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Z á s a d y p r o v y p r a c o v á n í :

Kateřina Burketová se ve své práci bude soustředit na vybranou britskou literární tvorbu z počátku dvacátého století s cílem zmapovat její ztvárnění konkrétního krajinného prvku. V teoretické části shrne základní úvahy literárních teoretiků o pojmu topos a zaměří se na tradiční symboliku hor, hor a horských oblastí (např. N. Frye, M.H. Nicholson). Na tomto základě vypracuje srovnávací analýzu vybrané prózy (např. Rudyard Kipling, Joseph Conrad, James Hilton, W.H. Auden). Zaměří se primárně na témata překážky, pokroku, izolace, neměnnosti a transcendence do nadlidského světa, která jsou s tímto toposem tradičně spojována. Svou analýzu může rozvinout na základě srovnání hor a kopců s údolní a nížinnou krajinou.

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Prohlašuji:

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ANNOTATION

The aim of this bachelor thesis is to analyse the mountain topos and the human experience of this type of place in 20th century British literature. For the analysis the following works were chosen: *Lost Horizon* by James Hilton, *The Ascent of F6: A Tragedy in Two Acts* by Wystan Hugh Auden and Christopher Isherwood, "Amy Foster" by Joseph Conrad and finally *Plain Tales from the Hills* by Rudyard Kipling. The theoretical part outlines the main features of the mountain topos defined by Daniela Hodrová, Robert Macfarlane and Marjorie Hope Nicolson. The analytical part explores selected fiction and focuses on the relationship between mountains, human behaviour and experiences.

KEYWORDS

Mountain, topos, place, symbol

NÁZEV PRÁCE

Zobrazení hory v britské literární tvorbě z počátku dvacátého století

ANOTACE

Cílem této bakalářské práce je analyzovat topos hory a lidský prožitek tohoto místa v britské literatuře 20. století. Pro tuto analýzu byly vybrány následující díla: *Lost Horizon* od Jamese Hiltona, *The Ascent of F6: A Tragedy in Two Acts* od Wystana Hugh Audena a Christophera Isherwooda, „Amy Foster“ od Josepha Conrada a *Plain Tales from the Hills* od Rudyarda Kiplinga. Teoretická část nastiňuje hlavní rysy toposu hory definované Danielou Hodrovou, Robertem Macfarlanem a Marjorie Hope Nicolsonovou. Analytická část se zabývá vybranou fikcí a zaměřuje se na vztah mezi horami, chováním lidí a jejich zkušenostmi.

KLÍČOVÁ SLOVA

hora, zobrazení, místo, symbol

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0 INTRODUCTION

[...]

The wilderness has a mysterious tongue
Which teaches awful doubt, or faith so mild,
So solemn, so serene, that man may be
But for such faith with nature reconciled;
Thou hast a voice, great Mountain, to repeal
Large codes of fraud and woe; not understood
By all, but which the wise, and great, and good
Interpret, or make felt, or deeply feel.

[...]

Power dwells apart in its tranquillity
Remote, serene, and inaccessible:
And *this*, the naked countenance of earth,
On which I gaze, even these primeval mountains
Teach the adverting mind.

[...]¹

A mountain serves as a teacher to those who listen to it as it encourages creativity and imagination which as it is shown in the poem by Mary W. Shelley and Percy B. Shelley. A mountain always had an important role in literature as it stimulated imagination and inspired writers in their work. There are many sacred mountains mentioned in literature, for example the Bible describes many mountains of sacred significance. For instance, the Book of Exodus describes Mount Sinai as a place where the Ten Commandments were given to Moses by God. Moreover, it is stated in the Bible that Moses was commanded by God to climb up Mount Nebo, also called Mount Pisgah, to view the Promised Land. Also, the Book of Genesis describes The mountains of Ararat as a place where Noah's Ark came to rest after the great flood. Moreover, there are other important mountains in literature, such as Mount Olympus which is described in Greek mythology. In other words, a mountain is one of the most significant natural landscapes which inspired many writers for centuries.

¹ Mary W. Shelley and Percy B. Shelley, *History of a Six Weeks' Tour through a part of France, Switzerland, Germany, and Holland; with Letters Descriptive of a Sail Round the Lake of Geneva and of the Glaciers of Chamouni* (London: T. Hookham, jun. Old Bond Street; and C. and J. Ollier, Welbeck street, 1817), 179 – 180.

This bachelor paper closely examines the mountain topos and develops mountain symbolism in four works: a novel *Lost Horizon* by James Hilton, a play by Christopher Isherwood and Wystan Hugh Auden called *The Ascent of F6: A Tragedy in Two Acts*, a short story “Amy Foster” by Joseph Conrad and finally a short story “Lispeth” from the collection of short stories by Rudyard Kipling called *Plain Tales From the Hills*. All those works take place in a mountain range or in a valley surrounded by upland and hills. Similarities in depicting mountainous landscapes can be found in those works and so they can be determined as symbols of a mountain.

It is important to bear in mind that the environment in which people find themselves influences them. For example, people in a mountain region do not act as they would in a city since there are different factors influencing them. In particular, in a city, there are many people around, but a mountain is usually a deserted place. Therefore, while being in a mountainous location, people have to rely on themselves, for there is no one to help them as it would happen in a city. The aim of this work is analyse the mountain topos in 20th century literature and to prove that those topoi influence people who are located in a mountainous area. The analysis compares mountain topoi in selected works and then it analyses the relationship between mountains, human behaviour and experiences.

The theoretical chapter provides a summary of considerations of literary theorists regarding the mountain topos. At first, necessary terms that are used in the bachelor paper are explained. Next, the bachelor paper provides the reader with a brief outline of concepts of the mountain, mainly according to Marjorie Hope Nicolson, Daniela Hodrová and Robert Macfarlane, who argue for the significance of a mountain in different historical periods and cultures. Moreover, specific mountain topoi and mountain symbolism are described with concrete examples set by Macfarlane and other literary theorists.

The analytical part of this bachelor paper is divided into two chapters. The first analytical chapter examines a mountain as a place where some positive change happens. A mountain functions as a place where forces beyond scientific understanding of the laws of nature may influence characters located there. Moreover, it is described that being in a mountain region changes the way a mountain itself is perceived. In addition, what a mountain means to people who are trying to overcome it is considered.

Finally, the last chapter deals with the mountain topos of seclusion and it describes various forms of seclusion of a mountainous area. Furthermore, specific elements of seclusion of a mountain are defined and similarities between mountains and valleys are compared.

1 THE MOUNTAIN TOPOS AND SYMBOLISM

It is typical for a mountainous area to influence people by different climate and high altitude. For instance, writers John Keats and Percy Bysshe Shelley were influenced by the air in high altitude. Keats relaxed his mind at height when he was suffering from writer's block, and he also got his inspiration there.² Regarding Shelley, "air is the distinctive element of his poetry. Vaporous and ethereal, his writing returns again and again to the 'upper air'."³ Keats and Shelley represent the Romantic period, when the mountains and their peaks became popular for their strangeness and mystery.⁴ According to Robert Macfarlane, at that period, mountains were regarded as "an obvious residence for the supernatural" because of their high altitude. Macfarlane continues to discuss the reason to regard mountains as a residence of the supernatural claiming that the mountains were distant, unapproachable and "abstracted above the normal world". Moreover, the mountain top was believed to be "the dwelling-place of both gods and monsters." Almost every hill had its own monsters residing on its peak, such as "giant trolls, imps, dragons, banshees and other fabulously sinister beings."⁵ In like fashion, Simon Schama stated that Europeans believed that "there were dragons up there in the European cliff-caves." He also claims that "mountain ranges like Alps were thought to be densely infested with dragons."⁶ Locals came up with these stories because they could not explain the shapes, storms or lights of the mountain.⁷ In other words, Macfarlane and Schama agreed that since Romanticism a mountain has been depicted as a mysterious place where there are supernatural beings and forces beyond natural law. Such existence of supernatural beings and forces beyond natural laws is also depicted in *Lost Horizon* and *The Ascent of F6* which will be analysed in the next chapter.

A mountain functions as an important religious symbol, as it points to heaven. Macfarlane considers that mountains were seen as places of faith because of their shape claiming that "up means towards heaven."⁸ Moreover, Schama believes that the mountains represent "staircases to the celestial."⁹ Macfarlane continues to discuss that "prophets and

² Robert Macfarlane, *Mountains of the Mind: Adventure in Reaching the Summit* (New York: Random House, Inc., 2003), 103.

³ Macfarlane, *Mountains of the Mind*, 104.

⁴ Hope M. Nicolson, *Mountain Gloom and Mountain Glory: The Development of the Aesthetics of the Infinite* (Seattle and London: University of Washington Press, 1997), 63.

⁵ Macfarlane, *Mountains of the Mind*, 132.

⁶ Simon Schama, *Landscape and Memory* (New York: Random House, Inc., 1995), 411-412.

⁷ Macfarlane, *Mountains of the Mind*, 132.

⁸ Macfarlane, *Mountains of the Mind*, 133.

⁹ Schama, *Landscape and Memory*, 411.

seers have gone to receive divine counsel” up to the mountains.¹⁰ Also, Jon F. Gordon claims that “the mountain top has been the place to receive the word of God.”¹¹ To illustrate, Marjorie Hope Nicolson mentions the visualization of the shepherd “walking familiarly with God upon a mountain.”¹² In other words, “it was there that the gods descended to earth.”¹³ Therefore, a mountain is a meeting point of human and god or supernatural being.¹⁴ Furthermore, Macfarlane deals with the belief that mountain tops are homes of gods.¹⁵ According to Mircea Eliade, the Centre of the world, where heaven and earth meet, is situated on the top of the Sacred Mountain.¹⁶ Luc Benoist, in *Znaky, symboly a mýty*, claims that a mountain “symbolizes the centre and axis of the world at the same time.”¹⁷ In the same way, Hodrová considers horizontal and vertical character of a mountain discussing horizontality and verticality, “as rise to the absolute and detachment from gravity and from earthly interests.”¹⁸ According to all previous authors, a mountain is connected with religion and a mountain as a religious place where lamaseries and monasteries are built will be described in following chapters.

A mountain does not only serve as a meeting point, but also as a viewpoint from which a viewer can get perspective. Perspective can be divided into two similar branches. Firstly, perspective represents a view from the top of a mountain or what people get from a map. For example, Macfarlane considers the feelings of the first summiteers who had never seen anything like an aerial view until they reached the top of the mountain.¹⁹ Nicolson describes a Roman poet who “made more than one ascent to see a prospect from a summit.”²⁰ In brief, a mountain is an opportune place to get perspective for it provides views of the surrounding world.

Further, the perspective acquired from the view provided by a mountain changes the way people perceive the whole surrounding world because a new perspective affects their state of mind. Macfarlane claims, “Mountains also reshape our understanding of ourselves, our own interior landscape. The remoteness of the mountain world – its harshnesses and its

¹⁰ Macfarlane, *Mountains of the Mind*, 133.

¹¹ Jon F. Gordon, “Means and Motives: The Mystification of Mountaineering Discourse.” *Postcolonial Text* 2, 4 (2006): 1, accessed January 17, 2016.

¹² Nicolson, *Mountain Gloom and Mountain Glory*, 42 – 43.

¹³ Mircea Eliade, *Cosmos and History: The Myth of the Eternal Return* (New York: Harper & Row, 1959), 14.

¹⁴ Hodrová, *Poetika mist*, 141 - 201.

¹⁵ Macfarlane, *Mountains of the Mind*, 133.

¹⁶ Eliade, *Cosmos and History*, 12.

¹⁷ Luc Benoist, *Znaky, symboly a mýty* (Praha: Victoria Publishing, 1995), 61.

¹⁸ Hodrová, *Poetika mist*, 137.

¹⁹ Macfarlane, *Mountains of the Mind*, 95.

²⁰ Nicolson, *Mountain Gloom and Mountain Glory*, 40.

beauties – can provide us with a valuable perspective down on to the most familiar and best charted regions of our lives.” Also, in the Romantic period, mountains and hills became popular because of their “scenes of nature that elevate the mind in the highest degree, and produce the sublime sensation.”²¹ Macfarlane also stated that altitude “exalts the individual mind and erases it.”²² In the period of Romanticism, the mountains were glorified for their “almost guaranteed enlightenment – spiritual or artistic epiphany – by getting high.”²³ Consequently, it was assumed that mountains are perfect places for self-contemplation and that the viewer “would be rewarded both with far sight and with insight: that mindscapes as well as landscapes would be revealed to them.”²⁴ Gordon continues to discuss insight, claiming that people can understand their identity while climbing mountains.²⁵ Also, it was considered by Macfarlane that mountains change the point of view and make people realize how small they are when compared to the vastness and complexity of mountains.²⁶ In brief, Macfarlane, Nicolson and Gordon agree that while being in a mountain area, people can change their understanding to the surrounding world and they can also change the way they perceive themselves. In other words, it has been agreed that viewers get the perspective of the country below and also insight on their own thoughts.

Next, a mountain symbolizes an obstacle which is possible to overcome and it also presents a challenge. Macfarlane considers historical perception of mountains claiming that “for centuries they [mountains] were regarded as useless obstructions.” However, he continues to discuss the development of mountain perception saying that nowadays mountain ranges are admired for their forms and also people are willing to accept the challenge which is presented by mountain ranges.²⁷ According to Gordon there is “the foundational assumption that obstacles can be overcome.”²⁸ Moreover, he formulated reasons for climbing mountains as “the exertion of the mind in overcoming hindrances that are either part of external nature (overcoming physical obstacles) or internal nature (charting the subjective).”²⁹ To illustrate, Schama uses the example of a mountaineer realizing the difficulty of overcoming a mountain while climbing, “no-one can measure the difficulty of climbing a hill who has not wearied

²¹ Macfarlane, *Mountains of the Mind*, 100.

²² Macfarlane, *Mountains of the Mind*, 103.

²³ Macfarlane, *Mountains of the Mind*, 105.

²⁴ Macfarlane, *Mountains of the Mind*, 105.

²⁵ Gordon, “Means and Motives,” 7.

²⁶ Macfarlane, *Mountains of the Mind*, 175.

²⁷ Macfarlane, *Mountains of the Mind*, 20.

²⁸ Gordon, “Means and Motives,” 11.

²⁹ Gordon, “Means and Motives,” 12.

his muscles and brain in struggling against the opposing obstacles.”³⁰ In other words, the authors agree that a mountain is a physical and also mental obstacle which challenges the climbers to overcome themselves by climbing it.

There are different motives to overcome an obstacle such as a mountain. Gordon considers many motives for climbing a mountain and one of them is a desire to reach dominance over nature.³¹ He continues to discuss mountaineering as “the embodiment of hierarchy, requiring clear distinctions between culture and nature.” Moreover, he describes the feeling of the climbers who think that while climbing a mountain “nature is brought under control.” In addition, the world is compared to a pyramid by climbers and they want “to be at the top of that pyramid.”³² The next reason to climb a mountain, according to Gordon, is to achieve transcendence. Climbers desire for consolidation and they climb mountains “to achieve understanding.”³³ Gordon sums up by claiming that “people’s motives for climbing are basically pure, search for transcendence that is though ultimately impossible, structured upon principles of hierarchy and domination.”³⁴ In other words, climbers are driven to climb a mountain by the image of a life-changing event providing self-knowledge and dominancy.

Another significant mountain topos is the isolation from the surrounding world. Hodrová describes isolated places such as a tower, island, mountain, inaccessible castle or underground.³⁵ Jean-Jacques Rousseau described being in a mountain region as being in a completely different world and he encouraged readers “to observe what is in some sense another nature,” as well as he wanted them to imagine “finding yourself in a new world ... one isolated in the higher spheres of the earth.”³⁶ In other words, a mountain symbolizes isolation for it is secluded from the surrounding world according to Hodrová and Rousseau. It also provides a unique environment which can only be found in a mountain area.

An isolated location is not only secluded from the surrounding world, but it is usually remote from other inhabited parts of the world. According to Macfarlane, the interest in remote countries developed during the eighteenth century, when people desired to explore new and unknown territories.³⁷ Macfarlane describes a mountain range as “the most uncharted landscape,” and also as one of “the most inaccessible of landscapes.” He continues to discuss

³⁰ Schama, *Landscape and Memory*, 505.

³¹ Gordon, “Means and Motives,” 2.

³² Gordon, “Means and Motives,” 6 - 7.

³³ Gordon, “Means and Motives,” 9.

³⁴ Gordon, “Means and Motives,” 13.

³⁵ Hodrová, *Poetika míst*, 203.

³⁶ Macfarlane, *Mountains of the Mind*, 135.

³⁷ Macfarlane, *Mountains of the Mind*, 115.

that even places that have never been explored seem similar to the explorers while climbing since they have seen many valleys in their past. He means that valleys look similar because the imagination is encouraged in unknown places.³⁸ Macfarlane illustrated such places which encourage the imagination by claiming that “Everest’s inaccessibility helped to enhance its imaginative allure.”³⁹ Consequently, a mountain became important to writers for the remote mountain ranges “seem to answer an increasing imaginative need.”⁴⁰ Moreover, the unknown mountains became a great inspiration for writing to the climbers who described their love for remoteness and unknown places in their letters.⁴¹ In brief, Macfarlane claims that secluded places such as the unknown and uncharted mountains develop the imagination, which will be discussed in the following chapters.

A mountain is secluded from the surrounding world for it is separated by impassable mountain ranges. Schama wrote that mountains are “the most inaccessible of all landscapes,”⁴² and Macfarlane also calls a mountain region inaccessible.⁴³ A mountain is hardly approachable because there is usually a whole mountain range surrounding a mountain. Macfarlane considers mountains to function as a barrier to human passage⁴⁴ although he admits that “[the] idea of crossing barriers, popping through holes, solving mysteries, in a word, of exploration: it exercises the profoundest fascination.”⁴⁵ Moreover, Macfarlane illustrated his claim with an example by the Italian poet Petrarch who wrote, “I was unable to discern the summits of the Pyrenees, which form the barrier between France and Spain; not because on any intervening obstacle that I know of but owing simply to the insufficiency of our mortal vision.”⁴⁶ Schama and Macfarlane both agree that mountain ranges are inaccessible, although Macfarlane sees a mountain range as a barrier which presents a challenging obstacle to be overcome, which is how the mountains are presented in *Lost Horizon* and *The Ascent of F6*.

A barrier of mountain ranges can also provide protection from urban places and civilization. Schama believes that “remote deserted hilltops and mountains” were sought by holy men so they could establish monasteries there which would serve for self-purification.⁴⁷

³⁸ Macfarlane, *Mountains of the Mind*, 126.

³⁹ Macfarlane, *Mountains of the Mind*, 149.

⁴⁰ Macfarlane, *Mountains of the Mind*, 175.

⁴¹ Macfarlane, *Mountains of the Mind*, 146.

⁴² Schama, *Landscape and Memory*, 404.

⁴³ Macfarlane, *Mountains of the Mind*, 112.

⁴⁴ Macfarlane, *Mountains of the Mind*, 148.

⁴⁵ Macfarlane, *Mountains of the Mind*, 167.

⁴⁶ Macfarlane, *Mountains of the Mind*, 97.

⁴⁷ Schama, *Landscape and Memory*, 414.

Also Siddall claims that “monasteries were built in remote places,” he also explains that monasteries were built in solitary places in order to provide “spiritual nourishment.”⁴⁸ According to Siddall, people who spend some time in remote places “will have gained in wisdom not because they have contemplated the landscape, but because solitude there has allowed for self-contemplation.”⁴⁹ As a result, isolated monasteries became popular for travellers, who visited them to gain new experiences and see “views around the monastery [which] were so breathtaking.”⁵⁰ However, such an attraction of monasteries disturbed solitude which was crucial for monasteries so monks “institutionalized collective seclusion by founding monasteries of penitents, trying, at least, to site them in the midst of marshes or atop inaccessible mountains.”⁵¹ In short, Schama and Siddall both described monasteries, such as those in *Lost Horizon* and *The Ascent of F6*, which were built in secluded places for they provide calmness which is necessary for meditations.

Solitude has an impact on human beings, especially if people are located in a place which is secluded from the surrounding world. Hodrová discusses secluded places claiming that even though characters feel alone, they gain freedom and become themselves there. Moreover, she believes that the characters “explore the depths of their hearts in soothing solitude [...] which encourages their dreams and creativity.”⁵² Moreover, Siddall wrote that “solitude can activate the imagination, stimulate dreams and invite experiences that are more intense and remote than are possible in company.”⁵³ In other words, Hodrová and Siddall agreed that while being in solitude, the characters find inspiration and have many dreams.

To summarize, this chapter focused mainly on mountain symbolism starting with strangeness and mystery. It was stated that a mountain was considered to be the residence of the supernatural for native people explained physical laws by the existence of supernatural beings such as dragons. Moreover, a mountain is an important place in many religions, for it points toward heaven and it is assumed a mountain serves as a meeting point with God. A mountain also functions as the centre of the world and the borderline between earth and heaven. Equally important, a mountain is a place where people can get perspective on the surrounding world. It was discussed that when people get perspective on the surrounding world they usually change the way they perceive the world and themselves. Moreover, a

⁴⁸ Stephen Siddall, *Landscape and Literature*, ed. Adrian Barlow (Cambridge: Cambridge University Press, 2009), 7.

⁴⁹ Siddall, *Landscape and Literature*, 7.

⁵⁰ Schama, *Landscape and Memory*, 449 - 450.

⁵¹ Schama, *Landscape and Memory*, 227.

⁵² Hodrová, *Poetika míst*, 28.

⁵³ Siddall, *Landscape and Literature*, 60.

mountain stands as an obstacle which challenges climbers to overcome it and also to overcome themselves.

In conclusion, a mountain is connected with isolation from the surrounding world, so an isolated place can represent a unique world. Further, remoteness from other inhabited parts of the world supports imagination of people located in such an area. A mountain range stands as a barrier which protects isolated places against other inhabited locations. This barrier enables monasteries to be established and provides solitude where self-contemplation is possible so people can dream and have their visions there.

2 MODIFICATION MOTIVE

As it was described in the previous chapter, Hodrová and Eliade claim that a mountain is a meeting point of human and superhuman worlds. This encounter is shown in *Lost Horizon* by James Hilton and *The Ascent of F6* by W. H. Auden and Christopher Isherwood.

In *Lost Horizon*, the main character, Hugh Conway and his companions are kidnapped from Baskul, a colonial city, in a plane and land in an unknown place in the middle of the mountains, after that, they are brought into a lamasery of Shangri-La. This sudden and unexpected change of scenery evokes different emotions in all the characters.

That thin air had a dream-like texture, matching the porcelain-blue of the sky; with every breath and every glance he [Conway] took in a deep anesthetizing tranquillity that made him impervious alike to Mallinson's uneasiness, Barnard's witticism, and Miss Brinklow's portrayal of a lady well prepared for the worst.⁵⁴

As it can be seen, Conway, unlike other characters, is feeling positive about finding himself in the unknown place. He is no more concerned by his miserable companions and transfers his mind to calmness.

Likewise, in *The Ascent of F6*, a group of people is located in an unusual place, a monastery inhabited by monks, which is their last base before beginning the ascent. The monastery is described by the radio announcer,

[...] the whole mountain range which culminates in that terrifying fang of rock and ice called so prosaically on our maps 'F6' but in the native tongue 'Chormopuloda'-that is, the Haunted Mountain [...] inhabited only by monks [...] and there are wonderful tales current of their mystical and psychic powers.⁵⁵

As it is depicted by the radio announcer, the enigmatic atmosphere is palpable, displaying the unknown foreign area as something mystic. Consequently, it is obvious that such a mystic area makes people feel uneasy such as when one of the climbers, Gunn, says, "You'd be rattled if you'd been hanging round this place [...] it gives me the creeps!"⁵⁶ However, members of the group perceive the place in different ways. The main character Ransom is inclined to profound thinking about his own being, "he [Ransom] is deep in his thoughts. He

⁵⁴ James Hilton, *Lost Horizon* (New York: Pocket Books, 1967), 49.

⁵⁵ Hugh W. Auden, and Christopher Isherwood, *The Ascent of F6: A Tragedy in Two Acts* (London: Faber&Faber Limited, 1958), 31.

⁵⁶ Auden and Isherwood, *The Ascent of F6*, 64.

doesn't answer. 'Is it too late for me? I recognize my purpose.'"⁵⁷ Mountain climate affects the way people think and the way they comprehend the world around them. Burnet claims, "There is something august and stately in the Air of these things [mountains], [...] that inspires the mind with great thoughts and passions [...] and cast it into a pleasing kind of stupor and imagination."⁵⁸ What Burke is describing is just happening to Ransom as he considers the sense of being high up in the monastery.

According to Nicolson, mountains have been known for their strangeness and mystery.⁵⁹ A mystical power is shown in *Lost Horizon*, which takes place around 1931 in the lamasery which is located on the mountain called Karakal.⁶⁰ When Conway is ushered into the room of High Lama, he finds there an old man of indeterminate age. However, as the history of the lamasery is told to Conway, he finds out the High Lama came to the lamasery at the age of fifty-three in 1734,⁶¹ which makes him 250 years old. There were attempts to explain such an extreme longevity in the book. The High Lama himself is not specific, "We do this by methods which are as simple here as they are impossible elsewhere."⁶² It can be assumed that the High Lama refers to a unique place at an extremely high altitude, for Karakal is described as "almost as high as the highest of the Himalayas."⁶³ In contrast, Mallinson, the member of the group, is sceptical about the long age of lamas, "All this about the lamas being hundreds of years old, and having discovered a sort of elixir of youth, or whatever you'd call it ... well, it just makes me wonder what kind of microbe has bitten you [Conway]."⁶⁴ Such a person as Mallinson who believes only the things that there is evidence of is hardly going to experience spiritual transcendence. He feels something unusual is going on, but he cannot see the positive aspects claiming, "The place wants smashing up, whatever it is. It's unhealthy and unclean – and for that matter, if your impossible yarn was true, it would be more hateful still."⁶⁵ However, Conway feels relief and balance when he finds out that he could live a long time with new purpose, "The long talk, with varying phases, had left him [Conway] empty of all save a satisfaction that was as much of the mind as of the emotions, and as much of the spirit as of either; even his doubts were now no longer

⁵⁷ Auden and Isherwood, *The Ascent of F6*, 76 – 77.

⁵⁸ Macfarlane, *Mountains of the Mind*, 24.

⁵⁹ Nicolson, *Mountain Gloom and Mountain Glory*, 63.

⁶⁰ Hilton, *Lost Horizon*, 59.

⁶¹ Hilton, *Lost Horizon*, 98.

⁶² Hilton, *Lost Horizon*, 112.

⁶³ Hilton, *Lost Horizon*, 163.

⁶⁴ Hilton, *Lost Horizon*, 152.

⁶⁵ Hilton, *Lost Horizon*, 154.

harassing, but part of subtle harmony.”⁶⁶ In other words, Conway finally finds peace in his mind and also in his body, which transfers him into a tranquil state.

Also, Macfarlane claims the mountains represent a supernatural world with monsters residing on the tops.⁶⁷ In like fashion, Schama described that Europeans believed that dragons lived on the tops of the mountains.⁶⁸ In *The Ascent of F6* the mountain F6 is called the Haunted Mountain and it is believed that a guardian demon lives on the top of the mountain. In the book, the announcer states, “There are many legends about this mountain and the troll who lives on the summit and devours all human beings who dare to approach it.”⁶⁹ Even though the Demon is considered to be a legend, in the monastery, the monks perform rituals to appease the Demon. From that event, it can be inferred that the Demon really exists and has influence on local monks or that the local monks are superstitious. It is mentioned that only common peasants, can see the real nature of the Demon, “They see the truth as a crude and coloured picture. Perhaps, for that reason, they see it more clearly than you [Conway] or I [a monk]. For it is a picture of truth. The Demon is real.” Later, the climbers also see a vision which is shown in a crystal. As the monk explains, it is the first temptation of the Demon, “which is to blind Man to his existence.”⁷⁰ As it is explained, what the climbers saw in the crystal was their death. Such a thing as seeing one’s own death is not unusual in the mountain area, and it was discussed by Macfarlane when he described Shelley’s and Byron’s experiences in the mountains, claiming that Shelley saw the agents of the world’s end and Byron had a vision of death by freezing.⁷¹ It can be stated that the climbers are in fear for their lives and their fear is supported by the legend of the Demon.

It was signified by the monk in the monastery that the second temptation of the Demon will be pity and that Ransom wants to overcome the Demon and save mankind.⁷² In other words, Ransom desires to surmount F6 without putting his companions into danger. Nevertheless, as the climbers begin the ascent of F6, one by one dies and Ransom blames himself for their death, “The first victim to my pride. If I had never asked him, he would not have come.”⁷³ From this passage, it is obvious that Ransom regrets involving his companions in the expedition to climb F6 and so Ransom fails to resist the second temptation of the

⁶⁶ Hilton, *Lost Horizon*, 117.

⁶⁷ Macfarlane, *Mountains of the Mind*, 132.

⁶⁸ Schama, *Landscape and Memory*, 411 – 412.

⁶⁹ Auden and Isherwood, *The Ascent of F6*, 31.

⁷⁰ Auden and Isherwood, *The Ascent of F6*, 72-73.

⁷¹ Macfarlane, *Mountains of the Mind*, 84.

⁷² Auden and Isherwood, *The Ascent of F6*, 73.

⁷³ Auden and Isherwood, *The Ascent of F6*, 89.

Demon. When Ransom approaches the summit of F6, he falls down exhausted and visions come with a supernatural apparition of the Demon, who resembles a Dragon. The Dragon is presented as a destructor of the people who live on the mountain calling for the rescuer who would set them free. It is a metaphor for the mountain itself and the harsh condition people have to live in. Subsequently, the Dragon changes into James Ransom, who is the brother of Michael Ransom [referred to as Ransom], the climber. James Ransom symbolizes colonial officers who have ambitions to rule the country where F6 is located. They reach the conclusion that, “the white man who first reaches the summit of F6, will be lord over both the Sudolands [fictional colony], with his descendants, for a thousand years.”⁷⁴ In other words, the Demon, who is now James Ransom, symbolizes politicians’ lust for power. Figures in the forms of chess pieces appear creating two groups – one on the side of Ransom, the other on the side of James. The group of figures on James’s side represents colonial officers and the group on Ransom’s side represents Ransom’s climbing companions. A game of chess is played and James declares himself a winner, but he collapses, which results in a trial with the abbot from the monastery as a judge.⁷⁵ This could be considered a metaphor for James claiming that Ransom’s mission failed, although Ransom managed the ascent of F6 and so Ransom achieved victory. After that, on the top of F6 the figure and Ransom remain standing revealing that the figure is Mrs Ransom, Ransom’s young Mother who welcomes her son in her lap. Finally, Ransom’s mother disappears and the body of Ransom, lying dead on the summit of F6 is visible. It is mentioned that Ransom lies there, “free now from indignation, immune from all frustration he lies in death alone.”⁷⁶ It can be deduced that when Ransom was dying he had visions in which he saw his companions and family due to the transcendence into the spiritual world.

As it was mentioned by Macfarlane, a mountain changes the way the surrounding world is perceived.⁷⁷ Also, Gordon claims that climbers can get insight on their life while climbing a mountain.⁷⁸ Characters gain insight on their life in *Lost Horizon* by James Hilton and the short story by Rudyard Kipling, called “Lispeth”. An insight is associated with the visual perspective in *Lost Horizon* when Conway is being kidnapped by the plane and he first sets his eyes on the range of mountains, “The surrounding sky had cleared completely, and in the light of late afternoon, there came to him a vision which, for the instant, snatched the

⁷⁴ Auden and Isherwood, *The Ascent of F6*, 26.

⁷⁵ Auden and Isherwood, *The Ascent of F6*, 112 - 115

⁷⁶ Auden and Isherwood, *The Ascent of F6*, 123

⁷⁷ Macfarlane, *Mountains of the Mind*, 100 – 105.

⁷⁸ Gordon, “Meand and Motives,” 7.

remaining breath out of his lungs. Far away, at the very limit of distance, lay range upon range of snow-peaks.”⁷⁹ Even though Macfarlane reduced the value of perspective from above and images from an aeroplane, it is obvious that Conway is overwhelmed by the view he sees. Those mountain tops aroused positive as well as negative emotions, as Conway sees them from the window of the plane and he describes them as raw, monstrous and uncompromising, but he also feels, “certain sublime impertinence in approaching them.”⁸⁰ Moreover, Conway studies the view around him thinking of the natural scenery,

then, while he watched and pondered, a strange transformation took place. The light turned to bluish over the whole mountain, with the lower slopes darkening to violet. Something deeper than his usual aloofness rose in him-not quite excitement, still less fear, but a sharp intensity of expectation.⁸¹

Conway’s point of view on the situation, in which he and his companions are, changes with the scenery. He is no more relying on logic that he applied before to determine the location they find themselves in. He describes the situation as remarkable.⁸² This change is multiplied after landing in the mountains, “something had happened to Conway as well. His voice was sharper, more incisive; no longer did he seem to be hovering to the brink of some profound doubtfulness.”⁸³ In other words, Conway alters his behaviour after landing, becoming more strong-minded and begins to lead the group of his companions. In addition, Macfarlane claims it is natural to seek the beautiful view when being in the mountain area.⁸⁴ He continues to discuss the effect of the view, “great height gives you greater vision: the view from the summit empowers you. But in a way, too, it obliterates you. Your sense of self is enhanced because of its extended capacity for sight, [...]”⁸⁵ What Macfarlane connotes is that spectators tend to neglect themselves for the obvious greatness of the mountains. Once Conway and his companions reach the lamasery, Conway begins to inspect the surrounding scenery, especially a steep to the valley underneath,

Hardly less an enticement was the downward prospect, for the mountain wall continued to drop, nearly perpendicularly, into a cleft that could only have been the result of some cataclysm in the far past. The floor of the valley, hazily distant,

⁷⁹ Hilton, *Lost Horizon*, 27.

⁸⁰ Hilton, *Lost Horizon*, 27.

⁸¹ Hilton, *Lost Horizon*, 29.

⁸² Hilton, *Lost Horizon*, 28–29.

⁸³ Hilton, *Lost Horizon*, 38.

⁸⁴ Macfarlane, *Mountains of the Mind*, 96.

⁸⁵ Macfarlane, *Mountains of the Mind*, 103.

welcomed the eye with greenness; sheltered from the winds, surveyed rather than dominated by the lamasery.⁸⁶

The perspective from the lamasery offers a visualization of the valley and the life related to it. Furthermore, after the evening spent in the lamasery, Conway still observes the view, “indeed, as Conway continued to gaze, deeper repose overspread him, as if the spectacle were as much for the mind as for the eye.”⁸⁷ It is signified that the spectacle not only pleases the eye but it also makes Conway reflect upon the layout of the surrounding valley and the mountain summit.

Accordingly, the mountain location suited Conway both, physically and mentally: “Its [the lamasery’s] atmosphere soothed while its mystery stimulated, and the total sensation was agreeable.”⁸⁸ Similarly, Conway felt the balance of the landscape around him and his own feelings: “the valley lay imaged over the edge of the cliff, and the image was of a deep unrippled pool that matched the peace of this own thoughts. For Conway had passed beyond astonishments. [...] [Conway] was a part of a subtle harmony.”⁸⁹ In short, the calm and unhurried way of life with plenty of time for self-development combined with pure nature which is unspoilt by tourists evokes tranquillity in Conway’s mind. Moreover, it is one of the goals of the lamas living in the lamasery to gain insight on own past. As one of them states,

one of the first steps towards the clarifying of the mind is to obtain a panorama of one’s own past, and that, like any other view, is more accurate in perspective. When you have been among us long enough you will find your old life slipping gradually into focus as through a telescope when the lens is adjusted. Everything will stand out still and clear, duly proportioned and with its correct significance.⁹⁰

Thus, it was said by the lama that when Conway will become older, he will reconsider the events of his own life understanding everything that happened to him without being influenced by preconceptions.

In like fashion, the main character gains insight and sees the true nature of people who surrounds her in the short-story called “Lispeth”. The main character Lispeth, who is originally a hill woman, is as a little baby brought by her parents to the Mission to be baptised. After her parents die, she is raised by the wife of the Chaplain of Korgarth. As

⁸⁶ Hilton, *Lost Horizon*, 49.

⁸⁷ Hilton, *Lost Horizon*, 58.

⁸⁸ Hilton, *Lost Horizon*, 91.

⁸⁹ Hilton, *Lost Horizon*, 117.

⁹⁰ Hilton, *Lost Horizon*, 124.

Lispeth grows up, she takes Christianity as her faith and is worried about being taken back to the hills because it is an unknown world to her and because her own people from the hills hate her.⁹¹ In other words, Lispeth had abandoned her life in the hills for a life among civilized people. Later, she saves a wounded traveller, who is also a mountaineer, and wants to marry him, but she does not know he is already being engaged. Neither the traveller nor the Chaplain's wife tells Lispeth about the engagement and keeps her in a lie claiming that the traveller will marry her. Later, when the traveller fully recovers and prepares to return home, the Chaplain's wife suborns the traveller to keep lying to Lispeth.⁹² Even though, Lispeth relinquished her origins, she is still not perceived as one of the Christians because of her savage birth. After some time, the Chaplain's wife tells Lispeth what really happened, "that the Englishman had only promised his love to keep her quiet, [...] that it was 'wrong and improper' of Lispeth to think of marriage with an Englishman, who was of a superior clay."⁹³ Lispeth had been lied to because she is regarded as a common hill girl of low class without prospects. However, Lispeth does not feel this way and decides to leave the Missionary, "I'm going back to my own people," said she. "You have killed Lispeth. There is only left old Jadeh's [Lispeth's father] daughter—the daughter of Pahari and the servant of Tarka Devi. You are liars, you English."⁹⁴ In brief, Lispeth realizes that she will be better among her own people of the Pahari worshipping their god. She acquires insight on her life and she realizes that she could not live a happy life among the people who had lied to her.

A mountain has been regarded as an obstacle for centuries, according to Macfarlane.⁹⁵ Similarly, Gordon adds that those obstacles can be overcome.⁹⁶ Also, Schama illustrated a mountain representing an obstacle with an example of a mountaineer overcoming it.⁹⁷ *The Ascent of F6* and *Lost Horizon* present a mountain as a physical obstacle, making the characters overcome their physical limitations. In *The Ascent of F6*, there are different characters with different reasons to climb the mountain standing as an obstacle. Firstly, native people believe that the first one who reaches the summit of F6 will rule the country. Consequently the group of politicians led by James wants to gain power over the colony by surpassing F6. However, they cannot climb the mountain themselves so they persuade James'

⁹¹ Rudyard Kipling, *Plain Tales from the Hills* (An Electronic Classics Publication, 2013), 5-6.

⁹² Kipling, *Plain Tales from the Hills*, 7-8.

⁹³ Kipling, *Plain Tales from the Hills*, 9.

⁹⁴ Kipling, *Plain Tales from the Hills*, 9.

⁹⁵ Macfarlane, *Mountains of the Mind*, 20.

⁹⁶ Gordon, "Means and Motives", 11.

⁹⁷ Schama, *Landscape and Memory*, 505.

brother to climb the mountain for them. To James' brother, Ransom, F6 is very important as he claims,

Since boyhood, in dreams, I have seen the huge north face. On nights when I could not sleep I worked up those couloirs, crawled along the eastern arSte [sic], planning every movement, foreseeing every hold. Through how many thousand years have those virgin buttresses been awaiting me! F6 is my fate [...].⁹⁸

It is obvious that Ransom's motives to climb F6 are different from his brother's. Ransom does not desire power; he wants to overcome the mountain to fulfil his dream. Moreover, he refuses to climb the mountain for political reasons, "Not like this! No, no, no! I refuse."⁹⁹ He also continues, "F6 is more important to me even than that. I will not go."¹⁰⁰ It is important to Ransom to accept the challenge of climbing the mountain to exceed his own limits.

Similarly, Conway also imagines climbing the mountain, "he [Conway] was also interested in the mountain beyond the valley; it was sensational peak, [...]. He climbed it in mind as he gazed, choosing a route by col and couloir until an exclamation from Mallinson drew his attention back to earth."¹⁰¹ It is obvious Conway contemplates climbing the mountain because of his desire for the challenge and new experience. However, when the group is climbing the mountain to get to the monastery, Conway's real motive is to get to the safe place. Conway states, "the only alternative was to stay out of it [the possibility to be saved] and perish."¹⁰² In other words, to Conway and his companions the mountain represents a barrier which prevents the access to the shelter. Therefore, it is necessary to overcome the mountain to get to the safe place.

Also, *The Ascent of F6* presents the mountain as a challenge that has to be accepted and so F6 has to be climbed. One of the politicians' claims, "some people are tempted to suppose that adventure is dead; but the spirit of man has never refused to respond to the challenge of the unknown [...]."¹⁰³ Consequently, the climbers accept the challenge, because "the people in England expect us [the climbers] to get to the top."¹⁰⁴ It can be stated that mountaineers face the challenge of climbing F6 to meet expectations of the politician and Englishmen.

⁹⁸ Auden and Isherwood, *The Ascent of F6*, 42 – 43.

⁹⁹ Auden and Isherwood, *The Ascent of F6*, 43.

¹⁰⁰ Auden and Isherwood, *The Ascent of F6*, 43.

¹⁰¹ Hilton, *Lost Horizon*, 43.

¹⁰² Hilton, *Lost Horizon*, 47.

¹⁰³ Auden and Isherwood, *The Ascent of F6*, 50.

¹⁰⁴ Auden and Isherwood, *The Ascent of F6*, 79.

Gordon described different motives to overcome a mountain claiming that climbers desire for dominance over nature, to achieve transcendence and finally to achieve understanding.¹⁰⁵ Consequently, it can be said that characters desire to surpass themselves by climbing the mountain. While ascending F6 Ransom states, “we’ve done things in the last week which ought to have been planned and prepared for months. We’ve scrambled up here somehow, and now we must make a rush for it. [...] I must leave for the summit tomorrow.”¹⁰⁶ In like fashion, Conway and his companions have to deal with a troublesome ascent to the monastery. “A flurry of wind and sleet drove up, drenching the party and adding immeasurably to their discomfort; even Conway felt at one moment that it would be impossible to go much further. But shortly afterwards it seemed that the summit of the ridge had been reached.”¹⁰⁷ As a result, the climbers and the party travelling to the monastery overcome themselves because the ascent is far more difficult than expected.

In conclusion, this chapter focused mainly on the mountain topos as a place where experience beyond the normal physical level is acquired. Specifically, excessive longevity of the inhabitants of the monastery in high altitude in *Lost Horizon* as well as visions of relatives evoked by the Demon on the mountain in *The Ascent of F6*, both are caused by supernatural powers of an unknown origin. Such an influence can change the way the outside world is perceived, such as Conway finding peace and the meaning of his life in the monastery and Ransom passing away with his mother around to soothe him during the time he dies fulfilling his dream of ascending to the top of F6.

This chapter further examined the mountain topos as a place where characters gain insight. In consequence, the insight is associated with the view from the top as it was mentioned in *Lost Horizon* but also with time and experience. Conway gains clear perception of the world around him when he looks out of the window of the plane or looking down to the valley from the lamasery. He is also provided with insight on his life in the lamasery thanks to the high altitude and practise of the lamas. On a similar note, Lispeth gets insight on her life in the Missionary and senses that she wants to live with her own people who would not lie to her.

Finally, this chapter dealt with the mountain topos as an obstacle and it described different motives to overcome such an obstacle. In particular, *The Ascent of F6* dealt with politicians who desired to overcome F6 to gain power, but also it described Ransom fulfilling

¹⁰⁵ Gordon, “Means and Motives”, 13.

¹⁰⁶ Auden and Isherwood, *The Ascent of F6*, 94.

¹⁰⁷ Hilton, *Lost Horizon*, 45.

his boyhood dream. The chapter also mentioned Conway and his companions climbing the mountain to find safety. In addition, while overcoming mountains, characters also overcame themselves, which means they did not give up climbing because of the physical demand.

To sum up, this chapter showed that people are changed by a mountainous area. In particular, Conway is changed by abnormal longevity, so he feels relieved and peaceful because his life values are in balance now. Also, he is no longer relying on logic and lets the mountain influence him, which results in harmony of his body, mind and the surrounding environment. Both Conway and Ransom are prompted to overcome the mountain despite the difficult challenge of overcoming themselves. However, Ransom is also influenced negatively when he realizes that he is not strong enough to save the other climbers. Likewise, Lispeth realizes the people who are surrounding her lie to her; so she decides to leave for her real home. Lispeth loses faith in Christianity and begins to believe in her old gods again.

3 SECLUSION MOTIVE

A mountain has been described by Hordrová as one of the isolated places.¹⁰⁸ Macfarlane continues to discuss isolation and inaccessibility of the mountains, describing them as “places of great imaginative potency.”¹⁰⁹ This means that isolated places, such as mountains, are the ideal location for a story to take place. Accordingly, isolation is important in the *Lost Horizon*, *The Ascent of F6* and also in a short story “Amy Foster” by Joseph Conrad.

In all those books, the plots take place far away from civilization, such as mountains or valleys. Macfarlane claims that the mountains are one of the most inaccessible landscapes.¹¹⁰ As it was mentioned before, *Lost Horizon* takes place in the mountain range called Karakorams, located in some part of Tibet.¹¹¹ Karakorams are considered to be “a vast, uninhabited, and largely unexplored region.” Moreover, its “virgin splendors merely emphasized the facts of isolation and danger.”¹¹² Consequently, Conway realizes that they are completely isolated when he considers that “hundreds of miles of this sort of country probably surround us [Conway and his group] on all sides. [...]”¹¹³ Moreover, Conway admires the isolated mountain range as he feels “a glow of satisfaction that there were such places still on earth, distant, inaccessible, as yet unhumanised. [...] the peaks had a chill of gleam; utterly majestic and remote, their very namelessness had dignity.”¹¹⁴ Even though he admires the isolation of Karakorams, Conway does not consider the mountain range to be anything exceptional. He claims, “I don’t see why it should be much worse than two months in any other isolated part of the world.”¹¹⁵ However, finding himself in the isolated place, Conway feels relieved for his “love of quietness, contemplation, and being alone.”¹¹⁶ To sum up, the isolated mountain range is an ideal place for Conway to find relief from the hectic life in a colonial city.

Similarly, *The Ascent of F6* takes place in the mountains which are located in the fictional British colony called Sudolands. It is mentioned by the Announcer that listeners would probably not know much about the country in which the mountain range is located.¹¹⁷

¹⁰⁸ Hordrová, *Poetika míst*, 203.

¹⁰⁹ Macfarlane, *Mountains of the Mind*, 124.

¹¹⁰ Macfarlane, *Mountains of the Mind*, 126.

¹¹¹ Hilton, *Lost Horizon*, 31.

¹¹² Hilton, *Lost Horizon*, 36 – 37.

¹¹³ Hilton, *Lost Horizon*, 39.

¹¹⁴ Hilton, *Lost Horizon*, 30.

¹¹⁵ Hilton, *Lost Horizon*, 64.

¹¹⁶ Hilton, *Lost Horizon*, 26.

¹¹⁷ Auden and Isherwood, *The Ascent of F6*, 30.

Further, the mountain range culminates at the top of F6 which is the most isolated spot of the mountain range, for, as it was already mentioned, no human has ever set foot upon it.¹¹⁸ In other words, the mountain range in Sudolands is an isolated place with the highest mountain that was never climbed.

Unlike *Lost Horizon* and *The Ascent of F6*, the short story “Amy Foster” takes place in a little town in a valley on the coast of England. However, the valley is bounded by upland and the high ground is rising behind the town.¹¹⁹ Therefore, the valley is isolated by the sea and also by the upland and surrounding hills. Moreover, it is signified that a local doctor, who takes rounds to take care of his patients, drives about thirty miles a day around the valley to visit all the patients.¹²⁰ This means that the people who in the valley live isolated, not only from the outside world, but also isolated from each other.

Also Karakoram in *Lost Horizon* is not a place where many people can be found, so the travellers consider themselves lucky for knowing that ““this lamasery is just around the corner.””¹²¹ Even though they know the lamasery is close, they are surprised by the group of strangers approaching them. It is considered to be providential “that such a detachment should chance to be passing just there and then.”¹²² It can be stated that it was improbable that there would be some other group of people in “such an unfrequented part of the world.”¹²³ Moreover, it is stated that the lamasery does not receive strangers very often as ““it is not a traveled [sic.] part of the world.””¹²⁴ In brief, even though it is possible to meet a group of people in Karakoram, it is highly improbable in such an isolated location.

The mountain range in Ostnia, in *The Ascent of F6* is an isolated place, and it is highlighted by one of the politicians that the ascent of F6 is “the challenge of unknown.”¹²⁵ Moreover, one of the climbers claims that “none of us [the climbers] know what F6 is going to be like.”¹²⁶ It is obvious that, because the place is isolated, neither politicians nor the climbers know what the climb to F6 is going to be like. It was mentioned several times that “no Europeans have, so far ventured into this region.”¹²⁷ Consequently, if no European has travelled into the region, the region is unexplored. It can be assumed that when travelling in

¹¹⁸ Auden and Isherwood, *The Ascent of F6*, 25.

¹¹⁹ Joseph Conrad, *Amy Foster* (BookRix-Edition, 2009), accessed October 27, 2015, http://www.bookrix.com/book.html?bookID=librarian_1255440834.3150238991#20304,432,20394, 2.

¹²⁰ Conrad, *Amy Foster*, 3.

¹²¹ Hilton, *Lost Horizon*, 39.

¹²² Hilton, *Lost Horizon*, 41.

¹²³ Hilton, *Lost Horizon*, 42.

¹²⁴ Hilton, *Lost Horizon*, 52.

¹²⁵ Auden and Isherwood, *The Ascent of F6*, 50.

¹²⁶ Auden and Isherwood, *The Ascent of F6*, 52.

¹²⁷ Auden and Isherwood, *The Ascent of F6*, 31.

an unknown place the group of travellers will explore the region. This also happens in *The Ascent of F6* when the climbers are supposed to explore the mountain range to “discover a new ground for their sport, offering more magnificent opportunities for their skill and their love of nature.”¹²⁸ Accordingly, the climbers are fascinated by the unknown location and by the discoveries they make. For instance, the flora of the mountain area and a few botanical discoveries are made by one of the climbers.¹²⁹ In other words, even though the mountain range in *The Ascent of F6* is unexplored, the climbers take advantage of their presence to make discoveries so the region is no more known and less isolated from the rest of the world.

Macfarlane described that most of the mountain ranges became popular because they were unexplored.¹³⁰ Also, Karakoram and nearby mountain ranges in *Lost Horizon* have never been explored. It is described that it is possible to get “as far as seeing them in the distance, on a very clear day-perhaps fifty miles off. Not many Europeans can claim even that [seeing the mountain range nearby Karakoram].” Moreover, it is stated that Karakoram “must be the least-explored range in the world. [...] They had never been properly surveyed.”¹³¹ The mountain range and the valley near the lamasery are both determined by Conway as one of the least explored places in the world¹³² and also as “a lost valley in the midst of unexplored mountains.”¹³³ Further Conway mentions that it would be difficult and dangerous to lead an expedition in Karakoram.¹³⁴ However, Conway praises the uncharted place without publicity and admires that the place is saved from any climbing expedition.

People in isolated places, such as Karakoram or the mountain range described in *The Ascent of F6*, often suffer from not being able to supply themselves with food and other stores. Primarily, while climbing F6, Ransom and his companions are limited by the amount of their own supplies. The climbers are checking their stores of food and tools that are necessary for their survival in an isolated environment.¹³⁵ The limited amount of supplies makes them climb the mountain in a hurry so their stocks will not run out. Ransom claims, “we can’t hang on here for more than four days: we haven’t the stores.”¹³⁶ Similarly, Conway and his companions cannot leave the lamasery without being provided with supplies and porters, “the lamasery people may be able to supply us with porters for the journey back. We

¹²⁸ Auden and Isherwood, *The Ascent of F6*, 31 – 32.

¹²⁹ Auden and Isherwood, *The Ascent of F6*, 63.

¹³⁰ Macfarlane, *Mountains of the Mind*, 115.

¹³¹ Hilton, *Lost Horizon*, 162 - 163.

¹³² Hilton, *Lost Horizon*, 30.

¹³³ Hilton, *Lost Horizon*, 152.

¹³⁴ Hilton, *Lost Horizon*, 39.

¹³⁵ Hilton, *Lost Horizon*, 59 – 60.

¹³⁶ Auden and Isherwood, *The Ascent of F6*, 94.

shall need them.”¹³⁷ Moreover, the lamasery itself is isolated from food resources so its inhabitants obtain supplies from the nearby valley.¹³⁸ However, there are supplies that cannot be obtained from the valley, such as a piano, books or a newspaper to be stored in the local library. It is necessary for the lamasery to be supplied by porters who come from the civilized part of the world. It is said that porters are expected in no more than two months, so it is probable that they come regularly to bring some goods.¹³⁹ However, it is important that porters do not come straight into the lamasery so it will preserve its isolation. It is mentioned that the High Lama ““was careful that none of the porters bringing books and art treasures should ever approach too closely; he made them leave their burdens a day’s journey outside, to be fetched afterwards.””¹⁴⁰ In short, the detachment from the surrounding world causes troubles to the climbers who have to carry all their supplies with them and also the lamasery is dependent on the people from the valley and porters to supply it with resources.

In like fashion, the distance between places separated by mountain ranges, such as Karakoram in *Lost Horizon* or the mountain range in *The Ascent of F6*, and the surrounding world makes communication extremely difficult. While planning their departure from the lamasery in *Lost Horizon*, Mallinson demands to know as much information about the possibility to contact civilized world as possible. He says, ““you [inhabitants of the lamasery] must have communications with the outer world from time to time.”” He continues, ““it would be a good idea to send messages ahead also, to reassure our friends. How far is the nearest telegraph line?”” In addition, he is interested in the methods by which the lamasery asks for their supplies, when anything civilized is demanded.¹⁴¹ However, he does not receive an answer for there is no direct communication between the lamas and porters. Later, one of the lamas remarks that they are ““bound to have occasional communication with the outside world. [...] From time to time we [lamas] require certain things from distant *entrepôts*, and it is our habit to obtain them in due course [...].”” Further, the lama declines to say anything more specific, although he confirms that ““such a consignment is expected to arrive shortly.””¹⁴² In other words, direct communication is not possible in *Lost Horizon* for the lamas to communicate with the surrounding world except via porters.

Communication with the outer world is also difficult in *The Ascent of F6* although wireless communication is possible. Wireless communication is important to the climbers, for

¹³⁷ Hilton, *Lost Horizon*, 40.

¹³⁸ Hilton, *Lost Horizon*, 101.

¹³⁹ Hilton, *Lost Horizon*, 63.

¹⁴⁰ Hilton, *Lost Horizon*, 105.

¹⁴¹ Hilton, *Lost Horizon*, 55 – 56.

¹⁴² Hilton, *Lost Horizon*, 62.

they use it to hear the weather forecast, “The wireless is coming through beautifully. No atmospheric at all. I heard the weather report; first class.”¹⁴³ However, wireless communication is often affected by difficult conditions, “There is still no news of the British Expedition to F6. Fort George reports that a severe blizzard is general over the whole range.”¹⁴⁴ The group of climbers also gets news about the other group of climbers, “a message has just come through: Blavek [the leader of the other group of climbers] and his party are on the mountain already!”¹⁴⁵ English public is also informed about the other group of climbers, “Our Special Correspondent reports that the Ostnian Expedition to F6, headed by Blavek, has crossed the Thung Desert and it is about to commence its final assault on the mountain.”¹⁴⁶ Progress of the climbing expedition is published in the newspaper and is supported with pictures and amazing revelations about monasteries in Sudoland.¹⁴⁷ However, when the climbers die, there is no one to report what happened, “No news. [...] Nothing to report.”¹⁴⁸ In other words, communication with the surrounding world is possible even from isolated parts of the world. Communication is provided by porters in *Lost Horizon*, and by wireless communication and the correspondent in *The Ascent of F6*.

Even though people who find themselves in an isolated place are able to communicate with the surrounding world, they are secluded from urban territories and other human settlements. As it was mentioned before, there is a valley located under the mountain wall where the lamasery stands in *Lost Horizon*. Conway views the valley with hills on either side considering isolation, “there was quite a probability that the nearest human settlement was hundreds of miles away.”¹⁴⁹ Further, Mallinson considers civilization to be far away, “All I’m certain of is that this Shangri-La, if it’s in that direction, must be a few extra miles from civilization.”¹⁵⁰ Also, the mountain range in *The Ascent of F6* is isolated far from urban territory. Even though it is mentioned that native people from the region live in small villages, the mountain range is “inhabited only by monks who resent foreigners.”¹⁵¹ Finally, the story about Amy Foster also takes place in an isolated setting although the place is a valley. It is mentioned that the nearest town is fourteen miles away, so the valley is isolated from urban

¹⁴³ Auden and Isherwood, *The Ascent of F6*,.

¹⁴⁴ Auden and Isherwood, *The Ascent of F6*, 101.

¹⁴⁵ Auden and Isherwood, *The Ascent of F6*, 78.

¹⁴⁶ Auden and Isherwood, *The Ascent of F6*, 81.

¹⁴⁷ Auden and Isherwood, *The Ascent of F6*, 48.

¹⁴⁸ Auden and Isherwood, *The Ascent of F6*, 107.

¹⁴⁹ Hilton, *Lost Horizon*, 37.

¹⁵⁰ Hilton, *Lost Horizon*, 39.

¹⁵¹ Auden and Isherwood, *The Ascent of F6*, 30 - 31.

territory.¹⁵² In short, if isolated places such as Karakoram, the mountain range in *The Ascent of F6* or the valley in “Amy Foster” are inhabited, the settlement is sporadic.

Sporadic settlements, such as monasteries that were built intentionally in isolated mountains¹⁵³, are inhabited by communities which are separated from the outside world. Furthermore, an isolated community can be found in any location which is separated from the surrounding world. The valley presented in *Lost Horizon* is considered to be uninhabited by Conway, who continues to discuss that if the valley was inhabited, “its community must be completely isolated by the lofty and sheerly unscalable ranges on the further side.”¹⁵⁴ Consequently, when Conway visits the valley, a small society lives there behind the mountain wall which stands as a barrier to the outside world.¹⁵⁵ Lately, it is mentioned again that the mountain range stands as a barrier to the outside world and that it is hard to pass such a barrier of great ranges.¹⁵⁶ The mountain range also stands as a barrier in *The Ascent of F6*. However, it is signified by one of the politicians that the mountain range stands as a barrier between nations.¹⁵⁷ In like fashion, the valley in “Amy Foster” was previously described as being separated by upland and high ground. Moreover, the main character Amy Foster, who was born in a small village in the valley, lives with local farmers. The place where they live “is an isolated farmhouse a mile away from the road.”¹⁵⁸ In other words, the mountain ranges and valleys mentioned above are unique places that are unaffected by other communities.

Consequently, for the communities that inhabit these places, the barrier of mountain ranges, as it was described by Macfarlane¹⁵⁹, cause separation and isolation from the influence of the surrounding world. It was mentioned by Conway in *Lost Horizon* while considering isolation of the place that ““a separate culture might flourish here [in the lamasery] without contamination from the outside world.””¹⁶⁰ Accordingly, the lamasery indeed is a place with unique culture which preserved its historical atmosphere which is like “distilled from the magic of the ages and miraculously preserved against time and death.”¹⁶¹ Moreover, time has no importance in the lamasery whereas the surrounding world and people living in it are bound by time. As Conway considers his potential life in the lamasery, he realizes that time

¹⁵² Conrad, *Amy Foster*, 3.

¹⁵³ Schama, *Landscape and Memory*, 414.

¹⁵⁴ Hilton, *Lost Horizon*, 49.

¹⁵⁵ Hilton, *Lost Horizon*, 77-78.

¹⁵⁶ Hilton, *Lost Horizon*, 100.

¹⁵⁷ Auden and Isherwood, *The Ascent of F6*, 116.

¹⁵⁸ Conrad, *Amy Foster*, 7.

¹⁵⁹ Macfarlane, *Mountains of the Mind*, 148.

¹⁶⁰ Hilton, *Lost Horizon*, 52.

¹⁶¹ Hilton, *Lost Horizon*, 125.

would not matter to him anymore. He perceives, “A year, a decade hence, there would still be Time.”¹⁶² As the possibilities of the life in the lamasery are described to Conway, it is mentioned that “the years will come and go,” and that he “will have Time,” which is so precious in other parts of the world.¹⁶³ While meeting the lamas to experience life in the lamasery, Conway realizes that “he did not wish for more than to stir a faint and eventual response in all that stillness.”¹⁶⁴ For instance, when Conway meets one of the lamas, the lama presents Conway his study of the Brontë sisters. The lama explains he had met the Brontë sisters before he started his life in the lamasery, so his study has been in progress for over one hundred years and it will continue.¹⁶⁵ In other words, the lamasery in *Lost Horizon* is a unique part in the world where time has no value and the inhabitants of the lamasery can continue their work for hundreds of years.

Similarly, the isolated monastery in *The Ascent of F6* developed its own traditions and rituals without being influenced by the surrounding world. Especially the monks’ behaviour seems strange and disturbing to one of the climbers:

I’ve been watching them for hours out there: they never seem to speak or make any signs; they just stand facing each other, like this – and yet you have a nasty sort of feeling that they’re talking, somehow. ... I shouldn’t wonder if they do it by telepathy or something.¹⁶⁶

It is assumed by the climber, that over their permanent stay in the monastery, the monks developed their own way to communicate without any words. Moreover, specific rituals were developed in the monastery. Therefore, the climber is frightened by monks performing a ritual while wearing masks. However, Ransom explains that the rituals are “supposed to propitiate the spirits which guard the house of dead.”¹⁶⁷ In other words, the specific manners to communicate not only with each other but also with spirits of the mountain range were developed in the monastery.

Further, there is a state that never changes in the mountain range in *The Ascent of F6* for when a climber dies his body remains at the same place for years. Ransom and his group of climbers discover a skull and assume it comes from an unknown climber who tried to

¹⁶² Hilton, *Lost Horizon*, 130.

¹⁶³ Hilton, *Lost Horizon*, 112 – 113.

¹⁶⁴ Hilton, *Lost Horizon*, 138.

¹⁶⁵ Hilton, *Lost Horizon*, 124.

¹⁶⁶ Auden and Isherwood, *The Ascent of F6*, 64.

¹⁶⁷ Auden and Isherwood, *The Ascent of F6*, 66 – 67.

climb F6 alone.¹⁶⁸ The skull remains at the place where the climber died and the same thing happens to all the climbers who die while climbing F6 with Ransom. It is agreed by the climbers that if they will not come back in three days, they will be assumed dead, and no search party will be summoned to find their bodies.¹⁶⁹ Therefore, it is mentioned that the climbers who attempt to climb F6 are “slow to die and still here [on F6].”¹⁷⁰ It can be stated that the bodies of the climbers will remain frozen and unchanged on F6, until some other climbers will find them.

Similarly, Amy Foster experiences constancy and daily routine because “she was content to look day after day at the same fields, hollows, rises; at the trees and the hedgerows; at the faces of the four men about the farm, always the same – day after day, month after month, year after year.” Moreover, she repeatedly visits her parents on fine Sundays, always wears the same clothes, helps her parents and comes back to the farm. It is also mentioned that “She never seemed to wish for anything more.”¹⁷¹ Amy Foster lives her life day after day without any change since she never experiences anything new and she never meets any strangers.

It has been stated by Hodrová that being in solitude in secluded mountains affects characters who consequently feel alone. However, she continues to discuss that solitude encourages dreams and creativity.¹⁷² Also Siddall claims that solitude encourages dreams and creativity.¹⁷³ Therefore, isolation affects people located in an isolated place, such as how the Karakorams in *Lost Horizon* affect the High Lama who is isolated from other lamas. While talking about his life, the High Lama describes being ill and asking to be left to die in solitude. However, he begins to recover, “It was during such solitude, with his body sinking and his mind lifted to beatitude, that he had hoped to give up his soul ... but it did not happen.”¹⁷⁴ It can be stated that the solitude of the isolated lamasery cured the High Lama. Conway too feels the need to be alone as he finds out about the longevity of the lamas because he feels he cannot share the secret with his companions, “such knowledge, so incommunicable, made him suddenly want to be alone.”¹⁷⁵ Even though Conway later reveals the secret to Malinson, he remains alone in the lamasery, for Malinson leaves to return to his

¹⁶⁸ Auden and Isherwood, *The Ascent of F6*, 85.

¹⁶⁹ Auden and Isherwood, *The Ascent of F6*, 94.

¹⁷⁰ Auden and Isherwood, *The Ascent of F6*, 122.

¹⁷¹ Conrad, *Amy Foster*, 7 – 8.

¹⁷² Hodrová, *Poetika mist*, 28.

¹⁷³ Siddall, *Landscape and Literature*, 60.

¹⁷⁴ Hilton, *Lost Horizon*, 101.

¹⁷⁵ Hilton, *Lost Horizon*, 120.

previous life. Thinking about two different worlds, one civilized and the other isolated, “Conway sat alone in the lantern light.”¹⁷⁶ As it can be seen, the isolated lamasery in Karakoram excludes Conway from his companions so he feels isolated and even though he shares the secret not to feel alone, he is still not integrated into the group.

Similarly, Ransom feels excluded as he is being tried while hallucinating on the top of F6. All of his companions testify against him, so he feels desperate and secluded from the other climbers, “You’re on their [Michael Ransoms and other politicians’] side, too! Is this all your talk of loyalty amounts to?”¹⁷⁷ It can be assumed Ransom feels secluded from his group for all his companions are already dead while he is still alive on the top of F6. However, when Ransom dies too, “he lies in death alone.”¹⁷⁸ In other words, the group of the climbers gradually disintegrated, and all the climbers who died on F6 lie there dead and alone.

Likewise, a man to whom Amy Foster was married was feeling secluded from the community located in the isolated valley. The man was a stranger who saved himself from a sinking ship by being washed out to the shore.¹⁷⁹ As he did not know the language and could not talk to anyone, he felt ““overwhelming loneliness.””¹⁸⁰ Moreover, he was secluded from the community for his ““strangeness was an object of suspicion, dislike or fear.”” In addition, he ““finds himself a lost stranger, hopeless, incomprehensible.””¹⁸¹ He differed from the community, for he did not have any connection to his past, and he did not care for his future as ““he felt the hostility of his human surrounding.””¹⁸² As he could not speak the language he was desperate ““to get help, and in his need to get in touch with someone, the poor devil had tried to stop the cart.””¹⁸³ Later after the wedding, a baby boy was born, and the man felt relieved for ““there was a man now [...] to whom he could sing and talk in the language of his country, and show how to dance by-and-by.”” Furthermore, ““he expected the boy to repeat the prayer aloud after him by-and-by, as he used to do after his old father when he was a child – in his own country.””¹⁸⁴ In other words, the man was alone in an isolated village and no one could understand him so when his son was born, he expected his son to keep company with him so the man will not feel alone and secluded anymore.

¹⁷⁶ Hilton, *Lost Horizon*, 153.

¹⁷⁷ Auden and Isherwood, *The Ascent of F6*, 118.

¹⁷⁸ Auden and Isherwood, *The Ascent of F6*, 123.

¹⁷⁹ Conrad, *Amy Foster*, 10.

¹⁸⁰ Conrad, *Amy Foster*, 31.

¹⁸¹ Conrad, *Amy Foster*, 12.

¹⁸² Conrad, *Amy Foster*, 35 – 36.

¹⁸³ Conrad, *Amy Foster*, 19.

¹⁸⁴ Conrad, *Amy Foster*, 41 – 42.

To conclude, this section focused mainly on the mountain tops of isolation from the surrounding world. Mountain ranges are hardly accessible, so Karakorams and the mountain range in which F6 is located are not explored by any climbers or researches. Moreover, it is possible to see Karakorams in the distance but it is almost impossible to properly survey them. These mountain ranges are isolated and therefore dangerous because hundreds of impassable mountains are everywhere around. Similarly, the valley in “Amy Foster” is isolated by upland, high ground and hills, making the access to the village and surrounding farms difficult. Also, farms are distant from each other so farmers live far away from each other.

This chapter also described the difficulties associated with isolated places such as Karakorams or the mountain range in *The Ascent of F6*. It can be highlighted that communication with the surrounding world is difficult. For instance, the lamasery in Karakorams communicates with the surrounding world only through porters who bring supplies near to the lamasery. However, any direct contact is impossible, for porters are not allowed to come to the lamasery. Similarly, communication is difficult in *The Ascent of F6*, but the monastery is equipped with a telegraph line making communication possible. However, communication by telegraph line is affected by weather conditions, so it is not possible to communicate with the surrounding world during a blizzard.

This chapter has shown that human settlements are secluded from the surrounding world in *Lost Horizon*, *The Ascent of F6* and also “Amy Foster”. There are two human settlements mentioned in *Lost Horizon*. One of them is the lamasery, and also the valley under the lamasery is inhabited. However, both of the settlements are far away from civilization or the outside world since they are surrounded by spacious mountain ranges. Similarly, the mountain range in *The Ascent of F6* is inhabited only by monks in the monastery and by native people living in small villages. In the same way, the nearest town to the village in “Amy Foster” is fifteen miles away, and human settlements such as farms are sporadic.

Human settlements located in isolated places stand behind the barriers of mountain ranges, uplands, high grounds or hills. Those barriers stand between the civilized world and isolated human settlements as well as between nations as it is described in *The Ascent of F6*. Communities living behind those mountain barriers are unaffected by the surrounding world and develop their own cultures and rituals. To illustrate, the lamasery in *Lost Horizon* is preserved against time, time having lost its importance, for the lamas live exceedingly long lives. In *The Ascent of F6*, monks are believed to develop their own way to communicate

using telepathy as well, as they perform rituals to make peace with the spirits of the mountain. Further, constancy is described as the bodies of the dead climbers remain lying untouched on F6. Similarly, Amy Foster's life is based on daily routine for nothing in her life changes as she does not change her habits nor meet new people.

Finally, living in an isolated location has an impact on people who tend to feel isolated too. For instance, Conway is isolated when he finds out the secret of longevity of the lamas and feels secluded from his companions for he cannot share it. Also, Ransom feels secluded from the other climbers because the climbers testify against his in the trial. Moreover, Ransom feels betrayed by the climbers, for he thought they were loyal to him. In addition, Ransom dies alone as there are no other climbers left alive there. Furthermore, the man to whom Amy Foster married was secluded from the community because he could not speak the language, and he did not know the culture of the inhabitants of the valley.

To sum up, this chapter has shown that isolated locations such as Karakoram in *Lost Horizon*, the mountain range in *The Ascent of F6* and the valley in "Amy Foster" make people act differently. For example, Conway and his companions have to come to the lamasery, for if they did otherwise they would die in the isolated and uninhabited mountain range. Equally important, Ransom and the other climbers have to rely on themselves, for in the mountain area there is no one who could help them while climbing or who would carry their supplies. It is illustrated that communication is difficult in these isolated locations and that isolated community develops in such areas. Moreover, those communities which are separated from the surrounding world develop their own habits and repeat the same actions such as living with a daily routine. Subsequently, individuals such as Conway, Ransom or the man to whom Amy Foster is married tend to feel alone and secluded from the community because other people do not understand them.

4 CONCLUSION

The primary aim of this bachelor paper was to analyse the mountain topos and the human experience of this type of place in 20th century British literature. For the analysis the following works were chosen: *Lost Horizon* by James Hilton, *The Ascent of F6: A Tragedy in Two Acts* by Wystan Hugh Auden and Christopher Isherwood, “Amy Foster” by Joseph Conrad and finally *Plain Tales from the Hills* by Rudyard Kipling. The main aim of the analysis was to identify the mountain topos as it is depicted in the selected works and to consider whether the topos affects human beings who are located in a mountainous area.

The analysis shows that the authors of the selected works focus mainly on the depiction of the mountain ranges that represent the typical mountain topos. As argued in the chapter Modification motive, a mountain symbolizes a place of transcendence, meaning that characters acquire experiences beyond and outside of the physical there. Living conditions in the lamasery, which is located on the mountain called Karakal, differ from any other place. It is a unique place, for it enables the lamas there to live supernaturally long lives for hundreds of years. To illustrate, the High Lama who established the lamasery is 250 years old when Conway and others come to the lamasery. Moreover, it is offered to Conway and his companions to stay in the lamasery, live a long life and to achieve a spiritual transcendence there, which makes Conway consider what his future life could be. Other characters are influenced too, including Mallinson who realizes something unnatural happens on Karakal but he denies any positives of longevity. Similarly, F6 is a place of supernatural power since there are rumours claiming that a monster lives on the top of F6. The rumour is confirmed by a monk who claims that there is a demon who tempts inhabitants of the monastery but also the climbers who try to ascend F6. Consequently, Ransom beholds the demon in the form of a dragon on the top of F6. However, the dragon is his brother, whose vision Ransom sees while he dies. In other words, both mountains provide transcendent experiences for Conway and Ransom which defy natural laws.

The first analytical chapter also analyses the mountain topos as a place of perspective. The analysis shows that a mountain can provide perspective, for it is possible to see the surrounding world from the top of a mountain. In particular, Conway gets perspective as he looks down from Karakal into the valley below the mountain. As he is looking down to the valley he speculates about life in the valley. His thoughts move on to his own life, and he considers the offer to stay in the lamasery where the mountain would provide him with insight on his own life. Likewise, Lispeth gains insight on her life as she realizes that if she will live

with civilized people in the valley they will treat her as an inferior woman. Thus, she decides to move back to the mountains to live with other hill people who will not disregard her. Shortly, it can be stated that a mountain provides insight on the character's life as well as a refuge for a character who just gained insight on his life.

Finally, the first analytical chapter deals with a mountain which stands as an obstacle which is necessary to overcome. Reasons for climbing and thus overcoming mountains are described, including the need to humble mountains and to surpass oneself. On the one hand, the aim to climb F6 is determined by politicians who lust for power and on the other hand, the climbers' and especially Ransom's desires for climbing F6 since boyhood. Their reasons to climb the mountain are not to gain power but to exceed themselves. In like fashion, Conway dreams of climbing Karakal since he desires for a challenge and also because he realizes that it is necessary to overcome the mountain to get to the safe place represented by the lamasery. Accordingly, while the climbers attempt to ascend F6 they surpass themselves as they proceed much quicker than they were supposed to. Conway and his companions too surpass themselves while ascending to the lamasery, for the ascent is much more demanding than expected because of poor weather conditions. Therefore, it is obvious that a mountain symbolizes an obstacle, which is overcome by the climber to satisfy the need to surpass themselves and also by travellers for it stands in their way.

The last chapter of this bachelor paper depicts the mountain top as a place of isolation from the surrounding world. It is described that after landing at Karakoram Conway realizes that he and his companions are isolated from the surrounding world because they are surrounded by the impassable mountain range. Also the top of F6 is an isolated place in the fictional mountain range where no human has ever climbed. Moreover, the plot of the short story "Lispeth" takes place in an isolated location of the valley which is separated from the surrounding world by the sea and upland and also by hills. In other words, a mountain as well as a valley can stand isolated from the surrounding world.

Isolation causes a mountain to be deserted, for it is difficult for people to get to a mountain area. Karakoram and the mountain range in *The Ascent of F6* are both deserted except for the lamasery and the monastery. In addition, both mountain ranges are inhabited by local people who live in the valley below the mountain in *Lost Horizon* and natives who inhabit the mountain range in *The Ascent of F6*. As a consequence, both mountain ranges are unexplored by any researchers, so the climbers can make discoveries there. However, the unexplored and uninhabited mountain region forces the climbers to bring all their supplies

with them and their time to climb F6 is limited by the amount of their stores. Also, local inhabitants have difficulties with obtaining supplies. The lamasery in Karakoram is supplied by porters who bring stores needed by the lamasery. Accordingly, Conway and his group are dependent on the lamasery to provide them with porters who would accompany them back to the civilized part of the world. In like fashion, it is nearly impossible to communicate with the surrounding world while being located in an isolated place such as a mountain. Porters who bring supplies to the lamasery on the Karakal also provide the only communication with the surrounding world. The climbers who are attempting the ascent of F6 use wireless communication to report their progress. However, wireless communication is dependent on weather, and if weather conditions are poor, the climbers cannot communicate with the surrounding world. In brief, a mountain's isolation complicates the existence of people who live there and the climbers who are climbing it because a mountain is uneasy to access and it does not provide any supplies.

It is explored in this bachelor paper how a mountain is isolated from urban territories. Both mountains, Karakal and F6 are far away from civilization for the only inhabited parts are represented by monasteries. Also, the valley where Amy Foster lives is far away from civilization as the nearest city is fourteen miles away. The reason for isolation from human settlements is a barrier which is formed by mountain ranges. Such a barrier is difficult to pass so inhabitants of the valley close to Karakal are separated from the surrounding world. Also, the mountain range in *The Ascent of F6* stands as a barrier which divides two nations. The barrier formed by mountain ranges causes communities living behind the barrier to remain unaffected by the surrounding world. Consequently, separate cultures flourish there, including the lamasery on Karakal where a unique culture which preserved its historical atmosphere developed. In the lamasery, time on Karakal is not important because the lamas can live for hundreds of years without changing their habits and they can continue their studies for a hundred years there. Also, the monastery near F6 preserves its traditions which developed during its history. Specifically, the monks learned how to communicate without any words with each other and also unique rituals were developed in the monastery. In like fashion, Amy Foster goes through daily routines all her life since she has never experienced anything new and she has never met any strangers. In short, a mountain is isolated by the surrounding mountain ranges which stand as a barrier to the other world. Behind the barrier of mountain ranges, places and people remain unchanged since they are not influenced by the surrounding world.

Finally, this thesis also analysed how the mountain topos of isolation affects human beings. The High Lama describes being left alone to die and recovering in the solitude of the lamasery. Moreover, after Conway finds out that the lamas are hundreds of years ago, he feels alone in the lamasery for he cannot share the secret with his companions. Also, Ransom feels excluded as his companions testify against him in his vision. Moreover, he dies alone on the top of F6 because his companions died while trying to ascend to the top of F6. Also, the man to whom Amy Foster married felt alone and secluded from the community of the valley. The reason is that inhabitants of the valley did not understand his language. Furthermore, after his baby boy was born, he expected the baby boy to keep company with him so he would not be alone anymore. In conclusion, characters are influenced by the surroundings and if the surrounding world is a secluded mountain, characters tend to be secluded too.

5 RESUMÉ

Centrem zájmu této bakalářské práce je prozkoumat typické zobrazení hory v britské literární tvorbě z počátku dvacátého století, jenž se objevuje ve vybraných dílech: *Lost Horizon* od Jamese Hiltona, *The Ascent of F6: A Tragedy in Two Acts* od Wystana Hughha Audena a Christophera Isherwooda, „Amy Foster“ od Josepha Conrada a *Plain Tales from the Hills* od Rudyarda Kiplinga. Cílem práce je analyzovat zobrazení hory ve vybrané literatuře a prokázat, že toto zobrazení ovlivňuje osoby nacházející se v horské oblasti.

První kapitola se soustředí zejména na pojmy týkající se toposu hory, které ve svých dílech formulovali Marjorie Hope Nicolson, Daniela Hodrová a Robert Macfarlane. Tato kapitola nejprve definuje pojem topos jako zobrazení místa a topos hory jako typické zobrazení hory. Tato kapitola dále stručně seznamuje čtenáře s typickými rysy horské oblasti, které mají vliv na její vyobrazení v literatuře. Mezi tyto typické rysy patří i vysoká nadmořská výška, která ovlivnila romantické spisovatele hledající v horách inspiraci. V tomto období se stává hora oblíbeným místem pro svou podivnost a tajemnost. Hora byla považována za místo zřejmého výskytu nadpřirozena a předpokládalo se, že každá hora má své monstrum v podobě trola, skřítky, draka nebo jiné nadpřirozené bytosti. V důsledku toho byla hora považována za místo, kde existovaly síly mimo přírodní zákony. Dále se autoři jako Macfarlane, Schama a Hodrová shodují, že hora je důležitým symbolem pro náboženství. Důvodem pro tyto úvahy je tvar hory a její směr, který ukazuje k nebi. Autoři dále zmiňují, že hora byla domovem bohů a místem, kde bylo možné rozmlouvat s bohem. Hora je také považována za centrum světa, protože se zde protínají horizontální a vertikální osy světa.

První kapitola se také zabývá horou, jako místem kde je možné získat perspektivu. Perspektivu je možné získat díky rozhledu z vyvýšeného místa, jako například z hory. Hora neposkytuje pouze rozhled na okolní svět, ale také umožňuje lidem nacházejícím se v horské oblasti získat nadhled nad sebou samým. Hora a její odloučenost od okolního světa vybízí k rozjímání nad sebou samým a lidé si zde často uvědomí svou nedůležitost ve srovnání s rozlehlostí horských oblastí. Kapitola dále popisuje horu jako překážku, která vybízí k překonání. Při překonávání hory, lidé často překonají i sami sebe, a to jak fyzicky tak i psychicky. John F. Gordon se zabývá motivací pro překonávání překážek v podobě hory a tvrdí, že důvody pro překonávání hory a sebe sama jsou většinou hledání duchovní transcendence, a také touha po tom, být na vrcholu hierarchie.

Poslední část první kapitoly zkoumá zobrazení hory jako místa izolovaného od okolního světa. Hora je často označována za místo naprosto odlišné od okolního světa, na

kterém se díky izolovanosti a nadmořské výšce nachází odlišná příroda. Osamocené místo, často vzdáleno od obydlených částí světa, bývá neprozkoumané. Tato neprozkoumaná místa podporují představivost a inspiraci, kterou využívali lezci při popisování neznámých míst. Hora je oddělená od ostatního světa díky překážkám, které jsou zformovány pohořími, a díky tomu je hora označována za jeden z nejméně přístupných typů krajiny. Tato bariéra poskytuje hoře ochranu před civilizací, která umožnila zakládání odlehlých opatství. Horská opatství se stala populární díky poskytování samoty, která umožňuje rozjímání. Samota má velký vliv na osoby vyskytující se v izolovaném prostředí. Lidé se zde často cítí sami, ale také zde získávají svobodu a odhalí zde svou vlastní podstatu. Samota horských oblastí také ovlivňuje myšlenky, sny a zkušenosti.

Následující kapitola detailně zkoumá zobrazení konkrétních hor a jejich zobrazení ve vybrané literatuře. První část této kapitoly je věnována transcendenci a hoře jako místu, kde se vyskytují nadpřirozené jevy. *The Ascent of F6* popisuje výstup horolezců na vrchol hory známé jako F6. Tato hora je také označována za strašidelnou horu s nadpřirozenou mocí, která ovlivňuje lezce vedené Ransomem. Dále se také traduje, že vrcholek hory střeží démon, který pokouší lezce a způsobuje jim vidiny o jejich smrti. Během výstupu na horu F6 lezci postupně umírají, a pouze Ransom dosáhne vrcholu hory F6. Nicméně na vrcholu vyčerpáním omdlí a zjeví se mu démon. Tento démon má podobu draka. Později se změní v Ransomova bratra Jamese, který je symbolem koloniálních úředníků a politiků, kteří chtěli ovládnout kolonie tím, že jako první dosáhnou vrcholu F6. Vidiny pokračují a Ransom se účastní šachové partie proti svému bratrovi, kterou prohrává. Následně je souzen, což reprezentuje jeho selhání a zklamání bratra protože Ransom nedokázal pokořit horu F6. Je možné konstatovat, že zatímco Ransom umíral na hoře F6, byl přenesen do nadpřirozeného duchovního světa, ve kterém viděl své společníky a rodinu. Mystická síla hory je zobrazena také v díle *Lost Horizon*, odehrávající se v opatství na hoře zvané Karakal. Nejvyšší představený tohoto opatství vypráví o historii místa hlavní postavě Conwayovi, který odhaluje, že nejvyšší představený je 250 let starý. Také ostatní lámové z opatství žijí nadpřirozeně dlouhý život, který umožňuje vysoká nadmořská výška a unikátnost místa.

Druhá kapitola se také zabývá perspektivou, která je poskytnuta Conwayovi a také Lispeth v povídce z *Plain Tales From The Hills*. Conway je ohromen výhledem z opatství na okolní vrcholky hor a údolí, které se nachází pod horou Karakal. Tento výhled těší nejenom Conwayovy oči, ale také jeho mysl, což mu umožňuje cítit rovnováhu mezi krajinou, která ho obklopuje, a také mezi jeho vlastními myšlenkami. Navíc jednou z činností, kterou se zabývají obyvatelé opatství, je získávání nadhledu nad svým dosavadním životem a jeho

přehodnocení. Také Lispeth je ovlivněna krajinou, ve které se nachází, neboť je původem domorodkyně z kopců. Potom co je rodiči přinesena jako malé dítě do misijní vesnice, Lispeth vyrůstá s rodinou kaplana. Když Lispeth vyroste, uvědomí si, že i přes vzdělání jí místní nepovažují za sobě rovnou. Lispeth dosáhne porozumění a rozhodne se opustit misijní vesnici a vrátit se zpět ke svým předkům v horách.

Závěrečná část druhé kapitoly se zabývá horou symbolizující fyzickou ale i psychickou překážku. Hora F6 symbolizuje překážku, která brání Jamesovi a ostatním politikům dosáhnout moci. Jamesův bratr Ransom chce horu překonat, protože je pro něj výzvou a zároveň tím chce překonat sám sebe. Během výstupu na horu lezci překonávají sami sebe a především své fyzické síly, protože výstup uskutečňují v kratším časovém úseku, než bylo naplánováno. Také Conway a jeho společníci musí překonat své fyzické síly, když se snaží dostat do bezpečí opatství. Cestou do opatství stojí hora Karakal, kterou překonávají a spolu s horou překonávají i sami sebe.

Poslední kapitola této bakalářské práce popisuje horu, jako osamocené místo, které je oddělené od okolního světa. Conway si uvědomuje, že se nachází na izolovaném místě, protože Karakal obklopují tisíce mil horských hřebenů, které tvoří pohoří nazývané Karakoram. Také hora F6 je označována za nejizolovanější část pohoří, a navíc na horu F6 zatím nevstoupil žádný člověk. Na osamoceném místě se také odehrává děj povídky „Amy Foster“, jejíž hlavní hrdinka Amy žije v malém městě, které se nachází v údolí. Toto údolí je ohraničeno z jedné strany mořem a z druhé kopcovitou vrchovinou. Navíc, lidé zde nežijí blízko sebe, protože jejich domy jsou rozesety po celém údolí.

Pohoří Karakoram a také pohoří obklopující horu F6 jsou nepříliš známá, protože nikdy nebyla probádána. Horolezci, kteří se pokusí vylézt na horu F6 netuší, jak bude výstup probíhat. Očekává se od nich, že tuto neznámou oblast prozkoumají a objeví doposud neobjevená místa. Také pohoří Karakoram je neprozkoumané, protože je velmi obtížné se k nim přiblížit, což znamená, že je téměř nemožné vyslat nějakou expedici, která by pohoří Karakoram prozkoumala. Tato izolovaná a neprozkoumaná místa se často nemohou sama zásobovat kvůli nedostatku zdrojů a tak se musejí spolehnout na nosiče, kteří přinesou zásoby. Právě opatství na hoře Karakal je zásobován nosiči, kteří pravidelně přinášejí potraviny a jiné potřebné věci. Horolezci, kteří se snaží vylézt na horu F6 si ale musí své zásoby nést sebou, protože není jiný způsob, jak potřebné věci získat. Jejich pobyt v horách a na úpatí F6 je proto omezen množstvím jejich zásob, které jsou potřebné k přežití. Také komunikace je v odlehlých částech světa velmi obtížná. Obyvatelé opatství na hoře Karakal komunikují s okolním světem prostřednictvím nosičů, zatím co lezci pokoušející se o

výstup na horu F6 mají k dispozici bezdrátovou komunikaci. Tato bezdrátová komunikace je ale závislá na počasí, protože za bouře není možné tento způsob komunikace využít.

I přes možnou komunikaci s okolním světem jsou hory oddělené od okolního civilizovaného světa bariérou tvořenou horskými hřebeny. Díky tomu se na těchto místech vytvářely jedinečné komunity s unikátními vlastnostmi. Komunita v opatství na hoře Karakal si díky velmi pomalu stárnoucím lámům zachovala historickou atmosféru. Podobné opatství se také nachází nedaleko hory F6, kde si mniši během stovek let vytvořili své vlastní rituály a jsou schopni komunikovat bez slov. F6 symbolizuje stálost také tím, že těla horolezců, kteří na hoře zemřou, zůstávají ležet zmrzlá beze změny, dokud je nenajdou jiní horolezci. Také Amy Foster zažívá neměnnost, protože prožívá každý den stejně, aniž by zažila nebo potkala někoho nového.

Tato izolace a neměnnost má velký vliv na osoby nacházející se na odloučeném místě. Nejvyšší představený popisuje, jak byl zanechán o samotě, aby zemřel, ale tato samota ho vyléčila. Také na Conwaye má izolovanost opatství velký vliv, který způsobuje, že se Conway cítí sám. Důvodem jeho osamělosti je tajemství o dlouhověkosti místních obyvatel, které nemůže nikomu sdělit. Ransom se také cítí sám během soudu, protože má pocit, že ho jeho společníci zradili. Nakonec, muž, kterého si vzala Amy Foster, je také osamocen, protože neumí jazyk, kterým mluví lidé v údolí. Po narození syna se těší, že bude mít společnost a že už se nikdy nebude cítit sám.

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