

¹⁶¹ Fowles, *The Magus: A Revised Version*, 50.

¹⁶² Fowles, *The Magus: A Revised Version*, 67.

¹⁶³ Foucault, *Discipline and Punish: The Birth of the Prison*, 236.

¹⁶⁴ Foucault, *Discipline and Punish: The Birth of the Prison*, 200.

¹⁶⁵ Foucault, *Discipline and Punish: The Birth of the Prison*, 200.

of the island”¹⁶⁶ speaks for itself. Therefore, it may be argued, that Phraxos successfully accomplishes one of the fundamental characteristics on which countless prison institutions, including the Panopticon, are based. Especially the southern side may epitomize an inmate’s cage because it is so isolated. The only major difference, as Jerome E. Dobson and Peter F. Fisher point out, is that “the Panopticon’s geographical coverage takes place in a special building.”¹⁶⁷ Thus, the Panopticon is an architectonic complex built with a specific purpose. It can be suggested that Phraxos may be therefore perceived as a natural Panopticon isolated due to its terrestrial position.

There is another specific component of Bentham’s Panopticon – the central tower, or the inspection house, without which its body is incomplete. Foucault claims that at the centre of the body there is a tower pierced with windows. By the effect of back lighting, observation from the tower is enabled. Owing to the observant standing precisely against the light the inmates in the cells can never see him.¹⁶⁸ The central tall booth from which one can observe but is not seen is a signature construction of Bentham’s Panopticon. It is so pivotal in its nature that if Phraxos is to be called a natural Panopticon it should have a similar tower or at least a similar place possessing comparable properties and function. The place which appears very alike is situated in the south of Phraxos and Nicholas discovers it during his frequent walks all over the island:

Immediately to the west of the bay with the cottages the ground rose steeply into a little cliff that ran inland some hundreds of yards, a crumbled and creviced reddish wall; as if it was some fortification for the solitary villa that lay on the headland beyond. [...] Because of an intervening rise in the pine-forest, one could see no more than the flat roof of the place from the central ridge.¹⁶⁹

As the description conveys, the villa on the hill seems difficult to access. It lies on a swelling, a headland called Bourani. From the point where Nicholas stands, that is in “a place where the ridge fell away south in a small near-precipitous bluff,”¹⁷⁰ the building cannot be sufficiently seen. He cannot even watch the villa from the central ridge: “When I reached the central ridge I looked back. From that particular point the house was invisible.”¹⁷¹ Moreover, there is a wall that functions as a fortification of the place. When Nicholas approximates the villa, it is

¹⁶⁶ Fowles, *The Magus: A Revised Version*, 63.

¹⁶⁷ Dobson and Fisher, “The Panopticon’s Changing Geography,” 313.

¹⁶⁸ Foucault, *Discipline and Punish: The Birth of the Prison*, 200.

¹⁶⁹ Fowles, *The Magus: A Revised Version*, 67.

¹⁷⁰ Fowles, *The Magus: A Revised Version*, 67.

¹⁷¹ Fowles, *The Magus: A Revised Version*, 71.

obvious that the shield against the outside is also artificially created, not relying on natural properties only:

On the left and steeper [headland], the eastward one, Bourani, lay the villa hidden in the trees, which grew more thickly there than anywhere else on the island. [...] For the first time I noticed some barbed wire, [...] the fence turned up into the trees, isolating the headland. [...] it was the first barbed wire I had seen on the island. [...] it insulted the solitude.¹⁷²

The headland on which the villa stands is therefore sumptuously protected and at the same time, thanks to its height, it possibly offers good visibility. Consequently, it does not enable the visitors to enter without restrictions while the residents of the villa are protected and with a decent sight. As the view of the villa is poor the visitors cannot see what is going on inside, never knowing who might be watching them. These portrayals clearly recall the central tower of Bentham's Panopticon and its purpose: "the inmate must never know whether he is being looked at."¹⁷³ Hence, the tall outline of the central tower on Phraxos may be represented by Bourani and its peak – the villa. Besides, the villa may serve as a perfect basis for someone who wants to control and hold power.

Unlike the prisoners in their separated cells in the Panopticon, Nicholas can walk through the island relatively freely. Approaching the villa in terms of distance may help to reveal its attributes more precisely. However, when Nicholas comes near the house he sees but a shackled gate and the villa is still not observable: "Then there was a gate, chained and painted. [...] A wide grassy track led along the headland, seawards and slightly downhill. It curved between the trees and revealed nothing of the house."¹⁷⁴ This proves the bulletproof protection which the villa is equipped with. Only after Nicholas is invited by Conchis to his villa he learns more about its attributes. The assumption about an exceptional visibility from Bourani is confirmed to him: "From the far edge of the terrace I could see down to where I had been lying only an hour or two before."¹⁷⁵ After examining the villa from the inside a final portrait of the building is provided. It is a thoroughly secured mechanism with an advantage to be able to observe various angles of the island from there. Nicholas notes the remoteness of Bourani: "Far out to sea to the west I saw the bright lights of the Athens boat. [...] But instead of relating Bourani to the ordinary world, the distant ship seemed only to emphasize its hiddenness, its secrecy."¹⁷⁶ The headland with the villa therefore becomes, due

¹⁷² Fowles, *The Magus: A Revised Version*, 68.

¹⁷³ Foucault, *Discipline and Punish: The Birth of the Prison*, 201.

¹⁷⁴ Fowles, *The Magus: A Revised Version*, 71.

¹⁷⁵ Fowles, *The Magus: A Revised Version*, 83.

¹⁷⁶ Fowles, *The Magus: A Revised Version*, 105.

to its specific features, a sovereign space very isolated from everything around. It is not only the notional centre of the island's Panopticon but also a symbolic centre of the island's absolute isolation.

To sum up, there are various geographical and dispositional attributes of the island which allow it to function as the Panopticon, if desired. There is total natural isolation, especially on the southern side of the island and there is a place seemingly convenient for observation. It is also so protected from potential intruders that it may perfectly serve as the central tower in the original Panopticon. Therefore, it may function as a sufficient basis for someone who wants to have the events happening on the island under control. As it was explained in the previous sections, there is no need for the observer to actually reside in the tower as the inmates are controlled by their own fear rather than by the actual physical presence of the inspector. However, for the island to function as a prison at least one inmate is necessary as well as the ever-possible and unverifiable presence of a controller. Therefore, in the following chapters the roles of the controller and the prisoner on Phraxos will be defined and their mutual relationship and impact on one another will be traced. At this point, the importance of the control executed through a constant observation and surveillance by Conchis and its impact on Nicholas will be looked at.

4.1. Conchis: The Controller

The southern side of Phraxos is not only a territory extremely isolated from the rest of the island but it is also an autonomous body. The whole side of the island is owned by one man – Conchis. In this part of the paper the issue of power and control, which is inevitably bounded with prison and the Panopticon, is discussed. This chapter traces the rising control of Conchis over the actions of Nicholas starting from a mere and relatively innocent observation to a complex net of power mechanisms resulting in a manipulative play that is implied on Nicholas. As mentioned in chapter 3.2., Nicholas repeatedly gets the impression that he is being watched and observed. His worries are mostly linked with his paranoid behaviour when he gradually starts to feel unsafe on the island as he discovers its real nature. However, Conchis' observation soon becomes unbearable and too restraining for Nicholas. At this point, there are three concepts that help to display the true nature of Conchis' and Nicholas' relationship and that are instrumental towards providing an inextricable link with Bentham's

Panopticon and the character of the relationships implied in such an institution. These are control, power and knowledge.

Conchis controls Nicholas via constant observation. He knows about his actions and he gets Nicholas' activity under total control. Nicholas soon starts to reveal this fact. In one of his dialogues with a woman whom he knows as an actress named Julie by that time, Nicholas is concerned about being watched: "I said, 'We're being watched?' She made the ghost of a shrug. 'Everything is watched here.' I looked round but I could see nothing."¹⁷⁷ Julie is clearly implying that their privacy is not guaranteed. They may be watched while seeing nobody. This concept of an observer watching without being seen is the Panopticon's hallmark: "The Panopticon is a machine for dissociating the see/being seen dyad: [...], one is totally seen, without ever seeing; in the central tower, one sees everything without ever being seen."¹⁷⁸ Thus, the relationship between the one who is totally seen and the other who never sees anything is clearly unequal. The inspector can easily observe and therefore can have everything under control, yet the observed do not have such advantage. The observer in the central tower (i.e. Conchis in Bourani) sees everything and himself is not seen. This is demonstrated when Nicholas cannot really behold any observer but yet anticipates that he might be watched.

Conchis' control, however, does not consist in a mere observation from whichever his or his companions' standpoint. Julie warns Nicholas that he may also constantly hear their conversation: "There's something else. There is a sense in which he *perhaps* can hear everything we say."¹⁷⁹ Again, the atmosphere that Nicholas may be spied on and even tapped is established. Nothing is certain, there is no physical evidence that Conchis is listening or watching anyone as he is not seen. Like the original inspector in the Panopticon, Conchis' presence is unverifiable. Nevertheless, the fear springing from the possibility of such control is present. As Foucault suggests, unverifiability is one of Bentham's principles of power in the Panopticon.¹⁸⁰ The philosopher points out that in the Panopticon it is not essential that the inspector is really watching the inmates. What is essential, however, is the possibility of it which must be ingrained in the prisoner's awareness. Hence, the prisoner must be sure that he may always be looked at.¹⁸¹ This way, the control is maintained. Nicholas is similarly subjected to a persistent anxiety that he might be observed: "I was staring up at the hot, heave

¹⁷⁷ Fowles, *The Magus: A Revised Version*, 208.

¹⁷⁸ Foucault, *Discipline and Punish: The Birth of the Prison*, 201-202.

¹⁷⁹ Fowles, *The Magus: A Revised Version*, 213. My italics.

¹⁸⁰ Foucault, *Discipline and Punish: The Birth of the Prison*, 201.

¹⁸¹ Foucault, *Discipline and Punish: The Birth of the Prison*, 201.

slope of trees, when I had the sensation that I was not alone. I was being looked at. I searched the trees in front of me. There was nothing.”¹⁸² Although he might not be alone, he can see no one which gives him every right to be increasingly suspicious and anxious.

Eventually, the control is passed onto the prisoners themselves who, due to the ever-present anxious awareness that they are being watched, watch themselves in order not to be punished. Foucault clearly assigns this principle as another core element of the Panopticon in his *Discipline and Punish*: “He who is subjected to a field of visibility [...], assumes responsibility for the constraints of power; [...] he becomes the principle of his own subjection.”¹⁸³ Such genial idea implied in the Panopticon preserves the institution as a strong mechanism of surveillance which does not require constant attention of the observant as the convicts themselves control their acting.

This can again be seen on Phraxos. Nevertheless, it must be highlighted here that Nicholas is no prisoner and Phraxos, however resembling a prison, is not a real prison whatsoever. Nicholas therefore does not have to feel submissive or threatened by Conchis as if he was his literate prisoner but yet he does. The reason of his concerns resides in the fact that the experience provided by Conchis is so attractive for Nicholas that he is scared to lose it. When he reveals his feelings about the experience he says: “[t]he masque, the masque: it fascinated and irritated me, like an obscure poem.”¹⁸⁴ Nicholas feels excited and in abeyance of what may happen next in Conchis’ game:

I could not describe it. It was not in the least a literary feeling, but an intensely mysterious present and concrete feeling of excitement, of being in a situation where anything still might happen.¹⁸⁵

Consequently, at the same time the protagonist is worried to break Conchis’ rules and to do something forbidden behind his back which could annoy him and in due course stop the fascinating show Conchis had prepared. When he secretly meets the twin sisters behind Conchis’ back he later reveals his guilt: “I felt, [...], ill-at-ease and guilty. [...] I was frightened [...] that having broken his rules so signally, I would be sent off the field for good.”¹⁸⁶ The following day, when Conchis’ is gone, Nicholas gets paranoid about his absence and is stricken with remorse for what he did: “I knew a sudden fear: because of last

¹⁸² Fowles, *The Magus: A Revised Version*, 68.

¹⁸³ Foucault, *Discipline and Punish: The Birth of the Prison*, 202-203.

¹⁸⁴ Fowles, *The Magus: A Revised Version*, 192.

¹⁸⁵ Fowles, *The Magus: A Revised Version*, 157.

¹⁸⁶ Fowles, *The Magus: A Revised Version*, 321.

night, it was all over. They were all vanished for good.”¹⁸⁷ It is clear that this way, Nicholas controls himself. He does not want to lose the magical experience Conchis provides and therefore is concerned about following Conchis’ rules carefully. Echoing the prisoners who are scared of being punished, Nicholas is scared to lose something he finds astonishing and unusual. For Nicholas, it would be a punishment to lose the masque of which he enjoys to be a part. Thus, Conchis’ thorough control is no longer necessary. Nicholas is now a more efficient observer, controlling himself unceasingly, always anxious about being watched by Conchis. As a result, once Nicholas begins to control himself Conchis’ power becomes absolute and ever present.

Conchis’ power therefore rises due to the gradual tendency of his control which he performs via his constant eavesdropping, or as the twin sisters Julie and June call it ‘spying’¹⁸⁸ and even ‘voyeurism.’¹⁸⁹ When Nicholas eventually starts to control himself a new power relationship is established. This relationship results in Nicholas changing into Conchis’ puppet that is absolutely deprived of liberty and overpowered by the owner of the villa. Nicholas starts to realize the situation: “I was intensely aware that our relationship, or my position, had changed again; as I had been shifted from guest to pupil, now I uneasily felt myself being manoeuvred into a butt.”¹⁹⁰ His submission is increased as he spends more time with Conchis. Their power relationship and also Nicholas’ role on Phraxos are probably best reflected in Nicholas’ poems that he composes while on the island:

From this skull-rock strange golden roots throw
Ikons and incidents; the man in the mask
Manipulates. I am the fool that falls
And never learns to wait and watch,
Icarus eternally damned, the dupe of time ...¹⁹¹

Again the notorious panoptical inspector-inmate association may be recalled as Conchis represents the observer in the central tower, hence a man who is in charge and *manipulates*. Conchis’ *mask* represents his concealment and ability to control and see “without ever being seen.”¹⁹² Nicholas is a textbook example of an inmate in the Panopticon, a *fool who never learns to watch*, thus someone disadvantaged who is “totally seen without ever seeing.”¹⁹³

¹⁸⁷ Fowles, *The Magus: A Revised Version*, 323.

¹⁸⁸ Fowles, *The Magus: A Revised Version*, 342.

¹⁸⁹ Fowles, *The Magus: A Revised Version*, 318.

¹⁹⁰ Fowles, *The Magus: A Revised Version*, 192.

¹⁹¹ Fowles, *The Magus: A Revised Version*, 95.

¹⁹² Foucault, *Discipline and Punish: The Birth of the Prison*, 202.

¹⁹³ Foucault, *Discipline and Punish: The Birth of the Prison*, 202.

Also, comparing himself to *Icarus*,¹⁹⁴ he realizes his fatal imprisonment on the island. The central tower of Panopticon may undoubtedly be represented by Bourani referred to as “skull-rock strange golden roots.”¹⁹⁵ Later, Nicholas’ feelings of almost discreditable subordination and mental disposure to Conchis are increased: “I had a black plunge of shame, of humiliation; of having been naked in front of Conchis, of having been in his power.”¹⁹⁶ It is clear that Conchis being the dominant observer has access to Nicholas and thus Nicholas feels naked, hence unpleasantly revealed in front of him. Once more, this is a similar principle to the one maintained in the Panopticon, where the inmate “is a subject of information, never a subject in communication.”¹⁹⁷ Basically, the observer has access to the inmate and the inmate does not access any information about the inspector. Nicholas therefore moves from an equal visitor to an unequal pupil who is observed, examined and overpowered without a chance to obey. This way, Nicholas is dragged into Conchis’ game and finds it hard to leave. As it was previously suggested he is in fact partially fascinated by the masque, which is one of the aspects which makes his leaving difficult. Consequently, it seems that he starts to give in to Conchis’ dominance: “Meanwhile he [Conchis] had started weaving his web again; and once more I flew to meet it.”¹⁹⁸ Nicholas is therefore voluntarily subordinated while Conchis embodies the role of the observer in the Panopticon. He is the one who “exercises the power”¹⁹⁹ or, as Nicholas reflects, the one who “wished to appear, to survey, to bless, to command; *dominus* and *domaine*.”²⁰⁰

With regards to Conchis’ power, the way of its demonstration has already been foreshadowed above. He keeps Nicholas in the state of excitement and surprise. Thus, Nicholas is willing to act and obey his rules which include, above all, a thorough spying and control. At this point however, it is essential to compare the way how Conchis maintains his supremacy with the way of power maintenance in the Panopticon. It is rather apparent that Conchis’ power is not implied physically on Nicholas. He is not chained to the villa or Bourani and there is no threat of physical violence, at least not at the beginning of the masque when Nicholas already starts to be controlled by Conchis. The power relationship is more psychological as Nicholas is chained by the matter of the excitement he experiences on Phraxos with which he does not wish to lose touch. In this aspect, Phraxos as a place and the

¹⁹⁴ A mythical figure who failed to escaped from Crete. See “Daedalus,” last modified January 16, 2014, <http://www.britannica.com/EBchecked/topic/149560/Daedalus>.

¹⁹⁵ In Albanian slang Bourani means “skull.” See Fowles, *The Magus: A Revised Version*, 83.

¹⁹⁶ Fowles, *The Magus: A Revised Version*, 240.

¹⁹⁷ Foucault, *Discipline and Punish: The Birth of the Prison*, 200.

¹⁹⁸ Fowles, *The Magus: A Revised Version*, 127.

¹⁹⁹ Foucault, *Discipline and Punish: The Birth of the Prison*, 202.

²⁰⁰ Fowles, *The Magus: A Revised Version*, 136.

relationship of Conchis and Nicholas again recall the principles of the Panopticon. It is not that the prisoners in the Panopticon are motivated to stay there because of an opportunity to enjoy some bizarre experience or an elaborated conclusion of such experience. They are, after all, real prisoners unlike Nicholas who, although becoming a part of Conchis' imprisoning meta-theatre, came to the island of his free will. Nevertheless, the lack of physical demonstration of power is strikingly similar within both the island and the Panopticon. It was the Panopticon's main precedence that the power was not executed through violence. Jeremy Bentham was surprised himself that the panoptic institutions could be so light: "there were no more bars, no more chains, no more heavy locks."²⁰¹ The only necessity is the visibility which is the real "trap."²⁰² Bentham was enthusiastic about the fact that "without any physical instrument other than architecture and geometry, it acts directly on individuals, it gives 'power of mind over mind'."²⁰³ For a penitentiary institution it may be perceived as a rather revolutionary and also economical way of maintaining discipline and prevailing power.

Similar atmosphere is established and maintained on Phraxos. June, one of the twin sisters, tries to prove to Nicholas that she and her sister share the same worries and frustrations regarding Conchis and the imprisoning nature of the island with him as she claims:

'we're prisoners here. Oh, very subtle prisoners. No expense spared, there aren't any bars – I gather she's [Julie] told you [Nicholas] we're constantly being assured we can go home whenever we like. Except that somehow we're always being shepherded and watched.'²⁰⁴

As it is quite clear, the island's isolation is indeed predominantly psychological as well as Conchis' power which is not reminded via barriers and bars but rather via the ever-present abstract eavesdropping which is visually untraceable. Both the sisters and Nicholas can leave anytime as there are no elaborated physical cells or bars that would keep them locked. Yet, they get the impression of being imprisoned and trapped on the island. It is important to straightforwardly determine how this is possible. It is clear that Conchis remains very powerful and is able to chain Nicholas to the villa without the use of physical force. As a matter of fact, Nicholas' remaining on Phraxos may be consistent with his motivation to control and watch himself in order not to break Conchis' rules. Thus, as suggested before, the key bond to the island in both cases is the masque Conchis provides for Nicholas who knows

²⁰¹ Foucault, *Discipline and Punish: The Birth of the Prison*, 202.

²⁰² Foucault, *Discipline and Punish: The Birth of the Prison*, 200.

²⁰³ Jeremy Bentham, "Works" vol. 4 quoted in Michel Foucault, *Discipline and Punish: The Birth of the Prison* (New York: Vintage Books, 1995), 206.

²⁰⁴ Fowles, *The Magus: A Revised Version*, 317.

well that he “had become involved in something too uniquely bizarre to miss, or to spoil, through lack of patience or humour.”²⁰⁵ Through the masque, Conchis maintains his control, power but also his privileged knowledge.

Nicholas’ mere excitement is, however, not the only reason why he prevails in the masque and is tied to the island. As the story unfolds, it is obvious that Nicholas’ enthusiasms about Conchis’ game springs from his lack of knowledge. He knows that Conchis’ knowledge is above his own when he examines him: “It flashed on me that it was also the smile that Conchis sometimes wore; [...]. I realized exactly what I disliked about it. It was above all the smile of dramatic irony, of those who have privileged information.”²⁰⁶ Nicholas is anxious about his own lack of information and seems rather impatient as he complains about it: “I also felt irrationally jealous of all these other people who [...] knew more.”²⁰⁷ However, the fact that Conchis and his people are always several steps ahead in the masque fascinates Nicholas and also keeps him in his subordinated position. That is to say, it appears that Nicholas is continually surprised and curious about another development in Conchis’ game: “I realized I had stopped smiling; I was beginning to lose my sense of total sureness that he [Conchis] was inventing a new stage of the masque. So I smiled again.”²⁰⁸ Because he is not sure about the following development of the masque it keeps him in tension. Always, something unexpected may show up, which gets Nicholas interested. As already discussed when explaining his systematic self-control, Nicholas is eager to know more and to find more answers related to the masque even at the expense of his own humiliation: “I took a breath, [...]: and thought, the cunning little bitch [Lily/Julie], the cunning old fox [Conchis], they’re throwing me backwards and forwards like a ball. I felt humiliated, and at the same time fascinated.”²⁰⁹ Hence, it may be argued that Conchis’ masque is so exciting because of the knowledge gap and because of the fact that Nicholas is being fooled. Consequently, the masque, being the main source of Conchis’ power and control, makes his power maintenance invulnerable.

To look for the origin of this power-knowledge concept the Panopticon once more proves useful. As suggested above, the Panopticon is based on an unequal relationship of the inspector and the inmates. The inspector sees, therefore knows everything while the prisoner lacks any information about the one who observes him, which makes the latter totally controllable. Other disciplinary mechanisms designed to maintain order are similarly based on

²⁰⁵ Fowles, *The Magus: A Revised Version*, 143.

²⁰⁶ Fowles, *The Magus: A Revised Version*, 147.

²⁰⁷ Fowles, *The Magus: A Revised Version*, 184.

²⁰⁸ Fowles, *The Magus: A Revised Version*, 224.

²⁰⁹ Fowles, *The Magus: A Revised Version*, 224.

the power-knowledge relationship. Dany Lacombe, for example, mentions ‘police’ as another mechanism which preserves discipline, in a similar manner to special disciplinary institutions (the Panopticon, prisons, etc.). Lacombe finds Foucault’s view on the ‘police state’ rather convenient and pinpoints his remarks as interpreted by Blandine Barret-Kriegel:

the police extend their domain beyond that of surveillance and the maintenance of order. They look to the abundance of population [...], to the elementary necessities of life and its preservation [...], to the activities of individuals, [...] to the movement of things and people.²¹⁰

It is clear that in order to maintain power and discipline the police look at other things related to the population for which they are responsible. Therefore, they collect a profound knowledge about the population in order to perform and represent the disciplinary force more effectively. This activity is exactly what Conchis does when he maintains order in Phraxos. He clearly collects information about Nicholas to overcharge his notion of what happens on the island. The knowledge then helps him to control Nicholas. These principles are in accordance with how Lacombe interprets Foucault’s thoughts on the matter of power and control and its linkage with knowledge:

out of the modern practices of punishment (observation, examination, measurement, classification, surveillance, record keeping, etc.) emerged a systematic knowledge of individuals [...], a knowledge that allowed for the exercise of power and control over those individuals.²¹¹

It is in fact stated that to exercise power and control, a systematic knowledge of individuals is needed. The connection of power and knowledge, while maintaining an effective discipline in or outside a specialized penitentiary institution, seems to be quite direct. Lacombe claims that “power and knowledge are intimately linked by a process of mutual constitution; one implies the other.”²¹² The above inputs had to be reminded in order to create a direct link with Conchis’ power maintenance. It can now be finally stated that, if applying the theoretical outcomes above on the situation on Phraxos, Conchis’ control and power is so effective because of the dominant knowledge he has over Nicholas. Because he has no physical chains that would keep Nicholas in his place, he uses the psychological tools similar to what has been seen in the Panopticon and other modern disciplinary practices.

²¹⁰ Blandine Barret-Kriegel, “Michel Foucault and the Police State” in *Michel Foucault Philosopher* trans. T.J. Armstrong quoted in Dany Lacombe, “Reforming Foucault: A Critique of the Social Control Thesis,” *The British Journal of Sociology* 47 (June 1996): 332-352, accessed October 4, 2013, <http://jstor.org/stable/591730>, 336-337.

²¹¹ Dany Lacombe, “Reforming Foucault: A Critique of the Social Control Thesis,” *The British Journal of Sociology* 47 (June 1996): 332-352, accessed October 4, 2013, <http://jstor.org/stable/591730>, 337-338.

²¹² Lacombe, “Reforming Foucault: A Critique of the Social Control Thesis,” 338.

At this point, it is essential to examine the character of Conchis and link it with the actual place in which he performs his seemingly ‘magical’ masque and maintains his power. Consequently he creates his own domain which, as it was illustrated earlier, resembles the real Panopticon. Nicholas similarly labels Conchis’ ‘Panopticon’ using the fitting term “private menagerie.”²¹³ The fact that all happens on the isolated island is of course not a coincidence as already discussed in the previous parts of this work. The body of the island archetype does include prison-like characteristics to its ensemble and is therefore fitting to create an arrangement approaching the real Panopticon there. Stephanides and Bassnett probably realize this aspect of an island the most when they point out that in some works of literature, for example²¹⁴ in H.G. Wells’ *A Modern Utopia*, islands have the characteristics of a prison for excluded and deviant individuals.²¹⁵ Phraxos proves to be a textbook example of this aspect as at some point it truly evokes the prison atmosphere and characteristics, making it easier for Conchis to carry out his experiment with Nicholas. However, there are rather similar imprisonment processes happening on other islands in various literary works.

The most striking similarity of Phraxos and Conchis is undoubtedly that of the island and the magician character in Shakespeare’s *The Tempest*. The link between *The Tempest* and *The Magus* is several times explicitly mentioned in John Fowles’ novel and this reference is not new to this work either. Nicholas also often imagines Conchis as Prospero surrounded by the notoriously famous characters from the Shakespearean play. To briefly illustrate the high frequency of the cross-references with the play in *The Magus*, the following quotation depicts Nicholas’ vivid imagination on Conchis’ probable steps: “once again I thought of Prospero. [...] Conchis had turned away – to talk with Ariel, who put records on; or with Caliban, who carried a bucket of rotting entrails; or perhaps with...”²¹⁶ In this example, Conchis is directly compared to Prospero and other characters of *The Tempest* are also mentioned.

It is thus possible to portray Conchis as ‘the Prospero of Phraxos’. In *The Tempest*, Prospero is defined in terms of *control*, *power*, and *knowledge*. He is an insular ruler

²¹³ Fowles, *The Magus: A Revised Version*, 371. It is quite interesting to point out here that, according to Foucault, Bentham’s Panopticon also architecturally resembled a menagerie, particularly the Le Vaux’s menagerie at Versailles. Le Vaux’s menagerie was the first non-traditional menagerie of its kind: At the centre there was an octagonal pavilion which consisted of a single room on the first floor (the king’s saloon). On every side of the room there were large windows which looked out onto seven cages containing animals. Foucault further argues that the Panopticon was a royal menagerie where the animal is replaced by man. It is above curious that Nicholas also uses the title to refer to Conchis’ ‘natural’ Panopticon on Phraxos. See Foucault, *Discipline and Punish: The Birth of the Prison*, 203.

²¹⁴ The resemblance of islands and prisons is examined in the theoretical section in detail. However, a brief example is offered here.

²¹⁵ Stephanides and Bassnett, “Islands, Literature, and Cultural Translatability,” 18.

²¹⁶ Fowles, *The Magus: A Revised Version*, 136.

maintaining control of the island via his assistants and servants. After causing the storm and wreckage, Prospero overpowers the castaways and acknowledges it to his servant spirit Ariel:

PROSPERO: You've acted the role of Harpy
Very well, my Ariel. You did everything
I asked.
So also have my lesser servants done well.
All my spells have worked. My enemies are
Totally confused and now in my power.²¹⁷

Prospero's dominance is explicitly stated. He has the power, the control, and the knowledge too because the castaways' are confused, not acquainted with anything the magician knows. Prospero knows all about the shipwreck survivors' momentary state as he has spirits to spy on them without them knowing it. The Magician therefore acts similarly to Conchis. It is without doubt that Nicholas is also soon confused about Conchis' game and several times admits his subordination to Conchis and complains about his lack of knowledge.

It is also made explicit in the play that both Ariel and Prospero can be invisible or assume a random appearance in order to observe without being seen. Just to provide a brief example from Act I:

PROSPERO: [to Ariel] Go make yourself into a sea nymph.
Be invisible to everyone but you and me.
Go, take this shape, and come back in it.
Leave now, and do as I say.²¹⁸

Again, this is very similar to what Conchis does as he observes Nicholas while Nicholas himself never sees him and is difficult for him to trace Conchis' presence. Soon, the characters in *The Tempest* become Prospero's puppets or subjects. This situation resembles the unequal relationship of Nicholas and Conchis. Consequently, all of the castaways begin to play a part in Prospero's plan to get his daughter Miranda acquainted with Ferdinand which will later result in their happy return to Milan. He is pleased that that the ship's crew has arrived and wants to use it for his own benefit:

PROSPERO: Now on my side, has brought my enemies
To this shore. And by my gift of second sight,
I know that my lucky stars are shining on me now.
I must seize upon this opportunity.²¹⁹

²¹⁷ Shakespeare, *The Tempest*, III, iii, 1493-1498.

²¹⁸ Shakespeare, *The Tempest*, I, ii, 433-436.

²¹⁹ Shakespeare, *The Tempest*, I, ii, 275-280.

In order to seize his opportunity, he controls the participants of his predestined game and governs their actions. Finally, when Miranda seems to like Ferdinand, Prospero is delighted that his plan is going well:

MIRANDA: I might call him [Ferdinand] a divine thing,
For I never saw anything on earth so noble.

PROSPERO (aside): It's turned out as I'd hoped!²²⁰

Hence it may be argued, that both Miranda and Ferdinand along with the other castaways only become tools which will eventually help Prospero to reach his own goals, however beneficial or not they may be for the rest of the contributors. They are nothing but a means to an end alike Nicholas who is just a mere component of Conchis' frenetic experiment. In both cases the characters represent the subordinate inmates who cannot really change anything about their inspectors' decisions. Hence the link with Prospero and Conchis is relatively strong as they both represent leading power-figures on their islands.

Similar utilization of an island as a prison is displayed in *The Odyssey* where the role of Conchis and Prospero is embodied by the nymph Calypso who imprisons Odysseus on her island. Odysseus was then said to be seen "on a certain island, weeping most bitterly : this was in the domains of the nymph Calypso, who is keeping him with her there perforce and thwarting return to his own country."²²¹ Again, there are analogies with *The Magus*. The word 'domain' was mentioned several times to label Conchis' territory and his range of power. In the case of the Homeric epic the domain belongs to Calypso. Moreover, Odysseus' subordination is apparent when being under Calypso's control:

His [Odysseus's] eyes were never dry of tears while the sweetness of life ebbed away from him in his comfortless longings for return, since the nymph was dear to him no longer. At night time, true, he slept with her even now in the arching caverns, but this was against his will; she was loving and he unloving.²²²

Odysseus is clearly kept there against his will and forced to spend time with her although the goddess' attraction is unrequited. This signals her power. It is above all made clear that Calypso controls Odysseus' departure and also decides about it. Odysseus cannot really depart without Calypso's help as he lacks equipment to sail on the sea and is imprisoned there as a result.²²³ The island archetype again proves to be a mediator which contributes in creation of the ideal base for the prison-like panoptical hierarchy.

²²⁰ Shakespeare, *The Tempest*, I, ii, 581-583.

²²¹ Homer, *The Odyssey*, 48.

²²² Homer, *The Odyssey*, 58.

²²³ For the proof of Odysseus' inability to leave the island see Homer, *The Odyssey*, 55.

In this section the figure of Conchis as the controlling figure in the natural island Panopticon was widely discussed. It was shown that Conchis' influence was increasing as he began to control Nicholas due to which he gradually gained power and superior knowledge over him. On the background of Conchis' actions the island as an archetypal place was again remembered. As the other literary works were mentioned, islands, including Phraxos, showed to be perfect for the purpose of surveillance and panoptical power. In this manner Phraxos was compared to a prison. However, the main focus was devoted to the island surveillant, Conchis. At this point, it is essential to pay attention to the inmate. It is crucial to principally focus on Nicholas' inner self and its development in order to understand the complete impact of the island on his psyche. For this purpose, the following chapter is fully dedicated to Nicholas. An attempt to depict how the prison-like isolation and Nicholas' treatment reflect upon his sentience will be conveyed.

4.2. Nicholas: The Inmate

We shall not cease from exploration
And the end of all our exploring
Will be to arrive where we started
And know the place for the first time.²²⁴ (T.S. Eliot)

Apart from the deprivation of liberty he is exposed to, Nicholas also undergoes psychological development on the island. There are two major factors which contribute to it and are highly interrelated. The first one is the solitariness of the peaceful nature and the fact Nicholas can spend a lot of time on his own, his thoughts being his only company. Another aspect is Nicholas' imprisonment on the solitary island. He is unable to leave, which results in his self-reflection similar to those of inmates in a prison cell. This part of the work examines Nicholas' heightened sentience about the things around and inside him which eventually lead to his mental development and growth.

In order to do this, it is important to return to the theme of the solitary island nature and recall its values as described in chapter 3. and its subchapters. There, the effect of Phraxos' isolation and solitary nature was discussed in general terms and solitariness was widely discussed as one of the island archetypes. Also, it was briefly discussed that there is a possibility that solitariness may heighten the sentience of both one's inner self and the outside reality. The aspect of the island solitariness may eventually lead to Nicholas' psychological

²²⁴ Thomas Stearns Eliot, "Little Gidding" in *Four Quartets* quoted in John Fowles, *The Magus: A Revised Version* (London: Jonathan Cape, 1977), 69.

metamorphosis or reformation. Initially, the solitariness enables Nicholas to explore his mind and the island at some length. This exploration leads him to realizing that the solitary nature has got a healing effect. At the same time he acknowledges that his sentience about the surrounding is heightened and his awareness rises as he spends a lot of time in the natural environment on his own:

I began for the first time in my life to look at nature, and to regret that I knew its language as little as I knew Greek. I became aware of stones, birds, flowers, land, in a new way, and the walking, the swimming, the magnificent climate, the absence of all traffic, ground or air – for there wasn't a single car on the island, there being no roads outside the village, and aeroplanes passed over not once a month – these things bade me feel healthier than I had ever felt before. I began to get some sort of harmony between body and mind.²²⁵

Due to the fact that the protagonist is not distracted by civilized society his mind is free from distractions and he can fully focus on the exploration of the island. It is obvious that Nicholas perceives his surroundings very intensively and he also feels harmony and positive impacts of the nature on his health. Lothar Fietz has studied the common attributes of the nature *topos*. He notices that in the period of Romanticism, nature was “thought to be capable of redeeming man from the modern disease of alienation from nature.”²²⁶ It may be argued that if the isolated nature is capable of redeeming and healing someone it may as well transform them into a better person, especially if combined with the attributes of a prison.

As shown, Nicholas sentience about the things around him is intensified. He contemplates nature in great detail and notices little things which, above all, seem to have a remedial effect on him. As shown below, having enough time when off his school duty, Nicholas soon starts to thoroughly consider and meditate about his inner self. The island begins to function as Nicholas' own mirror which is also explicitly noted by Conchis when talking about Greece: “[it] is like a mirror. It makes you suffer. Then you learn.”²²⁷ What Nicholas begins to experience is actually something that is very typical for prisoners and likely to be experienced in a prison. In *Discipline and Punish*, Foucault mentions that the core principle of prison was not only to lock someone up in solitary, therefore to deprive someone of their liberty but also to *transform* the individuals.²²⁸ Daniela Hodrová in her *Poetika míst* deals with the prison *topos* as it was already discussed thoroughly in the theoretical section. Moreover, she also mentions the *topos* of prison regarding one's transformation. She claims

²²⁵ Fowles, *The Magus: A Revised Version*, 52-3.

²²⁶ Fietz, “Topos/Locus/Place: The Rhetoric, Poetics and Politics of Place, 1500–1800,” 28.

²²⁷ Foucault, *Discipline and Punish: The Birth of the Prison*, 99.

²²⁸ Foucault, *Discipline and Punish: The Birth of the Prison*, 233.

that, for example in romantic literature, the *topos* of prison was perceived as a spiritual space for mediation and initiation.²²⁹ The author especially mentions the motif of the prisoner's *rebirth*²³⁰ that occurs in various works of literature. Therefore, prison can be considered a place of one's initiation and transformation. Solitariness in prison played a major part in the process of one's transformation or rebirth. Foucault mentions that "through reflection that it gives rise to and the remorse that cannot fail to follow, solitude must be a positive instrument of reform."²³¹ Similar views are presented by a French political thinker Alexis de Tocqueville whose thoughts were introduced by Foucault while discussing the transformation of an inmate in a penitentiary institution. Tocqueville claims that:

'Thrown into solitude, the convict reflects. Placed alone in the presence of his crime, he learns to hate it, and, if his soul is not yet blunted by evil, it is in isolation that remorse will come to assail him.'²³²

It is extremely important to point out that according to both Tocqueville and Foucault a convict reflects better in a solitary isolation when he can freely spend enough time with his crime being the only company. Nicholas' notional prison, the island, will prove to serve as a perfect place for self-reflection and gradually transformation as it provides both isolation and solitude. Nicholas is isolated and deprived of major social contact and has enough time to reflect on himself and eventually goes through all the aspects of prisoners' reformation as described above.

After spending some time on the island Nicholas feels very depressed and even suicidal mainly because of his low self-esteem and a total lack of self-acceptance: "I hated myself. I had created nothing, I belonged to nothingness, [...] and it seemed to me that my own death was the only thing left that I could create."²³³ Although finding himself in beautiful surroundings and having so much free space for himself, Nicholas realizes that he is lost: "Yet in the end this unflawed natural world became intimidating. I seemed to have no place in it. I could not use it and I was not made for it."²³⁴ Initially, he realizes his 'crimes'. The crimes may be merely personal and relatively innocent for the purpose: for example, his lack of creativity about which he complains.²³⁵ Nicholas learns to hate his mistakes so much that he is

²²⁹ Hodrová, *Poetika míst*, 16. My translation ("Toto [...] místo se v romantické literatuře proměnilo v místo duchovní, v prostor meditace a iniciace").

²³⁰ Hodrová, *Poetika míst*, 105. My translation ("motiv vězňova přerodu").

²³¹ Foucault, *Discipline and Punish: The Birth of the Prison*, 237.

²³² Gustave de Beaumont and Alexis de Tocqueville, "Note sur le système pénitentiaire" quoted in Michel Foucault, *Discipline and Punish: The Birth of the Prison* (New York: Vintage Books, 1995), 237.

²³³ Fowles, *The Magus: A Revised Version*, 60.

²³⁴ Fowles, *The Magus: A Revised Version*, 56.

²³⁵ Fowles, *The Magus: A Revised Version*, 60.

even willing to commit suicide in the woods.²³⁶ Nevertheless, what follows is some sort of self-reflective purgatory which slowly leads to his gradual self-appreciation and acknowledgement. When Conchis' mask draws to a close Nicholas finally sees, with the help of Conchis and his final metapsychological show, his wrong-doings:

What was I after all? Near enough what Conchis had had me told: nothing but the net sum of countless wrong turnings. [...] all my life I had tried to turn life into fiction, to hold reality away; always I had acted as if a third person was watching and listening and giving me marks for good or bad behaviour. This leechlike variation of the super-ego I had created myself, fostered myself, and because of it I had always been incapable of acting freely.²³⁷

Nicholas realizes that his super-ego is controlling himself so much that he is deprived of his own personal liberty. He therefore finally acknowledges his incapability of acting out of his free-will. This proves to be his main limitation and also a mistake he is making. Via his painful remorse, however, he begins to find strength. He actually starts to accept himself during the time on the island. Thus, a huge shift from the initial suicide attempt is performed:

I was experiencing [...] a new self-acceptance, a sense that I had to be this mind and this body, its vices and its virtues, and that I had no other chance or choice. [...] No doubt our accepting what we are must always inhibit our being what we ought to be, for all that, it felt like a step forward – and upward.²³⁸

It may be assumed that Nicholas experiences a metamorphosis of himself as a human being. The more he meditates about himself the more he develops as a person and finds a new way of coming to terms with his own character. Alike a prisoner in a solitary cell he finally transforms and moves on as Nicholas senses himself when he remembers Alison: "And the memory told me, [...] how much I had changed."²³⁹ This awareness occurs at the very end of Nicholas' story when he returns home to London and reflects on how the island experience transformed him. He finally admits his evolution, progress, and growth: "Whatever it was, something in me changed. I was still the butt, yet in another sense; Conchis's truths, [...], matured in me. Slowly I was learning to smile."²⁴⁰

It was illustrated that due to his imprisonment on the island, Conchis' superiority, lack of contact with his original world, solitariness in the Phraxos nature, and deprivation of liberty Nicholas experiences an awakening. This is followed by an alteration, or a rebirth of Nicholas' character, which is now fully accepted by him. Similar metamorphosis seems to be

²³⁶ Nicholas' suicide attempt described in Fowles, *The Magus: A Revised Version*, 62.

²³⁷ Fowles, *The Magus: A Revised Version*, 539

²³⁸ Fowles, *The Magus: A Revised Version*, 164.

²³⁹ Fowles, *The Magus: A Revised Version*, 641.

²⁴⁰ Fowles, *The Magus: A Revised Version*, 646.

tied with isolated lonely islands. Akin mental rebirth may be observed on Robinson Crusoe after decades he spends on a solitary island. On the isolated island the castaway realizes his mistakes and contemplates over the fact that he has been an infidel, which led to all his misfortune in life. He inaugurates a process of self-communion as he claims that his miseries were “a just punishment for [his] sins–[his] rebellious behaviour against [his] father–[...]–or so much as a punishment for the general course of [his] wicked life.”²⁴¹ He admits that he was “merely thoughtless of a God or a Providence, acted like a mere brute.”²⁴² Again, this painful remedy may partially be happening thanks to the solitariness of the island as he has time to actually carry out such confession. Alike Nicholas, Crusoe realizes his imprisonment on the island as well as the dreadful conditions he was left in: “I was a prisoner, locked up with the eternal bars and bolts of the ocean, in an uninhabited wilderness, without redemption.”²⁴³ However, his sorrow and depression are soon ignited as what follows is a process of self-development, more or less copying Nicholas’ spiritual transformation. On the island Crusoe very often prays to God and pays great attention to the spiritual side of his life. God and prayers became a part of his everyday routine: “I began to exercise myself with new thoughts: I daily read the word of God, and applied all the comforts of it to my present state.”²⁴⁴ Through his closeness to God Crusoes’ spiritual growth can be observable. He soon realizes he feels very happy. Through his frequent conversations with God Crusoe discovers his fulfilment:

This [throwing Crusoe wholly upon the disposal of His Providence] made my life better than sociable, for when I began to regret the want of conversation I would ask myself, whether thus conversing mutually with my own thoughts, and (as I hope I may say) with even God Himself, by ejaculations, was not better than the utmost enjoyment of human society in the world?²⁴⁵

Having enough time to spiritually develop himself, he becomes a different person. Now he finds joy and fulfilment in his conversations with God thanks to whom he does not need the previously desired society anymore. Alike Nicholas’, his change or development is also depicted after his return into civilization. Similarly to Nicholas he senses the change as he realizes: “When I came to England I was as perfect a stranger to all the world as if I had never been known there.”²⁴⁶ His estrangement suggests that the island prison made him a different

²⁴¹ Defoe, *The Life and Adventures of Robinson Crusoe*, chap. VI.

²⁴² Defoe, *The Life and Adventures of Robinson Crusoe*, chap. VI.

²⁴³ Defoe, *The Life and Adventures of Robinson Crusoe*, chap. VIII.

²⁴⁴ Defoe, *The Life and Adventures of Robinson Crusoe*, chap. VIII.

²⁴⁵ Defoe, *The Life and Adventures of Robinson Crusoe*, chap. IX.

²⁴⁶ Defoe, *The Life and Adventures of Robinson Crusoe*, chap. XIX.

person, thus he had transformed. Such revival and a final change in one's character are again in compliance with Hodrová's findings on this matter when discussing the prison *topos*. She notices that prison is often a place of ones' transformation. To support this claim she uses the character of Dantès in Alexandre Dumas' *The Count of Monte Christo* as an example. The character is locked in a dungeon on an island on a steep hill. There he experiences a literal rebirth and as a former man-of-the-world eventually turns to God. Finally, he also conceives a new identity after his release.²⁴⁷ This is fairly interesting mainly because Hodrová non-consecutively provides an example where the bond of the prison and the island concept is particularly apparent as Dantès is imprisoned "in a dungeon [...] on an *island*."²⁴⁸ The isolation is thus underlined due to the fact that the imprisonment is implemented in a place that is in its essence already isolated naturally, without bars. There, the transformation is possible without disturbance. Similarly to Dantès, Robinson Crusoe also turns to God, thus the pattern is again analogous. Nicholas in a likewise spiritual manner turns to his inner self which he begins to cherish instead of his previous hateful relationship towards his personae.

As it was indicated, similar outcomes appear when summarizing the developmental process of Nicholas and Robinson Crusoe. Solitary islands seem to impose a similar effect on both characters. Last but not least, the two aforementioned island-prison experiences of Nicholas and Robinson Crusoe shall be briefly compared to a particular literate prisoner in order to link the similarities of the island and prison *topos* at the utmost degree. That is to say, a similar mental rebirth is experienced by Darrell Standing the main character in Jack London's philosophical novel *The Star-Rover (The Jacket)*²⁴⁹. The character there may represent an extreme example of isolation as he spends years in an insulated dark cell deprived of any social contact except form a primitive knuckle-talk invented by his fellow solitary prisoners. Standing's situation initially seems hopeless: "It was very lonely, at first, in solitary, and the hours were long. [...] In solitary one grows sick of oneself in his thoughts and the only way to escape oneself is to sleep."²⁵⁰ The character is clearly annoyed with his personae in the solitary confinement and the place as such is depicted as a dark dull place from which no one shall ever benefit. However, thanks to the very same unpleasant solitariness, the convict soon begins to master his mind and learns the technique of astral projection which enables him to remember and relive his previous incarnations: "by

²⁴⁷ Hodrová, *Poetika míst*, 108. My translation ("Dantès [...] uvržený do kobky v pevnosti If (na ostrově, na strmé skále), se tu doslova obrozuje a vychází odtud po sedmi symbolických letech [...] Přijímá symbolické jméno [...]: Monte Christo. Pro svěťáka Dantèse je vězení místem, kde se obrátí k Bohu.").

²⁴⁸ Hodrová, *Poetika míst*, 108. My italics. My translation ("uvržený do kobky v pevnosti If (na ostrově)").

²⁴⁹ Published under this title in the UK.

²⁵⁰ Jack London, *The Jacket (The Star-Rover)* (London: Mills & Boon, 1915), iBooks edition, chap. V.

mechanical self-hypnosis I had sought to penetrate back through time to my previous selves.”²⁵¹ It can be argued that Darrell Standing, being his only company in the cell, starts to explore his soul and spiritually grows and learns to understand his essence. Standing realizes he is greater than his torturers in the prison: “For I was above them, beyond them. They were slaves. I was free spirit. My flesh only lay pent there in solitary. I was not pent.”²⁵² As it can be seen Standing discovers his freedom and the core of his personae. On a deserted island Nicholas learns about himself and develops spiritually. Darrell Standing similarly tracks his enormous mental progress and understanding which mainly resides in the undisturbed process of learning and training the self-hypnosis in the solitary cell. Reconciliation and acceptance of his own condition is also visible as he grows to like his solitariness for providing him such a precious experience: “Very few men born of women have been fortunate enough to suffer years of solitary [...]. That was my good fortune. I was enabled to remember²⁵³ [...].”²⁵⁴ “I have loved those very walls that I had so hated for five years.”²⁵⁵ Again, alike Nicholas who finally accepts himself and Crusoe who is after all thankful for his wrecked condition that enabled him to converge with God, Darrell Standing comes to terms with his state too. Finally, the change of the character is also traceable in Standing’s case. He claims that he changed after the torture and brutal treatments in the prison: “I have never been the same man since. [...] But I was a changed man mentally, morally.”²⁵⁶ Therefore, the foregoing redemptions following mental transformations as listed and described respectively within Nicholas, Robinson Crusoe and Darrell Standing seem to carry one denominator. The denominator is thus a prison or at least a prison-like solitude and isolation which enables the convict, castaway, or whoever else to profoundly gaze into his soul and inner being, to reflect on it, and eventually to change as well as to move on.

As argued, Nicholas’ experience is similar to that which is expected to occur within convicts in a prison as it was highlighted through primarily Foucault’s ideas. Such similarity could only be possible if the place where Nicholas experienced his awakening was a prison itself or resembled prison in numerous aspects. Previous sections show that Phraxos displays significant closeness to prison institutions as it exhibits prison-like attributes, mainly attributes of the Panopticon. This analysis attempts to prove that Phraxos could therefore be exclusively considered a full-functioning prison, especially the Panopticon. This chapter

²⁵¹ London, *The Jacket (The Star-Rover)*, chap. IX.

²⁵² London, *The Jacket (The Star-Rover)*, chap. XVI.

²⁵³ i.e. to remember his previous incarnations.

²⁵⁴ London, *The Jacket (The Star-Rover)*, chap. XXII.

²⁵⁵ London, *The Jacket (The Star-Rover)*, chap. XVII.

²⁵⁶ London, *The Jacket (The Star-Rover)*, chap. VII.

shows that not only the island as such is extremely isolated but also that Phraxos disposes of Bourani's villa, a geographical-architectural point, which may represent the central tower in the Panopticon. Also, two leading characters of *The Magus* compare with an inspector and an inmate in the Panopticon in terms of three basic concepts of control, power and knowledge, which are to be the core values of the Panopticon's hierarchy. Last but not least, the analysis of the main character's mental growth reflects spiritual transformation and mental growth usually taking place in prisons and prison-like solitary places.

5. Conclusion

In this thesis an attempt to provide a portrayal of the island *topos* in the novel *The Magus* by John Fowles was contrived. In order to successfully do so, key terms needed to be introduced in the theoretical section. Thus, the first part of the paper included an explanation of the terms *topos* and archetype as well as the concept of mythical space and place. There it was argued that *topos* and archetype are rather similar, both representing a conventional and universal model of something. However, to indicate a model of a place the term place *topos* is to be found more likely than place archetype. This may result from the fact that the etymological origin of *topos* directly stands for the word “place”. Yet, to draw a clear division line between *topos* and archetype is almost impossible owing to the substantial similarities in the definitions provided in chapter 1. As a result, both the terms were collocated with place in this thesis. It must be alerted however, that the term *topos* prevailed with respect to the tendency displayed in academic sources fundamental for argumentations in this thesis. The theoretical part of this thesis also explained the idea of mythical places. In short, mythical places are notions about different locations people tend to form when lacking sufficient knowledge. Besides, they form a foundation soil for *topos*.

Since this thesis’ major concern was the island *topos*, archetypal characteristics of islands were introduced. The island attributes tend to float from the positive towards the negative, especially in regards to their isolation. The island isolation, primarily denoting a safe, tranquil paradise, may as well epitomize a restricted prison. Consecutively to the notion that island may often denote prison and, in some aspects, simultaneously embody consistencies with the prison *topos* a specific penitentiary institution was looked at. Jeremy Bentham’s brainchild, the Panopticon, proposed as a disciplinary prison-institution by Michel Foucault was introduced in the theoretical section mainly to familiarize the architectonic attributes which were to serve as a basis for the analytical part where a selected island was compared to this very institution. The Panopticon’s design proved to be tied with the *topos* of tower as well as the island since they all embody isolation and enclosure.

The main part of this Master’s thesis focused on the analysis of the island *topos* in *The Magus*. The novel is set on a Greek island Phraxos and its examination attempts to discover archetypal properties common for island as denoted in the theoretical section. The analysis was divided into two major sections. The initial one dealt with the ambivalence of Phraxos’ isolation which, perceived by the main character of the novel Nicholas, proved to drift from

positive to negative undertones respectively. Nicholas, a young man struggling to find a job and a true purpose in life, wishes to make a change in his current occupation as soon as possible. He chooses to go to a Greek island to work as a teacher. Full of expectations he portrays the island as a perfect place, a paradise to where he can escape from all the stressful inputs he unfortunately gets in his present state. Not knowing the place, he forms a mythical preconception which is by all means highly biased and idealized. Similarly to how the past is nostalgically remembered, Nicholas idealizes the distant place. Within his first weeks on the island he is full of excitement, feeling nothing but satisfaction and comfort when enjoying the peaceful solitary in which he can mediate and relax. However, as it was shown, his positive perception tends to decline in intensity. He slowly reveals the true nature of the island: often mysterious, dangerous and inscrutable. Starting to suffer from depression and paranoia, he gradually misses his once hated home and realizes his distance, detachment and finally also his fatal imprisonment. The fact that he at last began to perceive the island more soberly contributed to his bitter discovery of the less attractive side of the island. The perception of isolation was also compared with other works, such as *The Tempest*, *The Oddysey* or *Robinson Crusoe*. The tendency to perceive the negative only after a while was proved in these works likewise.

In the second part of the analysis, as the prison element had been already introduced to the island, the Panopticon, its design and structure were compared to Phraxos. The island, especially the southern part of it, shows an extraordinary resemblance to the Panopticon. The south of Phraxos is described as naturally isolated by numerous barriers, therefore ideal for fulfilling the function of a prison. On the south side of Phraxos there is also a high peak with a heavily concealed villa which is, moreover, fortified. The visibility from this villa is excellent and thus it may represent the observatory tower in the Panopticon. The notion of the natural Panopticon which is offered on the island was then studied in regards to the characters of the novel. It was demonstrated that Conchis, the observer, possesses and dominates three basic concepts of the Panopticon's mechanism: control, power and knowledge.

Conchis gains control via constant eavesdropping on Nicholas which is invisible and concealed alike the observation of inmates in the Panopticon. Due to Conchis' thorough and undetectable observation Nicholas becomes aware of his actions and controls his acting himself. The reason for his precaution is the fear of being caught by Conchis in the act of doing something which is not permitted within the frame of Conchis' psychological game. The reason for Nicholas' self-awareness and self-control resides in his fear of being punished, which is the exact principle that keeps the inmates in the Panopticon absolutely surveillant.

The only difference is that Nicholas is afraid of losing the unusual, mysterious experience that Conchis provides, not of a literal punishment as known from genuine penitentiary institutions. Owing to the fact that Conchis is always one step ahead in the masque, he also maintains his privileged knowledge through which he controls Nicholas who does not know much, therefore lacks power and remains subordinated and excited for the next development in Conchis' show.

Last part of the analysis focused on the notional inmate of Phraxos, Nicholas. His mental development, growth and self-acceptance were followed. As it was noted, Nicholas initially feels depressed, useless and hateful towards himself. At one point he even attempts committing suicide. However, he gradually begins to meditate about himself and life goals and finally starts to accept the way he is. After his experience on the island he is a changed man. This self-acceptance and metamorphosis is adjudged to the prison-like solitude the island offers. Nicholas, as an inmate kept in solitary has enough time to revise his life and values, as he does at last. Similar development was observed within both the well-known castaway Robinson Crusoe and the lifetime prisoner Darrell Standing from *The Star-Rover*, which again shows a solid connection between an island and prison.

Resumé

Tato diplomová práce se zabývá zobrazením *toposu* ostrova v románu *Mág* (1977) anglického autora Johna Fowlese. Román *Mág*, který byl poprvé publikován v roce 1965, byl následně upraven a vydán v revidovaném znění v roce 1977. Tato verze je mimo jiné doplněna o nové scény a obsahuje i autorovu předmluvu, ve které objasňuje určité náležitosti díla. Román se odehrává převážně na imaginárním řeckém ostrově Phraxos, na kterém působí hlavní hrdina románu Nicholas jako učitel anglického jazyka na internátní chlapecké škole. Díky svému umístění román skýtá výborné možnosti pro studium poetiky místa.

Nedílnou součástí práce je teoretická část, ve které jsou vymezeny základní pojmy, jež jsou pro práci stěžejní. Prostor je věnován především archetypům, tedy prapůvodním a univerzálním idejím, které tvoří typické, tradiční obrazy. Stejně tak je objasněn pojem *topos*, z řeckého slova „místo“, který v literatuře vyjadřuje klišé, tradiční téma, či literární konvenci. Z poskytnutých definicí je patrné, že archetyp a *topos* jsou si velmi blízké a často jejich významy splývají. Pro účely práce se proto používá spojení „archetyp ostrova“ stejně tak, jako „*topos* ostrova“, bez rozdílu významu. Existuje ovšem ustálená zvyklost, která ukazuje, že jedná-li se o místo, pak v odborné literatuře převažuje užití *toposu*, jako označení typického zástupce nějakého místa. V rámci udržení shody s odbornou literaturou, pro tuto práci stěžejní, i zde vazba „*topos* ostrova“ převažuje.

V návaznosti na *topiku* místa se práce zaobírá také pojmem mýtické místo. Pojem mýtické místo byl představen čínsko-americkým zeměpiscem Yi-Fu Tuanem jako označení pro subjektivní pojetí míst, která si člověk přirozeně vytváří, nezná-li jejich skutečnou povahu. Tato neznalost může být způsobena například velkou vzdáleností, či odlehlostí místa, jež podléhá těmto sentimentálním imaginacím. Jedná se tedy o vysoce emočně zabarvené obrazy, které poměrně často neodpovídají reálným znakům daného místa. Tyto subjektivní představy časem mohou získat univerzální povahu a stát se obecným územím, který představuje *topos* daného místa, jehož pojetí se pak stává částečným, souhrnně uznávaným mýtem.

Jelikož se práce věnuje *toposu* ostrova, jeho archetypální podstaty jsou dále popsány. Je zřejmé, že mezi nejvýznačnější archetypy ostrova patří jejich charakteristická kontinuita s vidinou nedotknutelného, poklidného a zotavujícího, téměř až biblického ráje. Tento izolovaný Eden pak nabízí možnost odpočinku a ničím nerušeného rozjímání v bezprostřední blízkosti dech beroucí přírody. Nicméně tento *topos* je také vysoce ambivalentní, jeho

charakter je nestálý. Stejným způsobem, jakým ostrov izoluje jeho obyvatele od všech negativních vlivů kontinentální společnosti a jejích škodlivých aspektů, toto místo ztělesňuje uzavřené vězení, které vede k naprostému odloučení a sekluzi. Často potom ostrov nepředstavuje blažený ráj, nýbrž opuštěnou celu. Díky tomuto aspektu lze hovořit o podobnosti *toposu* ostrova a *toposu* vězení.

Pro účely této práce byla k porovnání vybrána zcela specifická disciplinární instituce, a to sice Panoptikon, kruhově navržená budova, poprvé představena britským filozofem Jeremy Benthamem koncem devatenáctého století. Specifika této budovy později do své knihy *Dohlížet a trestat: Kniha o zrodu vězení* sepsal Michel Foucault, francouzský filozof dvacátého století. Architektonická zvláštnost Panoptika spočívá v již zmiňované kruhovosti a přítomnosti centrální observatoře, ze které může dozorce sledovat vše bez toho, aniž by on sám byl viděn. Nepřetržitá a vězni nezjistitelná kontrola dává dozorcovi neomezenou moc a vědění nad ostatními. Koncept Panoptika je v analytické části posléze srovnáván s vybraným ostrovem z díla *Mág*.

Předtím než je tato vězeňská stavba se svými principy aplikována na ostrov Phraxos, je již zmiňovaný ostrov zkoumán z hlediska konvencí ostrovního *toposu*. V první části analýzy je sledována proměnlivost ostrovní izolace a její působení i vnímání hlavním hrdinou románu. Rozbor zaznamenává Nicholasovu postupnou dezidealizaci ostrova, ke které dochází společně s rostoucím poznáním a pochopením skutečné podstaty ostrova. Nicholas, který si ostrov vysnil jako perfektní východisko svého bezútěšného žití postrádajícího větší smysl, vnímá toto místo velmi nekriticky. Vytváří si tak mýtické pojetí o ostrově, které je spíše sentimentální nežli střízlivé a realistické. Nicholas ostrov Phraxos z počátku chápe jako místo útěkářství, odpočinku a pohodlí. Phraxos se pro něj stává rájem na zemi, útočištěm, kde může rozjímat v klidné přírodě a intenzivně vnímat dění okolo, ale i uvnitř sám sebe. Časem se však Nicholas začne cítit na ostrově méně pohodlně. Pronásleduje ho stupňující se paranoia a pocit, že je někým nebo něčím neustále sledován. Trpí depresemi a v jednom momentě se pokusí o sebevraždu. Brzy si začne uvědomovat vzdálenost vlastního domova a provází ho nostalgické stesky nad vlastní i lidmi, před kterými na Phraxos paradoxně utekl. Jeho nostalgie je mimo jiné vysvětlena také tím, že každý člověk je přirozeně emočně připoután k rodnému domovu, který standartně představuje bezpečí a jistotu, podobně jako náruč matky. Nicholas nyní vnímá prostupující izolaci ostrova, jejíž povaha se pomalu blíží vězení. Poté, co se ocitne uprostřed meta-psychologické hry, kterou začne na ostrově splétat mysteriózní Conchis, Nicholas zjišťuje, že je z nevysvětlitelných důvodů neschopný vrátit se zpět do reality. Je natolik vtažen do sítě Conchisových fantaskních praktik, že jakýkoliv podnět z vně ostrova je

Nicholasem považován za nevyžádané dotěrné obtěžování. Návrat domů náhle nepřipadá v úvahu. Kruh se uzavírá.

Postupná dezidealizace *toposu* ostrova je ukázána i na dalších dílech s ostrovní tematikou. Například v Homérově *Odyssee*, Shakespearově *Bouřinebo* ve známém románu Daniela Defoa *Robinson Crusoe* je patrné, že vnímáním negativních atributů ostrova hrdiny, kteří se na ostrov dostanou, obvykle předchází pozitivní, popřípadě neutrální percepce, což je způsobeno právě postupnou ztrátou mýtické idyly a bližším faktickým zkoumáním a poznáním ostrova, včetně jeho méně atraktivních archetypálních znaků.

V poslední části analýzy se práce věnuje hledání společných znaků ostrova Phraxos a těla Panoptika. Nejprve je sledována podobnost uspořádání ostrova a již zmiňované instituce. Analýza ukazuje, že architektonický design Panoptika se v mnohém podobá ostrovu Phraxos. Základním společným znakem ostrova a Panoptika je izolace a uzavření. Tam, kde v Panoptiku brání styku vězňů s vnějším okolím a s ostatními zdi, na ostrově existuje přirozená bariéra v podobě moře, dělicího ostrov s pevninou. Celý ostrov je izolován podobně jako tomu bývá ve vězeňských budovách.

Avšak pro analýzu je stěžejní jižní část ostrova, kde se odehrává Conchisova tajemná hra. Tato strana ostrova je totiž pro hlavního hrdinu mnohem záhadnější nežli strana severní, kde se nachází internátní škola, ve které Nicholas pracuje. Jižní strana je doménou a majetkem nevyzpytatelného Conchise a je od severní části odstřižena stromnatým horským hřebenem, který se táhne od východu k západu. Jih ostrova je dokonale izolován nejen od pevniny, ale také od obydlené části Phraxosu, takže splňuje všechny předpoklady k tomu, stát se místem uvěznění. Podoba s Panoptikem je také zřejmá. Na jižní straně se nachází Bourani, vyvýšenina, na jejímž vrcholu stojí Conchisova oplocená vila. Tato budova je specifická tím, že je díky své rafinované pozici téměř neviditelná a i po bližším zkoumání je prakticky nemožné odhalit, co nebo kdo se nachází uvnitř. Poté, co je do této vily Nicholas Conchisem pozván, zjistí, že vila nabízí pravý opak toho, co odepírá zrakům pozorovatelů z vnějšku. Vila poskytuje mimořádný výhled na celou jižní část ostrova. Nabízí se tedy teorie, že chce-li její majitel, či kdokoliv jiný uvnitř vily, pozorovat dění venku, může takto učinit bez toho, aniž by on sám byl spatřen. Je to unikátní výhoda a funguje na stejném principu jako centrální věž Panoptika, ve které podobně dozorce sleduje všechny vězně, aniž by byla jeho vlastní přítomnost odhalena.

Na základě těchto závěrů byly hlavním postavám románu symbolicky přiřknuty role, které kopírují disciplinární hierarchii Panoptika. Conchis v tomto mechanismu reprezentuje dozorce a Nicholas naopak podřízeného vězně. V poslední části rozboru jsou obě postavy a

jejich vzájemné vztahy zkoumány. Conchis je vyobrazen jako nadřizený, který postupně ovládá Nicholase čím dál víc, dokud si nevydobude všechna privilegia, kterými disponuje dozorce skutečného Panoptika – ovládání, moc a vědění. Conchis Nicholase ovládá jako loutku svým nepřetržitým sledováním. Problém je však v tom, že ustavičně paranoidní Nicholas nikdy neví, zdali v danou chvíli je, či není pozorován. I přes to, že vše nasvědčuje tomu, že to, co se na ostrově okolo Nicholase děje, Conchis nejen vidí, ale i slyší, žádné fyzické důkazy pro to neexistují. Nicholas se tak brzy začne ze strachu kontrolovat sám. Stejně tak, jako vězni v Panoptiku, se Nicholas stane sobě samotným tím nejefektivnějším dozorcem. Conchisovo dohlížení již není nutné. Conchis proto získává absolutní kontrolu nad Nicholase, stejně tak jako značnou moc. Jeho moc pramení z faktu, že Nicholas, jak již bylo zmíněno, má strach porušit pravidla Conchisovy hry. Důvodem tohoto strachu je ztráta pro Nicholase lukrativní příležitosti účastnit se jedinečné a bizarní maškarády, která ho na jednu stranu spoutává a jasně vymezuje jeho podřizenou pozici, ale na druhou stranu ho velmi fascinuje. V neposlední řadě pak Conchis získává ono nadřazené vědění. Disponuje jím, jelikož ve hře, která se na ostrově odehrává, je vždy o krok napřed před Nicholase. Ten je naopak neustále udržován v napětí a v očekávání, jak se budou další kroky oné mysteriózní hry vyvíjet. Nicholas závidí Conchisovi i jeho lidem, kteří vědí více než on, spekuluje nad možným koncem, chytá se stébla a dobrovolně zůstává součástí hry ve víře, že odhalí její skutečnou podstatu. Conchis je v této části také porovnáván s dnes již legendárním Shakespearovským čarodějem Prosperem, který podobně jako Conchis, na svém ostrově pozoroval, vládl a ovládal.

Nicholasovi, coby vězni „mága“ Conchise, se práce také věnuje detailně. Zaznamenává jeho duševní vývoj a následnou proměnu, kterými si na ostrově prochází. Zde se analýza částečně vrací k výhodám ostrovní izolace a panenské přírody, které osamělému návštěvníkovi poskytují čas na meditaci o sobě samém, o svém životě i životních cílech. Je patrné, že na začátku pobytu na Phraxosu si Nicholas nevěří, není přesvědčen o své výjimečnosti a nepovažuje se za dost dobrého. Časem stráveným na ostrově si však začne uvědomovat, kým ve skutečnosti je, pochopí sám sebe a přijme i své nedokonalosti. Metaforicky se dá hovořit o jistém očištec, který na ostrově zažívá a který je tak typický pro ostrovní, ale i vězeňský *topos*. V izolaci ostrova, vězení, či na jiném takto osamělém místě, totiž jedinec reflektuje, zpytuje svědomí a přetváří se. Podobně jako vězeň na samotce si Nicholas promítá své hříchy a po návratu domů je z něj jiný člověk. Vypělý, proměněný a především vyrovnaný sám se sebou. Podobný psychologický posun je zaznamenán u postav dvou děl, jež se odehrávají na ostrově a na samotce ve věznicí v tomto pořadí. Prvním hrdinou

je Robinson Crusoe, který na ostrově po letech nalezne Boha s nímž rozmlouvá, a jehož přítomnost považuje za cennější než kdysi tolik touženou přítomnost lidí. Podobně jako Nicholas je i Robinson Crusoe po návratu domů jiným člověkem. Stejně tak je vyobrazen i Darrell Standing, trestanec z románu Jacka Londona *Tulák po hvězdách*. Ten nakonec v tmavé cele najde svobodu, když pomocí astrální projekce cestuje časem a znovu prožívá svá předešlá vtělení. I on pochopí, nalezne klid a smíří se svým osudem.

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