Islands in the (main)stream: the desert island in anglophone post-war popular culture

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Contents

Acknowledgements

Abstract

This thesis examines the motif of the desert island in anglophone post-war popular culture as it coincides with the destabilisation of modern conceptions of identity. The extent to which desert island narratives either reify or challenge normative societal ideals is charted through the analysis of a range of texts across media: novels, radio, advertising, magazine cartoons, television, films and video games. Each text is placed into the context of a dialectic between discipline, the coercive method of state control theorised by Michel Foucault, and seduction, the technique of market dominance described by Zygmunt Bauman. Semiotic, psychoanalytic and spatial approaches are also used in close readings.

The relationship of 'home' to 'the Other' was transformed by the advent of affordable international travel and communication; the thesis considers desert island texts since 1942, from the period since our planet has been opened up to tourism and global capitalism. This post-war timeframe maps onto the development of a self that is increasingly understood as fragmented, reflexive and alienated. A chronological approach is used in order to chart the ways in which desert island texts reflect this trend during what Bauman calls the liquid modern era.

Power structures are examined but, rather than taking an overtly postcolonial stance, the thesis explores relationships between the 'mainland' and the castaway. The desert island is a useful site for exploring such concerns precisely because its desertedness, (presumed) Otherness and distance from 'home' allow it to function as an analogy of both the subject and the Other, and as an altered reflection of ostensibly normative continental life. Desert islands are often revealed to be inhabited; if the desert island represents a fantasy of agency in self-creation then the appearance of the Other represents the anxiety that that fantasy intends to dispel or seeks to embrace.

Introduction

> 'For readers reared on travellers' tales, the words *desert isle* may conjure up a place of soft sands and shady trees where brooks run to quench the castaway's thirst and ripe fruit falls into his hand, where no more is asked of him than to drowse the days away till a ship calls to fetch him home.'[1]

Taken from a late twentieth-century novel - J. M. Coetzee's *Foe* - this account of desert island fantasies is concerned with its own textuality. Its narrator, Susan Barton, discusses other 'tales,' and her words are contained within quote marks because they are from a letter. *Foe* is knowingly part of a lineage of texts through which its meaning is constructed, not least in its relationship to Daniel Defoe's *Robinson Crusoe* (1719).[2] The excerpt figures the desert island as a paradisal space, which later becomes a counterpoint to Barton's own desert island experience. As such, *Foe* foregrounds several of the themes of this thesis.

The desert island narrative has existed in various cultures' myths for millennia, and as a trope in anglophone popular culture since the publishing sensation that was *Robinson Crusoe* (within six months of publication there were four editions and a sequel).[3] Other texts might not be so self-consciously aware as *Foe* of their position in a tradition of desert island narratives, although many are.[4] The cumulative effect of each new desert island text has led, I will suggest, to the elevation of 'the desert island' to the status of a cultural icon, a palimpsestic touchstone that contains a wealth of signification that is drawn upon and expanded in each succeeding work, creating a multilayered desert island imaginary.[5]

The idea of a 'desert island text' demands an understanding of what 'desert island' means. The definition of an island as a "piece of land completely surrounded by water" is practically

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1   John Maxwell Coetzee, *Foe* [1986] (New York: Penguin, 1998), 7. Subsequent page references in text.

2   Daniel Defoe, *Robinson Crusoe* [1719] (London: Penguin, 2003). Subsequent page references in text.

3   Pat Rogers, *Robinson Crusoe* (London: George Allen & Unwin, 1979), 4-8. *Robinson Crusoe* is considered the first novel in English: Ian Watt, T*he Rise of the Novel: Studies in Defoe, Richardson and Fielding* [1957] (Berkeley: University of Los Angeles Press, 2001), 74.

4   Daniel Defoe's novel was first published in 1719. Ian Watt tells us that by 1900 "there had appeared at least 700 editions, translations and imitations, not to mention a popular eighteenth-century pantomime, and an opera by Offenbach." in ———, "Robinson Crusoe as a Myth," *Essays in Criticism* v. 1, no. 2 (1951): 95. Quite apart from the myriad adaptations and works derived from *Robinson Crusoe* thematically or in terms of plot, the novel has been read (by characters) in Jules Verne's *The Mysterious Island* (*L'Île Mystérieuse*, 1874), Wilkie Collins's *The Moonstone* (1868) and, of course, Johann David Wyss's *The Swiss Family Robinson* (1812).

5   As Martina Allen discusses in terms of 'genre,' successive texts involve "the partial projection of structural elements and schemata from one mental space onto another […] This new structure can then partly be projected back onto the input spaces." Martina Allen, "Against "Hybridity" in Genre Studies: Blending as an Alternative Approach to Generic Experimentation," *Trespassing Journal* v. 2 (2013): 12, 13. Allen uses the work of Gilles Fauconnier and Mark Turner, *The Way We Think: Conceptual Blending and the Mind's Hidden Complexities* (New York: Basic Books, 2003).

meaningless: so is a continent.[6] I am concerned with spaces whose representations foreground their islandness, and which are understood diegetically as islands. The OED goes on to tell us that, etymologically, 'island' is derived from the Old English *igland* from *íg* and *land*. *Land* already had its current meaning, while *íg* was the Old English for 'isle', thus already meaning 'island'. *Íg* is thought to be derived from the Old English *éa* (water), thus 'island' can be seen to contain the meaning 'watery land'; the "idea of water is thus intrinsic to the word, as essential as that of earth".[7] Given this definition, Genesis can be seen as an early island story: "And God said, Let there be a firmament in the midst of the waters, and let it divide the waters from the waters."[8] Hawaiki is said to be the ancestral land of Polynesian peoples, an island where "[m]ysterious things happen … people turn into birds, fish gather in armies, people descend to the underworld and ascend to the heavens".[9] Greek myths tell of the Blessed Isles as well as the real Greek islands where the legends of the Minotaur and Jason and the Argonauts supposedly took place, while Odysseus and his men visit many islands. King Arthur's sword Excalibur is said to have been forged on the island of Avalon.[10]

None of these settings, though, are desert islands. Haiwiki, Avalon and the various Homeric islands are all understood within their respective diegeses to have inhabitants. 'Desert' here refers not to the terrain but to a space's desertedness; a desert island is "an uninhabited, or seemingly uninhabited, and remote island."[11] This designation is contentious; an early use of the term tells us that: "They were driuen to a coast vnnauigable, where were many desart Islandes inhabited of wilde men."[12] This provokes the question of who counts as

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[6] "Island, N," *OED Online, Oxford University Press,* September 2016, <http://www.oed.com/view/Entry/99986> (accessed 3 November 2016). Subsequent references in text.

[7] Gillian Beer, "Discourses of the Island," in *Literature and Science as Modes of Expression,* ed. Frederick Amrine (Dordrecht; London: Kluwer Academic, 1989), 16. Conversely, but also pointing to the contingency of the idea of the island, John Gillis suggests that the "exclusive association of islands with water" developed in response to offshore exploration in the fifteenth and sixteenth centuries: John Gillis, "Taking History Offshore: Atlantic Islands in European Minds, 1400–1800," in *Islands in History and Representation,* ed. Rod Edmond and Vanessa Smith (London: Routledge, 2003), 19.

[8] "Genesis. 1:6," in *King James Bible* (Oxford: Oxford University Press, 1611).

[9] Te Ahukaramū Charles Royal, "Hawaiki: Home of the Gods," *Te Ara: The Encyclopedia of New Zealand,* 20 April 2015, <http://www.teara.govt.nz/en/hawaiki/page-2> (accessed 3 November 2016).

[10] Geoffrey of Monmouth, *The History of the Kings of Britain [Historia Regum Britanniae]* [1136] (Woodbridge: Boydell Press, 2007), 198.

[11] "Desert Island," *OED Online, Oxford University Press,* 2016, <http://www.oed.com/view/Entry/50774> (accessed 19th February 2016). Subsequent references in text.

[12] Edward Topsell and Conrad Gessner, *The Historie of Foure-Footed Beastes ... Collected out of All the Volumes of C. Gesner, and All Other Writers to This Present Day* (London: W. Jaggard, 1607), 13, cited in "Desert Island," *OED Online, Oxford University Press,* 2016, <http://www.oed.com/view/Entry/50774> (accessed 19th February 2016).

an inhabitant, as explored by Gillian Beer: "The decision to call an island uninhabited is always a cultural choice. It marks out what forms of life are felt as kin by the dominant speaker; it sweeps aside all other classes of life."[13] *The Tempest* (1611) tells the story of noblemen who land on "an un-inhabited Island," according to the paratext in Shakespeare's First Folio.[14] The anonymous 'dominant speaker' here considers none of Caliban, Ariel, Prospero or Miranda to be 'kin'. My investigation will take as desert islands those spaces whose *texts* consider them to be such (in practice this usually means their protagonists, narrators or focalisers). That is, Robinson Crusoe considered the place where he was shipwrecked to be both an island and uninhabited, thus it will be considered a desert island. A desert island, by this definition, could have inhabitants of whose presence the protagonist is unaware, at least temporarily, or could have intermittent visitors (such as the 'savages' in *Robinson Crusoe*). A 'desert island' could even, in these terms, be eventually discovered to be joined to a very large landmass, as occurs in *The Swiss Family Robinson.*

Diodorus Siculus's first century B.C.E. *Bibliotheca Historica* suggests that Circe was "deposed from her throne and […] fled to the ocean, where she seized a desert island."[15] This, presumably, is where she later met Odysseus. Ibn Tufail's *Ḥayy ibn Yaqẓān*, written in the early twelfth century, tells the story of a child raised by a gazelle on a desert island in the Indian Ocean. After *Robinson Crusoe*, the desert island appears regularly across texts in different genres and media. Jonathan Swift's satirical *Gulliver's Travels* (1726) sees Lemuel Gulliver abandoned by pirates on one of a group of "desolate" desert islands.[16] Lord Byron's poem 'The Island' (1823) is a highly fictionalised account of the Mutiny on the Bounty; Torquil and Neuha escape to one of "… a group of islets, such as bear / The Sea-bird's nest and seal's surf-hollowed lair" (III, X, ll.227-28).[17] Other notable desert island texts include R. M. Ballantyne's children's novel *The Coral Island* (1858), Robert Louis Stevenson's

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[13] Gillian Beer, "Island Bounds," in *Islands in History and Representation,* ed. Rod Edmond and Vanessa Smith (London: Routledge, 2003), 40. Subsequent page references in text.

[14] William Shakespeare, "The Tempest," in *Mr. William Shakespeares Comedies, Histories, and Tragedies* [the First Folio], ed. John Heminge and Henry Condell (London: Edward Blount & Isaac Jaggard, 1623), 11. The First Folio is said on the title page to be "Published according to the True Originall Copies."

[15] Diodorus Siculus, *The Library of History [Bibliotheca Historica]* [1935], trans. C. H. Oldfather, vol. II (London: William Heinemann Ltd.; Cambridge, Mass.: Harvard University Press, 1967), 485.

[16] Jonathan Swift, *Gulliver's Travels into Several Remote Nations of the World* (London: Jones & Company, 1726), 5-6.

[17] Lord George Gordon Byron, "The Island, or, Christian and His Comrades," in *The Poetical Works* (Philadelphia: Jas. B Smith & Co., 1823), 355.

Treasure Island (1883), Jules Verne's *The Mysterious Island* (1874) and *A Long Vacation* (1888)*,* H. G. Wells's *The Island of Dr Moreau* (1896) and *Aepyornis Island* (1908), J. M. Barrie's play *The Admirable Crichton* (1902), and so on. Popular desert island songs were composed by Jerome Kern ('On a desert island with you' from *Sitting Pretty*, 1924) and Richard Rodgers and Lorenz Hart ('On a desert island with thee!' from *A Connecticut Yankee,* 1927). The arrival of film as a popular medium also took advantage of the desert island setting, for example *The Admirable Crichton* (1918), *Male and Female* (1919, based on *The Admirable Crichton*), *Half a Chance* (1920), *Robinson Crusoe* (1927), *Island of Lost Souls* (1932, based on *The Island of Dr Moreau*), *Mr. Robinson Crusoe* (1932), and Frank Lloyd's early version of *Mutiny on the Bounty* (1935). I will suggest that ideas about desert islands enter society through these successive cultural representations, making 'the desert island' a powerful signifier that is multifaceted and at variance with itself.

The idea of 'the desert island' can be seen as a catachresis, referring to "multiplicities of experience and environment under [a] broader, single [sign]."[18] Desert islands in popular culture draw from a range of representational modes. *Robinson Crusoe*'s survival narrative is often present, as in the film *Cast Away* and the TV series *Lost*. Defoe's novel also thematicises the idea of recreating society, present in *The Swiss Family Robinson* and the TV show *Gilligan's Island*. The desert island can be seen as the site of wealth or pleasure to be obtained, such as in *Treasure Island* and myriad advertisements; conversely, the idea of disaster or decay is present in Golding's *Lord of the Flies* and the novel and film *The Beach*. In H. G. Wells's *Aepyornis Island* and *The Island of Dr Moreau* the desert island is a space for scientific experimentation, while it is a sexualised space in one-panel magazine cartoons and in the computer game *Far Cry 3*. The desire for the desert island is often based on what it lacks, its very emptiness offering a chance to remake oneself. As Deleuze puts it: "Dreaming of islands […] is dreaming of pulling away, of being already separate, far from any continent, of being lost and alone - or it is dreaming of starting from scratch, recreating, beginning anew."[19] These are not exclusive categories but overlapping themes that often accompany their seeming opposites: for example the initial paradisal aspect of *The Beach* and its ultimate

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18 Katie Wales, *A Dictionary of Stylistics* (London: Longman, 1989), 57-8.
19 Gilles Deleuze, "Desert Islands," in *Desert Islands and Other Texts,* 1953-1974, ed. David Lapoujade, trans. Michael Taormina (Los Angeles, CA; London: Semiotext(e), 2004), 10. Subsequent page references in text.

degeneration. Indeed, common to almost every desert island text is that the setting has both positive and negative associations. Gillian Beer points out that:

> [t]he idea of the island allows us at once the satisfactions of water and of earth, of deep flux and steadfast fruitfulness. At the same time it expresses the dreads of water and of earth, twin desolations. (1989, 5)

As such it contains a duality, central to its meaning, which is passed down through successive iterations of the desert island palimpsest. The two contrasting aspects appear in succession in *Robinson Crusoe*, when Crusoe lands and is overcome first by joy and then despair:

> I walked about on the shore lifting up my hands, and my whole being, as I may say, wrapped up in a contemplation of my deliverance; making a thousand gestures and motions […].
> I soon found my comforts abate, and that, in a word, I had a dreadful deliverance. (38-39)

The ambivalence of the island is rarely so neatly summarised, but is almost invariably present.

John Gillis argues convincingly that European culture, which makes a "particularly sharp distinction between land and water, treating all those lands defined by water as marginal or peripheral," prioritises stories of islands (2003, 20). Gillian Beer explains this centrality by noting that "[t]he eye of the observer can in honesty dwell only on the particular. […] The intense focus of the observer's eye can be lodged so firmly on this miniaturised zone that she or he can claim simultaneously empathy and control" (1989, 23). Such metaphorical projections onto islands (as peripheral, or controllable, etc.) has led to concerns that representations of islands can subjugate physical islands and islanders: "the epitome of the objectification of islands would be reached when the island metaphor thrives on its own, as a simulacrum, without any trace of its physical referent."[20] Pete Hay suggests that "island studies should look sceptically upon literary and cultural studies perspectives that dismiss the physicality of islands whilst promoting the relevance of metaphorical abstractions [… which can be seen as] acts of post-colonial appropriation."[21] Hay is not suggesting that literary study of islands should not exist, more that it does not "fit within the purview of nissological investigation" (30), although he is unclear on what this means in practical terms.[22]

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[20] Godfrey Baldacchino, "Studying Islands: On Whose Terms? Some Epistemological and Methodological Challenges to the Pursuit of Island Studies," *Island Studies Journal* v. 3, no. 1 (2008): 44.

[21] Pete Hay, "A Phenomenology of Islands," *Island Studies Journal* v. 1, no. 1 (2006): 29, 30.

[22] Nissology comes from the Greek for the study of islands and was coined in Grant McCall, "Nissology: A Proposal for Consideration," *Journal of the Pacific Society* v. 17, no. 2-3 (1994).

I would argue alongside Lisa Fletcher that 'literary' islands are worthy of study (even when they are 'metaphorical abstractions'), not least because "scholarship can only ever apprehend the meaning of place through language."[23] Critiquing representations of islands can realign how they are conceived: for example, Elizabeth DeLoughrey calls for the development of an 'archipelagraphy'[24] and for a greater focus on the literatures *of* islanders as opposed to "European colonial images of islands."[25] Likewise, Elaine Stratford suggests that "[t]hinking with the archipelago [may] enable island scholars and others to radically recentre positive, mobile, nomadic geopolitical and cultural orderings between and among island(er)s."[26] Further, Hay seems to miss the distinction between writing about islands and writing about writing about islands; I would argue that investigating *why* certain spaces are attractive sites for western fantasies is an important process in undoing colonial and neo-colonial mindsets that privilege the subjugation of an (apparently) 'wild' space by an (ostensibly) 'civilising' influence.

The discipline of 'Island Studies' has progressively become more open to the study of literary islands and the question of why "western culture not only thinks about islands, but thinks with them."[27] Islands, for the founding editor of *Island Studies Journal* have "an apparent yet beguiling openness,"[28] offer the possibility of "material ownership,"[29] act "as *tabulae rasae*: potential laboratories for any conceivable human project" (Baldacchino 2006, 5-6) or suggest "peripherality, being on the edge, being out of sight and so out of mind" (Baldacchino 2007, 166). The last two conceptions, especially, are projection rather than reality:

> [I]n early modernity, Atlantic islands were the centre of intercontinental trade, multicultural hubs in the midst of networks of exchange and the circulation of objects,

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[23] Lisa Fletcher, "'... Some Distance to Go': A Critical Survey of Island Studies," *New Literatures Review* no. 47-48 (2011): 26.

[24] Elizabeth DeLoughrey, "'The Litany of Islands, the Rosary of Archipelagoes': Caribbean and Pacific Archipelagraphy," *ARIEL: A Review of International English Literature* v. 32, no. 1 (2001).

[25] ———, "Review: Islands in History and Representation by Rod Edmond and Vanessa Smith," *Island Studies Journal* v. 1, no. 2 (2006): 263.

[26] Elaine Stratford, "Guest Editorial Introduction. The Idea of the Archipelago: Contemplating Island Relations," *Island Studies Journal* v. 8, no. 1 (2013): 4.

[27] John Gillis, *Islands of the Mind: How the Human Imagination Created the Atlantic World* (London: Palgrave Macmillan, 2004), 1.

[28] Godfrey Baldacchino, "Islands, Island Studies, Island Studies Journal," *Island Studies Journal* v. 1, no. 1 (2006): 5. Subsequent page references in text.

[29] ———, "Islands as Novelty Sites," *Geographical Review* v. 97, no. 2 (2007): 165. Subsequent page references in text.

people and good. To put it simply, islands have often been the very opposite of isolated.[30]

I would suggest that two of the island tropes suggested by Baldacchino - blankness and peripherality - are so strong in the Western imagination due to a particular type of fictional island representation that is relatively underrepresented in academic discourse: the desert island.[31]

When Baldacchino discusses the Deleuze essay 'Desert Islands', the television series *Lost* and an advertising exhortation to 'Visit an Uninhabited Island,' he does so without distinguishing desert islands from other islands (2008, 40). Likewise, Gregory Woods is not concerned with the particularity of *desert* islands despite his analysis of *The Blue Lagoon*.[32] Woods is concerned with the theme of masculinity and among his analyses are some of desert island texts, although he curiously excises from the "main types of island narrative" the story of the lone male castaway on the desert island (115). James Morrison discusses "those stories in which shipwreck survivors are stuck on an island for some time" but is not particularly engaged with the desertedness of his islands, or indeed their islandness.[33] Morrison's central thesis is that "authors of literary shipwrecks are continually exploring the identities and potential new roles of survivors" (4). While this is undoubtedly true, my intention is both to examine why this might be the case and to interrogate the ideological effects. The recent collection *Shipwreck and Island Motifs in Literature and the Arts*, without specifying a focus on uninhabited islands, examines situations in which a protagonist "has to revisit her/his sense of self in relation to the new environment."[34] Some of the contributors do discuss desert

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[30] Johannes Riquet, "Islands Erased by Snow and Ice: Approaching the Spatial Philosophy of Cold Water Island Imaginaries," *Island Studies Journal* v. 11, no. 1 (2016): 151. Riquet cites John Gillis, "Taking History Offshore: Atlantic Islands in European Minds, 1400–1800," in *Islands in History and Representation,* ed. Edmond and Smith (London: Routledge, 2003); ———, *Islands of the Mind: How the Human Imagination Created the Atlantic World* (London: Palgrave Macmillan, 2004).

[31] The designation of islands as desert islands also has ramifications 'in the real world': "First retained by the British government in 1968 'to get some rocks which will remain ours' (Gore-Booth qtd. in Pilger) [sic], then loaned for fifty years to the United States for military purposes, the Chagos Archipelago, a group of sixty-five islands 1,400 miles from Mauritius, was declared uninhabited. Yet some 2000 people, mainly descendants of slaves working on coconut and copra plantations, were expelled." Veronique Bragard, "'Righting' the Expulsion of Diego Garcia's 'Unpeople': The Island Space as Heterotopia in Literary Texts About the Chagos Islands," *New Literatures Review* no. 47-48 (2011): 58. Bragard quotes John Pilger, *Freedom Next Time* (London: Bantam, 2006). Gore-Booth was Sir Paul Gore Booth, a British diplomat.

[32] Gregory Woods, "Fantasy Islands: Popular Topographies of Marooned Masculinity," in *Mapping Desire,* ed. David Bell and Gill Valentine (London; New York: Routledge, 1995), 132.

[33] James V. Morrison, *Shipwrecked: Disaster and Transformation in Homer, Shakespeare, Defoe and the Modern World* (Ann Arbor: University of Michigan Press, 2014), 3.

[34] Bridget LeJuez and Olga Springer, eds. *Shipwreck and Island Motifs in Literature and the Arts* (Leiden: Brill Rodopi, 2015), 2.

islands specifically; Pat Brereton's analysis of texts' ecological implications is tangential to the present investigation, while Michael Hinds's discussion of *Desert Island Discs* will be referenced in my section on that programme in Chapter 1.[35]

Volkmar Billig proposes that the association "between a solitary I and a lonely island [….] signifying the symbolic reading of islands as an image of the human ego […] [is] a product of the subjectivist discourse of European modernity."[36] As such, it was in the modern period that desert island texts began to prioritise "the ability to dominate the island" (18). (This identification of the desert island with modernity will be reflected in my use of Foucault's *Discipline and Punish*, as outlined below.) Diana Loxley considers nineteenth-century literary desert islands in terms of the lessons they taught their British readers: she "has shown that the island-adventure genre was central to the indoctrination of British boys into the emerging ideologies of muscular Christianity, British nationalism, and empire."[37] For Loxley, island stories "must not be seen simply as variations on a theme but, in essence, literary representations of *the* theme of British colonialism."[38] My focus is also on desert island texts' ideological function for the reader, but in the post-war period where new societal concerns arose. Rebecca Weaver-Hightower considers a similar timeframe to mine, and also focusses on ideological concerns in desert island narratives: the "castaway story creates a laboratory for experimenting with political fantasies - fantasies of imperial and neo-imperial expansion."[39] Her argument that such narratives legitimise colonisation by figuring islands as "*terra nullis*" is persuasive, and I will engage with her analysis in my section on *Cast Away* in Chapter 4. My approach, however, has a somewhat different purpose. Weaver-Hightower, in considering how castaway narratives "play out desires for natural and secure colonial

[35] Pat Brereton, "Shipwrecks and Desert Islands: Ecology and Nature - a Case Study of How Reality TV and Fictional Films Frame Representations of Islands," in *Shipwreck and Island Motifs in Literature and the Arts,* ed. Bridget LeJuez and Olga Springer (Leiden: Brill Rodopi, 2015); Michael Hinds, "Robinson in Headphones: The Desert Island as Pop Fetish," *in Shipwreck and Island Motifs in Literature and the Arts,* ed. Bridget LeJuez and Olga Springer (Leiden: Brill Rodopi, 2015).

[36] Volkmar Billig, "'I-Lands': The Construction and Shipwreck of an Insular Subject in Modern Discourse," in *Shipwreck and Island Motifs in Literature and the Arts,* ed. Bridget LeJuez and Olga Springer (Leiden: Rodopi, 2015), 17.

[37] Elizabeth DeLoughrey, *Routes and Roots: Navigating Caribbean and Pacific Island Literatures* (Honolulu: University of Hawai'i Press, 2007), 13.

[38] Diana Loxley, *Problematic Shores: The Literature of Islands* (Basingstoke: Macmillan, 1990), xi.

[39] Rebecca Weaver-Hightower, "Cast Away and Survivor: The Surviving Castaway and the Rebirth of Empire," *The Journal of Popular Culture* v. 39, no. 2 (2006): 295.

authority," prioritises the relationship between a colonising power and a colonised space.[40] I focus instead on discourses of power between 'home' and the protagonist (typically a Western 'castaway' who is aligned with the reader, listener, viewer, or player of a text).

Edmond and Smith caution that "the island has often been simplified and mythologised by continental cultures nostalgic for some aboriginal condition" but suggest that the island itself "refuses to satisfy this continental need or desire."[41] My intention is to unapologetically approach the island from the mainlander's perspective in order to examine this 'continental need'. This has different implications depending on the geographical origin of each text; my texts are largely from the United Kingdom or the continental United States, thus invoking two different relationships with the island's topographical significance. The 'continental need' posited by Edmond and Smith makes sense in relation to the USA, whose identity is primarily straightforwardly continental (the colonisation of Hawai'i notwithstanding); thus the island is a relatively uncomplicated signifier of Otherness. The UK, on the other hand, is an island nation with a well-documented 'island mentality'[42] but also has a relationship with the continental landmass of Europe. This relationship has historically been antagonistic to a varying degree, but the UK has been nominally part of Europe since joining the European Community in 1973. At the time of writing, the UK is in the process of reconfiguring its relationship to 'the continent', with the 2016 'Brexit' referendum narrowly in favour of leaving the European Union. As such, for the UK 'the island' can have the connotation of the reassertion of independence from Europe as well as of Otherness.

The figure of the island is a powerful one in narratives of migration, which played an important part in both the 'Brexit' vote and the election of Donald Trump as American president. While the UK and the USA have long relied on economic (and other) benefits of immigrant populations, immigration is today an inflammatory issue, with the figure of the island representing both an isolationist stance (pun intended) and the fragility of a nation that might be 'overrun' by immigrants. The USA's most famous immigration inspection station

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[40] ———, *Empire Islands: Castaways, Cannibals, and Fantasies of Conquest* (Minneapolis: University of Minnesota Press, 2007), xxvi.

[41] Rod Edmond and Vanessa Smith, "Editors' Introduction," in *Islands in History and Representation,* ed. Rod Edmond and Vanessa Smith (London: Routledge, 2003), 12. Subsequent page references in text.

[42] For example, see Carlo Ginzburg, *No Island is an Island: Four Glances at English Literature in a World Perspective* (New York: Columbia University Press, 2000); Kathleen Wilson, *Island Race: Englishness, Empire and Gender in the Eighteenth Century* (London: Routledge, 2002); Jed Esty, *A Shrinking Island: Modernism and National Culture in England* (Princeton, N.J.: Princeton University Press, 2003).

was at Ellis Island, while immigrants from the Middle East and north Africa penetrate the carapace of the European Union at its weakest points: Mediterranean islands.[43] The British response to the European migrant crisis is neatly summed up by the results returned for the search term 'Mediterranean island immigration'; the second and third results, after the Wikipedia page for the island of Lampedusa, are links to articles entitled 'Mediterranean migrant crisis: should I cancel my holiday?' and 'Will the migration in the Mediterranean affect my holiday?'[44] The British nostalgia for a more isolated (or isolationist) island status is signalled by the success at Christmas 2016 of *Five on Brexit Island*, in the satirical 'Enid Blyton for Grown-Ups' series, which aesthetically mimics Blyton's original novels.[45] Here Kirrin Island, which will be discussed in detail in Chapter 1, is figured as analogous of the UK in the context of the 'Brexit' referendum. Fears of immigration are referenced as the now grown-up George attempts to stop her parents landing on Kirrin Island: "'Sorry - this island is full up!' said George, poking at the boat with her stick to try and turn it away. 'Go back where you came from!'"[46]

The last part of the OED definition of desert islands quoted above is that they are 'remote'. Typically (but not necessarily) the desert island is a space literally and figuratively distant from the place that is understood to represent 'home'. More so than 'islands' in general, 'desert islands' are understood to be spaces that are cut off, estranged from what is familiar. Very often, the desert island is a space that is reached by accident and left with difficulty. The remoteness of desert islands has connotations for their position in the eyes of the mainland, that is, the place from which the progatonist(s) come(s). The desert island is usually a space that is 'off the charts', outside of the view and the knowledge of 'home'. As such they are often perceived within texts as 'empty spaces', to use Kociatkiewicz and

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[43] For an analysis of immigration to the EU through Mediterranean islands, see Luisa Percopo, "On the Trail of the Post-Colonial: Transcultural Spaces, Cosmopolitanism, and the Islands of the Mediterranean," *New Literatures Review* no. 47-48 (2011): 91.

[44] Nick Trend, "Mediterranean Migrant Crisis: Should I Cancel My Holiday?," *The Telegraph,* 19 June 2015, <http://www.telegraph.co.uk/travel/advice/Mediterranean-migrant-crisis-should-I-cancel-my-holiday/> (accessed 13 February 2017); "Migration in the Mediterranean: Will It Affect My Holiday?," *The Thinking Traveller,* 2017, <http://www.thethinkingtraveller.com/migration-in-the-mediterranean.aspx> (accessed 14 February 2017).

[45] Angela Monaghan, "Five on Brexit Island Lifts W.H. Smith Sales as Adult Colouring Books Fade," *The Guardian,* 25 January 2017, <https://www.theguardian.com/business/2017/jan/25/five-on-brexit-island-wh-smith-sales-adult-colouring-books> (accessed 13 February 2017).

[46] Bruno Vincent, *Five on Brexit Island, Enid Blyton for Grown-Ups* (London: Quercus, 2016), 17. Subsequent page references in text.

Kostera's term, "to which no meaning is ascribed. They do not have to be physically cut off by fences or barriers. They are not prohibited places, but empty spaces, inaccessible because of their invisibility."[47] That is not to say that desert islands are meaningless - my thesis suggests the reverse - but they are sometimes perceived as such (both within texts and in the public imaginary), at least at first. It is not by accident that the 'eyes' and 'view' of the mainland were referred to above. 'Home' is bound up with power and authority in desert island texts, and thus visuality plays an important role throughout. As Edmond and Smith have suggested, "islands, unlike continents, look like property" because their "[b]oundedness makes islands graspable, able to be held in the mind's eye and imagined as places of possibility and promise" (1, 2). Edmond and Smith cite James Hamilton-Paterson's suggestion that the "unit of land which fits within the retina of the approaching eye" is able to be constructed as "a token of desire."[48]

This thesis examines the extent to which textual desert islands - for their (white, straight, privileged) implied consumers - promote or subvert normative ideals. That is, I take the desert island to stand not for the colonised 'Other' but for the Western subject who may be co-opted into dominant structures of power and authority (which include but are not limited to colonialism) or may be able to resist the power of the repressive state and the market. Desert island texts often critique contemporary society by evoking *Robinson Crusoe* and other 'classic' desert island texts and then disrupting the expectations that this evocation implies, as suggested by Martina Allen.[49] As such, the current approach seeks to examine the structures of power not between the 'home' society and the inhabitants of a colonised island but between the 'mainland' and the castaway in an uninhabited space. The desert island is a useful site for exploring these 'mainland' concerns precisely because its (presumed) Otherness and distance allow it to act as a counterpoint to 'home', an altered reflection of 'normal' (or normative) continental life.

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47   Jerzy Kociatkiewicz and Monika Kostera, "The Anthropology of Empty Space," *Qualitative Sociology* v. 22, no. 1 (1999): 43.

48   James Hamilton-Paterson, *Seven-Tenths: The Sea and Its Thresholds* [1992] (London: Vintage, 1993), cited in Rod Edmond and Vanessa Smith, "Editors' Introduction," in *Islands in History and Representation,* ed. Edmond and Smith (London: Routledge, 2003), 2.

49   Martina Allen, "Re-Writing Crusoe's Island: Economy, Ecology and the Savage Other in the Contemporary Robinsonade" (paper presented at Arts Week, Birkbeck College, London, 16 May 2016).

In *Renaissance Self-fashioning*, Stephen Greenblatt examines six English writers, for whom he suggests that self-fashioning "involves submission to an absolute power or authority situated at least partially outside the self."[50] The self-making of desert island protagonists, though, is often framed as a rejection of outside power or authority. Like Robinson Crusoe, who wanted to travel abroad against his parents' wishes, some castaways in my texts are attempting to define themselves outside of the structures and strictures of society, with the Rousseauian implication that they are recovering their natural selves. The desert island offers this distance from 'home' and a space that is (apparently) empty of 'Others', thus providing a *tabula rasa* upon which to create the self.

Indeed, desert islands can act as analogues of the subject. Again we can turn to Edmond and Smith and their observation that islands' "paradoxical integrity and vulnerability also function metaphorically within historically varying discourses of the human body and psyche" (3). They continue by noting that the desert island's monadic nature (textual desert islands tend to be constructed as remote rather than part of archipelagoes) gives them "a marked individuality, an obstinate separateness that we like to think corresponds to our own. […] In post-Freudian terms, islands readily become the territorial expression of both the ego and the body" (4). As Beer puts it, Donne's words that 'No man is an island' "take their charge from their quality of paradox. They presuppose that the individual *is* ordinarily understood to be like an island."[51] In desert island narratives it is usually the identity of the western white male that is at stake, that is, the identity that is supposed to be the carrier of the dominant discourse.

Indeed, having said that I am considering texts that appear to be uninhabited, that is not to say that there is no role for the Other. Greenblatt suggests that self-fashioning:

> is achieved in relation to something perceived as alien, strange, or hostile. This threatening Other - heretic, savage, witch, adulteress, traitor, Antichrist - must be discovered or invented in order to be attacked and destroyed. (9)

It is only in relation "to precisely what it lacks, to what has been called its *constitutive outside*" (Hall 1996, 4) that identity can be formed; 'western' myth-making, for Gayatri

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[50] Stephen Greenblatt, *Renaissance Self-Fashioning: From More to Shakespeare* (Chicago: University of Chicago Press, 2005), 9. Subsequent page references in text.
[51] Gillian Beer, "The Island and the Aeroplane: The Case of Virginia Woolf," in *Nation and Narration,* ed. Homi K. Bhabha (London, New York: Routledge, 1990), 271.

Spivak (glossed here by Geiger), tends "to represent the colonized essentially according to the terms of the colonizer's own self-image, as the 'self-consolidating other.'"[52]

In several of the texts I will examine in detail, the island is later revealed either to be inhabited or visited. In this context, the presence of an Other could be figured as either a threat to the self or a projection of part of the psyche (or both). As Stuart Hall points out, Otherness is both threatening and appealing:

> symbolic boundaries are central to all culture. Marking 'difference' leads us, symbolically, to close ranks, shore up culture and to stigmatise and expel anything which is defined as impure, abnormal. However, paradoxically, it also makes 'difference' powerful, strangely attractive precisely because it is forbidden, taboo, threatening to cultural order.[53]

Hall's use of the metaphor 'to shore up' reveals the importance of the spatial metaphor and in particular suggests that an island topography with its continuous boundary might be particularly fertile here. The Others who appear on the desert island can thus be discussed in terms of what they represent in relation to the 'self' of the protagonist: the role they play in his or her identity formation. If the desert island represents a fantasy of agency in self-creation then the appearance of the Other represents the anxiety that that fantasy intends to dispel or seeks to embrace. (I am aware that this approach ignores the colonial implications of a 'Westerner' staking a claim to an island that he or she decides is 'deserted' despite eventually being revealed to have some sort of inhabitants, but this is not my focus.) The fact that so many 'desert islands' turn out to be inhabited perhaps suggests that the idea of a desert island cannot be divorced from the history of colonialism, and carries the traces of every text and every historical reality where the settling of an island was a colonialist act. My concern, however, is the function of the desert island in projects of self-making rather than the analysis of colonial tropes, despite their undoubted continued existence in popular culture.

Indeed, the castaway protagonist on an uninhabited island can be seen as existing in a state somewhere between that of 'self' and 'Other'. That is to say that Robinson Crusoe, for example, is Othered by his very existence on the desert island. The tension between home and the other space that is constituted by the desert island typically centres on a protagonist

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[52] Gayatri Chakravorty Spivak, "The Rani of Sirmur," in *Europe and Its Others,* ed. Francis Barker, et al., vol. 1 (Colchester: University of Essex, 1984), 128, cited in Jeffrey Geiger, *Facing the Pacific: Polynesia and the U.S. Imperial Imagination* (Honolulu: University of Hawai'i Press, 2007), 8.

[53] Stuart Hall, "The Spectacle of the "Other"," in *Representation: Cultural Representations and Signifying Practices,* ed. Stuart Hall (London: Sage, 1997), 237. Subsequent page references in text.

who is at one level an emissary of his or her society but at the same time an outlying member of that society. Crusoe, for example, later believes that the reason he wanted to travel as a young man was "in order to act the rebel to [his parents'] authority, and the fool to my own interest" (34). His behaviour on the desert island, though, is largely that of a faithful coloniser on behalf of his home, "the custodian of the civilization which one has left".[54] As Greg Dening puts it, the European intruders on Enata

> came divorced from the ordinary circumstances of their lives. That was their common mark. They brought their ordinary world in their heads, in their values and perceptions, in their language and their judgements; but they lived extraordinary lives on their ships, on their beaches, in their mission stations, in their forts.[55]

In texts (like *Robinson Crusoe*) where a desert island is revealed to contain another presence (either an inhabitant or another visitor, like 'Friday' as Crusoe names him) this revelation dramatises the protagonist's internal struggle of how to relate to 'home'.[56] The desert island protagonist bears a resemblance to Vanessa Smith's portrait of the 'beachcomber'. Historical rather than fictional, beachcombers were "escaped convicts, deserting sailors or itinerant traders who 'went native' in the Pacific during the pre-colonial period of the late eighteenth and early nineteenth centuries."[57] Beachcombers were "outcasts from their original societies […] styling themselves at the periphery as subjects" (10). However, from the perspective of islanders, beachcombers were emissaries of their society (19); castaways are also constructed as subjects 'at the periphery' but in the absence of islanders the castaway has the freedom to construct his or subjectivity according to preference. The "symbolic capital" that Smith, glossing Bourdieu, assigns to beachcombers (because they possess technology unfamiliar to islanders) is meaningless on a desert island because there is no islander with whom that capital can be traded (19).[58] So far as there are economies at play on the desert island they are (while the island remains uninhabited)

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54 Will Straw, "Identity, Individuality and Secret Pleasures" (paper presented at Desert Islands Discs and the Discographic Self, The British Academy, London, 5-6 November 2013).

55 Greg Dening, *Islands and Beaches: Discourse on a Silent Land: Marquesas, 1774-1880* (Melbourne: Melbourne University Press, 1980), 6.

56 Home can also be a contentious concept, of course. Fallon convincingly argues that Crusoe's home is itself constructed as having a sense of liminality: "Defoe represents England and Englishness not as an isolated or pure 'state' but as a corrupted or hybrid state that is intimately tied to the continent, to the growing slave trade in Africa, and to the 'New World'." Ann Marie Fallon, *Global Crusoe: Comparative Literature, Postcolonial Theory and Transnational Aesthetics* (Farnham: Ashgate, 2011), 34.

57 Vanessa Smith, *Literary Culture and the Pacific: Nineteenth-Century Textual Encounters* (Cambridge: Cambridge University Press, 1998), 18. Subsequent page references in text.

58 Smith cites Pierre Bourdieu, *Distinction: A Social Critique of the Judgement of Taste* (London: Routledge, 2010).

articulated between the protagonist and the island body, the protagonist and 'home' or between castaways, if there is more than one. Michelle Elleray also notes that the (Victorian) beachcomber could have negative associations as that figure "raises the fear that characteristics understood to be innately British might be adversely modified, if not eradicated, by geographical location. […] [C]olonizing the others' lands might render the European a savage."[59]

The protagonists of desert island texts are often referred to as castaways, although this is often a misnomer. The texts examined in my first chapter feature protagonists who go to desert islands by choice, while my second chapter features characters who are ship- (or plane-)wrecked. My third and fourth chapters contain works from both these categories, but none of the protagonists I will consider are literally 'cast away' except by circumstance. That is, where the term 'castaway' is used in this thesis it is to refer to somebody "adrift at sea; a shipwrecked man" rather than someone who "is cast away or rejected; a reprobate."[60] The latter definition is instructive, though, as it hints at the sense that desert island protagonists tend to be misfits in their home society.

If the desert island is the Other to 'home', this raises the question of what 'home' or 'the mainland' is assumed to represent. In works where the protagonist is shipwrecked, 'home' is often figured as a space of desire, somewhere to return to. Texts featuring voluntary 'castaways' tend, by contrast, to represent the mainland as a repressive space from which the protagonist wants to escape. In both cases the mainland is representative of the dominant discourse, whether positive or negative. This vastly simplifies ideas of home, which tends to be represented in desert island texts as a homogenous space, often in contrast to the desert island as a space of multiplicity. (I would suggest that the true attraction of the desert island is often due to its apparent simplicity in contrast to the complexity of home, although that is not what tends to be communicated by the fantasies voiced in desert island narratives.) My focus will be on examining whether texts represent the desert island as a space in which to subvert or to reify the supposed dominant discourses of 'home'.

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59 Michelle Elleray, "Crossing the Beach: A Victorian Tale Adrift in the Pacific," *Victorian Studies* v. 47, no. 2 (2005): 171.

60 "Castaway, B. N.," *OED Online, Oxford University Press,* September 2016, <http://www.oed.com/view/Entry/28544> (accessed 27 October 2016).

As the protagonist oscillates between homeliness and Otherness, the island is the defining Other of home yet can become homely, making the tension between desert island and mainland complex. The relationship of 'home' to 'the Other' was transformed in the mid-twentieth century by the advent of affordable international travel and communication. The spaces that we use to think about the self and the Other tend to be those on the edge of our knowledge. When 'the Orient', the 'New World' and *Terra Australis Incognita* were unknown quantities, the project of understanding ourselves was articulated in fascination with those spaces. Likewise, science fiction can be seen as a movement towards the unknown frontiers of outer space and the future. The desert island, though, is necessarily a space that remains unknown, having somehow avoided 'discovery'. As such, it remains a potent site for stories that help us understand ourselves. I will consider desert island texts since 1942, from the period since our planet has largely been mapped, explored and opened up to tourism and global capitalism. That is, I will examine texts from an era in which (imaginary) desert islands' necessary unknowability made them the only spaces to remain undocumented and therefore 'blank' for self-creation (with the exceptions of the uninhabitable ocean and sprawling rainforests which defy easy visual appropriation). Gillian Beer suggests that "it is the technology of the airplane that has most changed the island concept in our century. The island is no longer a fortress, defended by the sea. The axes are changed. It is overflown, lying spread out beneath the plane's surveying eye. We look down on island now more often than across to them" (1989, 21). Filmed aerial views of the island become possible with the aeroplane (although the aerial view existed before in written and drawn representations). However, popular cultural representations of *desert* islands vary in the extent to which those space are approached textually from above. In fact, in some cases the desert island has resisted the view from above and its implications of possession and individuality. This post-war timeframe maps onto the development of a self that is increasingly understood as fragmented, reflexive and alienated, with the postmodern mind seen as "an object that has softened, melted and liquidized to the point that the sharp edge of critique goes through with nothing to stop it."[61] This is contrast to the earlier conception of the self which relies, according to Stuart Hall, on "an unmediated and transparent notion of the subject or identity

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[61]   Zygmunt Bauman, *Intimations of Postmodernity* (London: Routledge, 1992), viii.

as the centred author of social practice."[62] I have taken a chronological approach in order to reflect the development of this trend.

Rod Edmond and Vanessa Smith suggest that the "post-Enlightenment figuration of the island has tended to focus on the landform at the expense of the surrounding element: to represent the island as an emblem of singularity" (22). (There is often one island and one protagonist in desert island narratives.) I will engage with this tradition of focussing on the island as a monadic space not because I think it is the only way to view islands, or even the 'right' way, but because I am interested in the significance this view of the island has in anglophone popular culture. Raymond Williams, cited by Christine Berberich:

> defines 'popular' as, historically, 'belonging to the people,' 'widely favoured', or 'well liked' […]. 'Popular' thus always, and inevitably, has political connotations as it refers to the people and the distribution of power in society. As such, it has been a contentious term ever since its inception, with some fearing the power of the masses, while others are lamenting the manipulation of the people through those (few) in power.[63]

My approach considers the possibility of such manipulation (conscious or otherwise) as well as considering why these texts are "widely favoured" or "well liked". As such, my close readings will be of desert island texts that have entered public consciousness, drawn from a variety of media, spanning novels, radio, advertising, magazine cartoons, film, television and computer games. I have chosen the texts that seem to spring to people's minds when I mention 'the desert island in popular culture'. Each of the texts chosen has influenced the meanings of 'the desert island' in the popular imagination, reflecting and constructing a mainstream fantasy of the space. Ralph Crane and Lisa Fletcher suggest that:

> islands, real and imagined, jostle for space on the map of popular fiction. Yet to date, studies of the contribution literature makes to ideas about islands have concentrated on literary classics […].
>   If one of the goals of island studies is to interrogate prevailing ideas about 'islandness,' then the islands that crowd the storyworlds of popular genres merit closer attention.[64]

As such I am not dealing with 'literary' texts such as Coetzee's *Foe*, Michel Tournier's *Friday* or Adolfo Bioy Casares's *The Invention of Morel*.[65] While these texts offer exciting

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[62] Stuart Hall, "Introduction: Who Needs 'Identity'?," in *Questions of Cultural Identity,* ed. Paul Du Gay and Stuart Hall (London: Sage, 1996), 2.

[63] Raymond Williams, *Keywords: A Vocabulary of Culture and Society* (London: Fontana/Croom Helm, 1976), 198-99, cited in Christine Berberich, "Introduction: The Popular - Literature versus literature," in *The Bloomsbury Introduction to Popular Fiction,* ed. Christine Berberich (London: Bloomsbury, 2014), 3.

[64] Ralph Crane and Lisa Fletcher, "The Genre of Islands: Popular Fiction and Performative Geographies," *Island Studies Journal* v. 11, no. 2 (2016): 638.

[65] Michel Tournier, *Friday, or, the Other Island [Vendredi, ou, Les limbes du Pacifique]* [1967], trans. Norman Denny (Baltimore: Johns Hopkins University Press, 1997); Adolfo Bioy Casares, *The Invention of Morel [La Invención de Morel]* [1940], trans. Ruth L.C. Simms (New York: New York Review Books, 2003).

meditations on the meaning of desert islands, they have not entered into popular discourse, so have contributed only marginally to the popular imaginary of 'the desert island'.

Reflecting the various media of the texts I will examine, my analyses will draw on work from a range of theoretical perspectives. In Chapter 1 a semiotic approach will be used to discuss print advertising, while Otherness will be explored psychoanalytically through the work on 'cryptonomy' by the post-Freudian theorists Mária Török and Nicolas Abraham.[66] Psychoanalytical readings resonate with many desert island narratives as that space is often figured as a space of the imagination or a dream-world. Moreover, the themes of self-creation and Otherness is bound up with the psychoanalytic, as noted by Stuart Hall, glossing Freud:

> Subjectivity can only arise and a sense of 'self' be formed through the symbolic and unconscious relations which the young child forges with a significant 'Other' which is outside - i.e. different from - itself. (237-38)

This raises the question of whether desert island protagonists might desire that space in order to constitute the self *not* in relation to the other, only for that repressed Otherness to return. Török and Abraham will later be revisited alongside other psychoanalytical approaches, as I consider it appropriate to use such theories of subjectivity alongside Foucault (see below) despite his criticism of the "great myth of interiority".[67]

Chapter 2 will again use semiotic analysis as well as previous scholarship on humour and on spatiality; in order to examine the topography and spatial aspect of represented desert islands, I will ask whether movement through space can tell us anything about ideology, using the work of Michel de Certeau and Yuri Lotman.[68] De Certeau discusses how stories about actions delimit spaces: stories "have the function of *spatial legislation* since they determine rights and divide up lands by 'acts' or discourses about actions."[69] For example, Robinson Crusoe repeatedly crosses the shore but only in order to import tools and provisions

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66 Nicolas Abraham and Mária Török, "Mourning or Melancholia: Introjection Versus Incorporation," in *The Shell and the Kernel: Renewals of Psychoanalysis,* trans. Nicholas Rand (Chicago: University of Chicago Press, 1972); ———, *The Wolf Man's Magic Word: A Cryptonomy [Cryptonymie: Le verbier de L'Homme aux loups]* [1976], trans. Nicholas Rand (Minneapolis: University of Minnesota Press, 1986). Subsequent page references in text.

67 Michel Foucault, "On the Ways of Writing History," in *Aesthetics, Method and Epistemology,* ed. James D. Faubion, trans. Robert Hurley, vol. 2 (New York: The New Press, 1998), 287.

68 I have previously used the work of de Certeau to discuss *Robinson Crusoe* and *Lord of the Flies* in Barney Samson, "Crossing the Sand: The Arrival on the Desert Island," in *Spatial Modernities: Geography, Narrative, Imaginaries,* ed. Johannes Riquet and Elizabeth Kollmann (London: Routledge, forthcoming). A real, inhabited island space has been approached in a similar way in Vanessa Smith, "Crossing the Beach at Taipivai: The Psychogeography of Islands," ESQ: *A Journal of the American Renaissance* v. 51, no. 1 (2005).

69 Michel de Certeau, *The Practice of Everyday Life [L'invention du quotidien]* [1984], trans. Steven Rendall (Berkeley: University of California Press, 1988), 122. Subsequent page references in text.

from his ship, which colonises the land as his own. Robinson's border-crossing is not a move into Otherness but an incursion of 'home' onto the island, emphasising the fact that he is essentially static, remaining emotionally and psychologically in England. For Deleuze, castaways "occupy and populate it [the island]; but in reality, were they sufficiently separate, sufficiently creative, they would give the island only a dynamic image of itself" (2004, 10). Robinson, by contrast, gives the island only a static image of *himself*. De Certeau likens stories to the ritual *fētiāles* of ancient Rome: a procession before a battle which "opens a space and provides a foundation for the operations of the [people] who dare to cross the frontiers"; the story creates a space "for the actions that will be undertaken" (124). On a desert island this takes place explicitly, as it is a narrative space that is tightly constrained, with a clear literal distinction between home and the Other, and topological contours that break it into distinct zones: the beach; the interior; the summit.

If zones have particular meanings - for example the association of the interior with danger, or of the summit with knowledge and possession, this can be said to conform to a particular semiosphere, as defined by Lotman in *The Universe of Mind*.[70] In Winfried Nöth's description, "places within the semiosphere are the result of metaphorical projections of cultural values onto geographical space."[71] Lotman discusses Russian medieval literature, in which "Right and East mean righteousness, blessing and holiness, whereas left and West are associated with sin, immorality and torments" (Nöth, 13).[72] The effect, for Lotman, is that "notions of moral value and of locality fuse together: places have a moral significance and morals have a localized significance, [and] geography becomes a kind of ethics" (172). I will identify reifications and subversions of the typical semiosphere in which the summit is a place from where the island can be surveyed and figuratively 'possessed', the interior connotes threatening Otherness, and the shore and beach are a place of crossing, as theorised by Dening.[73]

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[70] Yuri Lotman, *Universe of the Mind: A Semiotic Theory of Culture [Вселенная ума],* trans. Ann Shukman (London: Tauris, 1990), 121-214. Subsequent page references in text.

[71] Winfried Nöth, "The Topography of Yuri Lotman's Semiosphere," *International Journal of Cultural Studies* v. 18, no. 1 (2015): 13. Subsequent page references in text.

[72] Lotman also applies the idea of the semiosphere to purely metaphorical spaces such as 'culture' (Nöth, 12-13).

[73] Greg Dening, *Islands and Beaches: Discourse on a Silent Land: Marquesas, 1774-1880* (Melbourne: Melbourne University Press, 1980)., ———, "Writing, Rewriting the Beach: An Essay," *Rethinking History* v. 2, no. 2 (1998).

In Chapter 3, when screen texts take prominence, I will use theoretical tools that recognise the links between visuality, sound and pleasure, while revisiting psychoanalytical theory via the work of Luce Irigaray. Chapter 4 takes in screen and literary texts and so draws on much of the analytical work previously used, as well as theoretical approaches developed for video game technology, which will be introduced here. Indeed, each of my primary sources will be examined in the light of previous scholarship on those sources and their media.

Each of these theoretical approaches will be used to articulate and augment a wider analysis based on mechanisms of repression and seduction. My contention is that the relationships between desert islands, castaways, Others and home can be usefully described in terms of the sociological work of Zygmunt Bauman, which itself drew on the writings of Michel Foucault. I will suggest that desert island texts tend to represent mechanisms of both repression and seduction, which for Bauman are the two ways in which power is wielded in contemporary western society.[74] Bauman suggests that seduction is a relatively new technique by which markets maintain power in a society by 'seducing' people into becoming consumers.[75] That is, people are encouraged to actively seek to serve the needs of capitalism. This contrasts with repression, which exists alongside seduction but also existed earlier, and involves loci of power not encouraging particular behaviours but enforcing them. Repression is the heir to 'discipline' as described in Foucault's *Discipline and Punish*, and works in the same ways.[76] *Discipline and Punish* is a history of the French penal system that identifies discipline as a strategy of maintaining state power. The advent of seduction, for Bauman, is concomitant with a shift in the source of power from the state to the market. Desert island narratives may enact discipline or seduction, or might illustrate these techniques in order to perpetuate, critique or subvert them.[77]

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[74] David B. Clarke, "Seduced and Repressed," in *Encyclopedia of Consumer Culture,* ed. Dale Southerton, vol. 3 (Los Angeles: Sage, 2011), 1254.

[75] Zygmunt Bauman, *Intimations of Postmodernity* (London: Routledge, 1992); ———, "On Postmodern Uses of Sex," *Theory, Culture & Society* v. 15, no. 3 (1998); ———, "The Self in a Consumer Society," *The Hedgehog Review* v. 1, no. 1 (1999); ———, *Liquid Modernity* [2000] (Cambridge: Polity Press, 2006). Subsequent page references in text.

[76] Michel Foucault, *Discipline and Punish: The Birth of the Prison [Surveiller et Punir: Naissance de la prison]* [1975], trans. Alan Sheridan (New York: Vintage Books, 1995). Subsequent page references in text.

[77] For example, *The Tempest* can be seen as disciplinary in terms of how characters' bodies are regulated, and represents a reified ideology; power is restored to the 'rightful' Duke. However, Caliban is given voice to criticise this, noting how Prospero constrains him spatially: "This island's mine, by *Sycorax* my mother, / Which thou tak'st from me. […] And here you sty-me / In this hard Rocke, whiles you doe keepe from me / The rest o' th' island. (I.ii.337-38, 349-51).

The "micro-physics of power" that Foucault investigates in *Discipline and Punish* is about how power operates on the body, in particular how bodies relate to institutions (26). The replacement of punishment by discipline in the French penal system took place in the seventeenth and eighteenth centuries (*Robinson Crusoe* was published in 1719) and was the transition from seeking revenge for a crime (on behalf of the monarch or the state) to seeking to correct the criminal (128). The turning point in this movement was the development of "the gentle way in punishment" (104). In order to reconstitute the criminal it is necessary to discover "the disadvantage whose idea is such that it robs for ever the idea of a crime of any attraction," using punishments that are "as unarbitrary as possible" (104). Robinson Crusoe tells the reader that it was in defiance of authority that he wanted to travel the world (34). His crime, then, is to desire Otherness, and his punishment is to be 'imprisoned' in a space of Otherness. The crime and punishment look identical, taking to an extreme Foucault's symbolic resemblance of punishment and crime. The fact that desert island narratives often begin with desire for Otherness and move towards desire for the supposed normalcy of home means that the latter, as the denouement, is given structural weight. As such, in Foucault's terms, "the representation of the penalty and its disadvantages is more lively than that of the crime and its pleasures" (106).

When Britain could no longer deport prisoners to the transatlantic colonies after the American Revolution, they would instead be: "subjected 'to isolated detention, regular work and the influence of religious instruction'" (123).[78] The idea of '*isola*-ted detention' reveals the suitability of island metaphors for imprisonment, and emphasises the representational power of the desert island narrative as a disciplinary tool. (Of course, there is also a long history both factual (e.g. Alcatraz) and fictional (e.g. Azkaban) of islands being used as literal prisons.) On the desert island, as in solitary confinement, the castaway must spend "long anxious hours, with nothing but the reflections that are present to the minds of all guilty persons".[79]

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[78] Here Foucault is citing John Howard, Sir William Blackstone, and William Eden, *Penitentiary Act* (London: Government of the Kingdom of Great Britain, 1779).

[79] Negley King Teeters, *The Cradle of the Penitentiary: The Walnut Street Jail at Philadelphia, 1773-1835* (Philadelphia: Pennsylvania Prison Society, 1935), cited in Michel Foucault, *Discipline and Punish: The Birth of the Prison [Surveiller et Punir: Naissance de la prison],* trans. Sheridan (New York: Vintage Books, 1995), 124.

Clearly delimited spaces (or 'cell-spaces') became integral to systems of power, as "the high wall […] that stands for power and wealth" is replaced by "the meticulously sealed wall, uncrossable in either direction" (116). The cell is "the space between two worlds" (that is, between "the crime and the return to right and virtue"), in which "one may reconstitute both *homo oeconomicus* and the religious conscience" (123). Thus the regulation of space is used to model the criminal to conform to capitalistic and theocratic norms. Clearly in the desert island narrative there is no literal wall but the protagonists of seventeenth- to nineteenth-century texts are invariably involuntary castaways, stuck until salvation arrives from without, and as such are enclosed by the 'wall' of the ocean. Indeed, the metaphorical nature of the wall here might strengthen the disciplinary power of these desert islands.

If Foucault's "gentle way in punishment" is about representation, then discipline is about the training of the body, as imprisonment becomes the dominant technique of the penal system (131). The training of the body relies on what Foucault calls 'docile bodies', which "proceeds from the distribution of individuals in space" (141). In prisons, as well as in schools, barracks and factories, citizens are contained within the cell, "a place heterogeneous to all others and closed in upon itself. It is the protected place of disciplinary monotony" (141-142). On a desert island it is clear that the body of the protagonist is spatially restricted. As well as the "art of distributions" (141), in which discipline proceeds from the distribution of individuals in space, there are several techniques in which discipline exerts control over the body. Some desert island texts also conform to the disciplinary idea of "control of activity" (149); Robinson Crusoe must undertake highly structured (capitalistic) activities in order to survive.[80] Likewise Foucault's "organisation of geneses" (156), the transfer of knowledge through apprenticeship structures, characterised by the seriation of time. Robinson Crusoe, for example, teaches Friday English and converts him to Christianity. Finally, for Foucault, docile bodies are subject to "the composition of forces" (162); the lone castaway is the "efficient machine" *par excellence*; he has to be because he is alone. When there is a group of castaways, they are often turned into a tactical machine with different

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[80] Rebecca Weaver-Hightower notes the likeness of islands to Foucauldian enclosures, and suggests that Robinson Crusoe subjects his island to the "control of activity" (2007, 65-66). This is part of her argument that some recent desert island narratives contain neo-colonialist ideologies. I will suggest instead that desert island texts represent discipline and seduction in order to mould their 'readers' into productive and consumerist citizens, respectively, as detailed below.

tasks, as in *The Swiss Family Robinson*, although in the texts I discuss this often ruptures, thus resisting a reading of the text as disciplinary.

Visuality is a key component of both Foucauldian discipline and Bauman's seduction. For Foucault, the power of visuality lies in the Panopticon, the mechanism by which criminals (or potential criminals) are potentially always watched. Developed by Jeremy Bentham, the Panopticon is a tower which, in Foucault's words, "the inmate will constantly have before his eyes" and "from which he is spied upon" (201). Further, "the inmate must never know whether he is being looked at at any one moment; but he must be sure that he may always be so" (201). Of course, on the desert island there may be no observer at all. In fact, the opposite is ostensibly true; the protagonist seems to have a strong element of visual control of the island, as exemplified in William Cowper's poem 'The Solitude Of Alexander Selkirk':

> I am monarch of all I survey;
> My right there is none to dispute;
> From the centre all round to the sea
> I am lord of the fowl and the brute. (ll.1-4)[81]

Zygmunt Bauman suggests that the Panopticon contains a tension as the 'routinizers' (the watchers in the tower) "were not truly and fully free to move: the option of 'absentee landlords' was, practically, out of the question" (2000, 10). Is the desert island, then, the Panopticon with an 'absentee landlord'? One way in which this might still constitute a Panopticon of sorts is when the role of the observer is taken by the subject's Lacanian 'big Other', the internalised moral authority that they take with them to the island.[82] This will be expanded later in relation to individual texts, but bears particular relation to the fact that, for Foucault, disciplinary power functions to limit not only "the offence, the attack on the common interest" but also "the departure from the norm, the anomaly" (299). It should be noted that Foucault has been convincingly critiqued as moving "too easily from describing disciplinary power as a *tendency* within modern forms of social control, to positing

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[81] William Cowper, "The Solitude of Alexander Selkirk," in *Poems*, *vol. 1* (London: J. Johnson, 1782). The trope of the 'Monarch-of-all-I-survey scene' has been discussed by Mary Louise Pratt, *Imperial Eyes: Travel Writing and Transculturation* [1992] (London: Routledge, 2007), 197, and Rebecca Weaver-Hightower, *Empire Islands: Castaways, Cannibals, and Fantasies of Conquest* (Minneapolis: University of Minnesota Press, 2007), 1-42. This idea stands in opposition to that of Edmond and Smith, who equate possession with 'boundedness'. "Of course, this is the view from the ocean" (2), as opposed to the view from a peak.

[82] Lacan's 'big Other' is described in reference to a desert island in Slavoj Žižek, *How to Read Lacan* [2006] (New York: W. W. Norton & Co., 2007), 8-11.

disciplinary power as a fully installed monolithic force which saturates all social relations."[83] The validity of this criticism is largely circumstantial to my investigation as I am considering what is represented rather than what exists in 'real life'.

Bauman suggests in *Liquid Modernity* (2000) that in the current era social order is maintained by "two mutually complementary weapons: this of *seduction* and that of *repression*" (97). In this paradigm, repression is largely equivalent to Foucauldian discipline, often relying on panoptical power (98). Repression, then, is a tool dating from the era of modernity and relates to how people work (citizens as producers), while seduction is a post-modern development and is about how people consume. The shift in the micro-physics of power from discipline or repression to seduction is one which sees power shift from the state to the market,[84] with consumers guided by the pleasure principle (Bauman, 1992, 50).

While the cell-like topography of the desert island is a clear connection to Foucauldian discipline, Bauman's seduction is connected to that space in part through his description of the present era. Bauman uses the phrase postmodern, but at times prefers 'liquid modern', recalling the desert island's surrounding ocean and etymology as 'watery land'; the ability to change shape and travel easily are "reasons to consider 'fluidity' or 'liquidity' as fitting metaphors when we wish to grasp the nature of the present, in many ways novel, phase in the history of modernity" (2000, 2). Bauman's metaphor of liquidity stretches back in time to his description of the modern era, which was defined by a process of 'liquefaction', that is, 'solid' social structures were replaced. However,

> all this was to be done not in order to do away with the solids once and for all and make the brave new world free of them for ever, but to clear the site for new and improved solids. (2000, 3)

This describes well the ideological core of *Robinson Crusoe*, in which the protagonist attempts to perfect on his desert island the society he has left behind. Crusoe crosses barriers on the island and moves between zones, even creating new ones. The tasks for individuals in the modern era, for Bauman, "was to use their new freedom to find the appropriate niche and to settle there through conformity: by faithfully following the rules and modes of conduct identified as right and proper for the location" (2000, 7). This is very much how Prospero,

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[83] Lois McNay, *Foucault: A Critical Introduction* (Cambridge: Polity Press, 1994), 104, cited in Stuart Hall, "Introduction: Who Needs 'Identity'?," in *Questions of Cultural Identity,* ed. Du Gay and Hall (London: Sage, 1996), 12.

[84] Dennis Smith, *Zygmunt Bauman: Prophet of Postmodernity* (Cambridge: Polity Press, 1999), 156.

Crusoe and the Swiss Family Robinson behave on their desert islands. In particular, it is noticeable that all of these examples involve castaways who stay for long periods on their islands and seem to treat it like a new home. Bauman points out that "the advent of the modern era meant, among other things, the consistent and systematic assault of the 'settled', converted to the sedentary way of life, against nomadic peoples and the nomadic style of life, starkly at odds with the territorial and boundary preoccupations of the emergent modern state" (2000, 12).

In the context of Bauman's *Intimations of Postmodernity* (1992), this notion of settling can be seen as part of the modern urge to order the world against chaos, "out of the discovery that human order is vulnerable, contingent and devoid of reliable foundations" (1992, xi). While the desert island text might appear to counteract the sedentary drive due to its far-flung setting, in fact the narrative is often that this 'vulnerable' unreliable space is ordered and thus made like home. Of course it was not only society that would be remade on the desert island but also the protagonist. As Bauman observes (in reference not to the liquid modern but to the modern period), "[h]uman freedom of creation and self-creation meant that no imperfection, ugliness or suffering could now claim the right to exist, let alone claim legitimacy" (1992, xii). It was a duty to self-create, in the model of what was viewed as legitimate. "It was the contingency of the imperfect that spurred the anxiety about reaching perfection. And perfection could be reached only through action" (1992, xii-xiii). This sense of 'action' recalls Foucault's disciplinary techniques and the routines Crusoe imposes on himself. The sense of ordering also reflects on Crusoe's encounters with Xury and Friday. "Certainty, orderliness, homogeneity became the orders of the day" writes Bauman regarding the modern era, as "unlicensed difference is the main enemy" (1992, xiv, xvi). Xury is 'licensed' through Crusoe's agreement that his 'friend' be indentured, while Friday is converted, with his difference being somewhat effaced. Inversely, it can also be seen that Crusoe's desire to travel made him intolerable to the 'mainland', and there was, in Bauman's terms, "no good reason to tolerate the Other who, by definition, rebelled against the truth. […] Modernity was not merely the Western Man's thrust for power; it was also his *mission,* proof of moral righteousness and cause of pride" (1992, xiv). As such, Crusoe is shown by Defoe to *deserve* 'casting away'. The desert island is an ideal symbolic setting for this project as "the

heterogenous experiences of the real indicate a number of differences which must be brought to similarity, which must be homogenized into a unitary [or monadic?] subject".[85]

The anxieties of the modern era remain in the post- or liquid-modern. For Bauman, "postmodernity only *privatized* these fears" (1992, xviii). This privatisation arises from the fact that in the post-modern era there is an "absence of 'official approving agencies', able to force through, with the help of sanction-supported norms, their approval or disapproval" (1992, xviii). Clearly this resonates with the desert island narrative, where there is no administration to put 'sanctions' into place. Bauman refers to postmodern "imagined communities", which are "expected to bring the succour previously sought in the pronouncements of universal reason" (1992, xix) but whose "only brick and mortar" is that they are believed in.[86] This is emblematic of the postmodern, in that "public attention is the scarcest of all commodities" (1992, xx). Attention sustains imagined communities and can be seen as either all-encompassing or entirely absent on the desert island, where there is either no 'public' or a very small one among whom there is little competition for attention. Thus the 'succour' provided by imaginary communities on the desert island is either completely sufficient (the Swiss Family Robinson come to love their island after they build a settlement) or absent, as will be seen in *Pincher Martin*, for example. Given the lack of society on a desert island, the setting evokes Bauman's suggestion that

> ethical choice and moral responsibility assume under the postmodern condition a totally
> new and long forgotten significance; an importance of which modernity tried hard, and
> with a considerable success, to divest them. (1992, xxii)

Postmodernity allows the individual to make choices about how to live (as he or she is 'cast away' from official, state-sanctioned discipline) but deprived "of the comfort of the universal guidance that modern self-confidence once promised" (1992, xxii).

'Culture', according to Bauman, is "that narrative representing the world as man-made, guided by man-made values and norms and reproduced through the ongoing process of learning and teaching" (1992, 2). In the early-modern era, intellectual 'legislators' were utilised by the state to aid them in the dissemination of the idea that humanisation takes place

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85 Peter De Bolla, *The Discourse of the Sublime: Readings in History, Aesthetics and the Subject* (Oxford: Basil Blackwell, 1989), 285, cited in Zygmunt Bauman, Intimations of Postmodernity (London: Routledge, 1992), xvi.

86 Bauman acknowledges his debt here to Benedict Anderson, *Imagined Communities: Reflections on the Origin and Spread of Nationalism* (London: Verso, 1983).

after birth and is "a learning process, split into the acquisition of knowledge and the taming, or repressing, of animal (and almost invariably antisocial) predispositions" (1992, 3). Bauman uses the metaphor of "a virgin land, unexplored and uncharted" (1992, 14) for this new philosophical perspective, and early-modern desert island texts can be seen to articulate it. Prospero and Crusoe attempt to socialise Caliban and Friday respectively. Bauman suggests that this legislative function of culture in service of social order was soon replaced, though, by "the twin technique of panoptical power and seduction (with the balance between them gradually shifting in the direction of the latter)" (1992, 14). Culture gained a new role, of seducing the audience into consuming. This is not to say that seduction *replaced* repression:

> repression is indispensable to reach the areas seduction cannot, and is not meant to, reach: it remains the paramount tool of subordination of the considerable margin of society which cannot be absorbed by market dependency and hence, in market terms, consists of 'non-consumers'. (1992, 98)

My intention is to demonstrate how recent popular cultural texts can either *represent* or *enact* both repression and seduction, in the service of cultural norms that include the exhortation to consume.

How, then, does seduction function? When seduction is successful, "rationality comes to mean the ability to make right purchasing decisions" (1992, 98). Rather than repressing (disciplining) the citizen into behaving in particular ways, seduction operates through the promise of the "straightforward sensual joy of tasty eating, pleasant smelling, soothing or enticing drinking, relaxing driving, or the joy of being surrounded with smart, glittering, eye-caressing objects" (1992, 50-51). As intimated by the examples Bauman gives here, central to seduction is the human body (which is foregrounded by the metaphors of desert islands as body and/or psyche):

> In the postmodern habitat, DIY operations (jogging, dieting, slimming, etc.) replace and to a large extent displace the panoptical drill of modern factory, school or the barracks; unlike their predecessors, however, they are not perceived as externally imposed, cumbersome and resented necessities, but as manifestos of the agent's freedom. Their heteronomy, once blatant through coercion, now hides behind seduction. (1992, 194)

As Bauman described in 1998's 'On Postmodern Uses of Sex', the primary bodily pleasure of seduction is eroticism, created "through the cultural trick of separating sexual experience […] and especially the pleasure associated with that experience, from reproduction, that primary

function of sex and its raison d'etre" (1998, 19-20). Eroticism is created through "cultural inventiveness" as the pressure valve for surplus sexual energy (1998, 20). Whereas in the modern period and beforehand eroticism was either suppressed or bound up with love, in the late-modern 'erotic revolution' "it proudly and boldly proclaims itself to be its only, and sufficient, reason and purpose" (1998, 21).

The disassociation of eroticism from love or reproduction was, for Bauman, part of the 'erotic revolution'. It is noteworthy that Bauman's choice of metaphor in identifying the erotic revolution is that, in the past, any suggestions that eroticism might have a value of its own "were classified as the heresy of libertinism and exiled to the Devil's Island of sexual disorder and perversion" (1998, 21). Devil's Island was a nineteenth- and twentieth-century penal colony off French Guiana and so is part of the French penal system analysed by Foucault in *Discipline and Punish* (although not mentioned in that text). However, the desert island for Robinson Crusoe (in the modern era of discipline) is a decidedly asexual place. The same is true in *The Swiss Family Robinson*, *Treasure Island*, *The Island of Dr Moreau* and so on. Desert islands in that period sometimes included sexuality (*The Tempest*, Byron's 'The Island', Stacpoole's *The Blue Lagoon*) but usually 'bound up with love or reproduction' rather than as its own only purpose.

Postmodern sexuality, for Bauman, is teleological: "sexual activity is focused narrowly on its orgasmic effect; for all practical intents and purposes, postmodern sex *is about orgasm*" (1998, 24). The beauty of eroticism as a tool of market forces is that "the ultimate sexual experience remains forever a task ahead and no actual sexual experience is truly satisfying, none makes further training, instruction, counsel, recipe, drug or gadget unnecessary" (1998, 24). Moreover, liberated eroticism seems "made to measure for the multiple, flexible, evanescent identities of postmodern men and women" (1998, 27). As Bauman writes a year later, this also maps onto the desires of the market, for whom the ideal is that:

> nothing should be embraced by a consumer firmly, nothing should command a commitment forever, no needs should be seen as fully satisfied, no desires considered ultimate. There ought to be a proviso "until further notice" attached to any oath of loyalty and any commitment. (1999, 37)

Significantly, Bauman points out that for seduction to occur, the market "needs customers who want to be seduced […] In a properly working consumer society, consumers seek actively to be seduced. They live from attraction to attraction, from temptation to temptation" (1999, 38). It is this observation that makes intelligible in terms of seduction the desire to reach the desert island that is seen in the 'paradise topos'. The desert island is also evoked strongly by Bauman's suggestion that:

> traveling hopefully is in this situation much better than to arrive. Arrival has that musty smell of the end of the road, that bitter taste of monotony and stagnation that signals the end to everything for which the ideal consumer lives and considers the sense of living. (1999, 39)

The desert island is often, in the narratives I will examine, the end of the journey that takes place, at least before the journey 'home'. However, on many occasions this is because the intended journey is disrupted (by shipwreck, etc.). Even for those protagonists who want to reach the desert island it is rarely a *telos* in the fullest sense; they want not to remain there but to enjoy it as an interlude.

To return to 2000's *Liquid Modernity*, the effect of seduction is that the 'melting of solids' has:

> acquired a new meaning […] The solids whose turn has come to be thrown into the melting pot and which are in the process of being melted at the present time, the time of fluid modernity, are the bonds which interlock individual choices in collective projects and actions. (2000, 6)

The desert island since the Second World War reflects this change both ideologically and in terms of their poetics.[87] The Foucauldian discipline of *Robinson Crusoe* has been merged with seduction to create complex texts that have paradox and polysemy at their heart. In terms of their textual construction, desert islands have (generally speaking) come to reflect more and more their etymology as 'watery-land', with the textual constructions and representations of desert islands breaking down along with their ideological certainties.

Also breaking down in the liquid modern period is the modern concept of identity as a monadic unit. The theme of self-making is highly relevant both to discipline and seduction, as both are attempts to shape the individual. In this context, the idea of the desert island as a

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[87] By this I mean the ways in which desert islands are constructed by their texts, as explored regarding islands in general by the Island Poetics Research Group, of which I am a founding member. See Daniel Graziadei et al., "On Sensing Island Spaces and the Spatial Practice of Island-Making: Introducing Island Poetics, Part I," *Island Studies Journal* v. 12, no. 2 (November 2017); ———, "Island Metapoetics and Beyond: Introducing Island Poetics, Part II," *Island Studies Journal* v. 12, no. 2 (November 2017).

blank space in which to reinvent oneself seems contradictory. This association of the desert island is one that promotes a self-reliant, independent sense of identity, redolent not of the liquid modern but of the modern. However, integral to my thesis will be the argument that this effaces what actually tends to take place on desert islands, which is the self-fashioning of the subject according to "an absolute power or authority situated at least partially outside the self" (Greenblatt, 9).

It should be noted that Zygmunt Bauman's conception of utopia is not strictly applicable to desert island narratives, however apt it might seem: "this unit-idea suggests a paradise on earth whose vista shimmers in a rose-tinted haze".[88] However, for Bauman utopia is a space curated by 'gardeners', that is, a paradise that is created, not stumbled upon. When desert island narratives involve the building of a society, it is usually a recreation of home rather than a utopian vision (Thomas More's *Utopia* was not a *desert* island). Bauman's discussion of utopia in the article of that name is instructive, though, as the cultural icon of the desert island shares with Bauman's utopia "the seduction of a life path not as yet travelled" arising from a belief that "the present world is simply not good enough" (162). Desert islands in popular culture, though, also have something in common with the demise of the utopian imagination, which for Bauman is due to the fact that "the gardener's posture is giving nowadays way to that of the hunter" (166). The hunter, rather than attempting to build a better world, simply seeks new pastures:

> If the woods have been emptied of game due to the particularly successful hunt, hunters may move to another relatively unspoiled wilderness […] We are all hunters now. (166)

As such, 'escape' becomes highly attractive: "escape is the very opposite of utopia, but psychologically it is its sole available substitute [in] our deregulated, individualised society of consumers" (169). Being shipwrecked on a desert island is attractive because it offers the possibility "of making uncertainty less daunting and happiness more permanent by changing one's ego, and of changing one's ego by changing its dresses" (170). The irony, I will argue, is not only that the hunt itself is addictive rather than satisfying (170-71), but also that the desert island is often the site not of self-realisation but of self-fashioning according to disciplinary or seductive authority of the society one has attempted to escape.

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[88] Zygmunt Bauman, "Utopia," in *The New Bauman Reader: Thinking Sociologically in Liquid Modern Times,* ed. Tony Blackshaw (Manchester: Manchester University Press, 2016), 162.

Chapter 1 examines three texts in different media: children's novel; radio programme; and print advertising. They are from the early 1940s to the mid 1950s and all posit the desert island as an intended destination (rather than the result of a shipwreck). Enid Blyton's first novel in the *Famous Five* series, *Five on a Treasure Island* (1942), sets up an island that is closely identified with the book's protagonist, George. Both are seen as being strange or 'funny' and existing liminally; the island in its location just off the mainland and George in her gender identification that is other to her physically assigned gender. George and her cousins strongly desire to be on Kirrin Island and can (at first) come and go as they please, setting it up as a seductive rather than disciplinary space. It is where George can identify *as George* (rather than Georgina), so can be read as a space that operates both as a paradisal sanctuary for her and as a site of encrypted trauma. In disciplinary terms, though, the desert island serves as a site for transgressive desire that is contained safely away from the mainland, so as not to 'infect' home. *Desert Island Discs* is a long-running BBC radio programme in which guests (figured as 'castaways' despite choosing to go to the desert island) select eight pieces of music to take with them. As such this desert island offers the possibilities of choice and pleasure, evoking Bauman's seduction. The island itself is described in ways that emphasise both seductive and disciplinary features, most significantly the castaway's confinement there. There is also ambiguity about how the island exists within the programme's diegesis: is the island equivalent to each episode of the programme or somewhere that is visited 'later'? Any instability, though, is contrasted with a tightly-formatted programme controlled by the presenter. The advertising of Bounty chocolate bars is strongly reliant on techniques of seduction, figuring the desert island as a highly desirable space. It is not represented as being easy to reach, but can be accessed metonymically by eating a Bounty. The seductive nature of the island is communicated through various methods, including the formal qualities of the image and the representation of sexualised and mysterious exoticism or Otherness. The adverts examined construct a metonymic and synecdochal chain linking the female body, the chocolate, the coconut from which it is made, and the island where the coconut is found.

In Chapter 2 I will again discuss texts in different media: two novels by William Golding and cartoons from *The New Yorker* magazine. In contrast to the previous texts, the

protagonists are represented in the mode of the involuntary 'castaway'. New aspects will be evident in my approach, in order to account for media specificity and the greater access to the desert islands' topography in these texts. *Lord of the Flies* (1954) is the story of a group of boys who are the only survivors of a plane crash on a desert island. The novel has been seen as representing an inherent evil that exists within all people, an idea which I will critique with reference to the role in the text of the desert island itself. The most focalised protagonist, Ralph, is a liminal character who sets up and then transgresses boundaries on the desert island; his discursiveness extends to his relationship with 'home' and Otherness. The island, too, is ambiguous topographically, which complicates any straightforward reading of disciplinary control in this space. I will suggest that the conflict that arises on the island is a result of the boys' own internal Otherness, and that this is mirrored in the conflicting elements of the island's topography and the boys' spatial practice of it. *Pincher Martin* (1956) is a novel by the same author, and deals with an individual (an adult man this time) shipwrecked on a tiny, barren island. Christopher 'Pincher' Martin's physical and mental experiences of this space are detailed minutely. Ultimately, he is revealed to have drowned; the island is either an afterlife or a representation of his experience of his own death. I will argue that the latter is a more accurate reading and that, as such, the novel represents Golding's commentary on life and identity rather than speculation about the afterlife. The iconic one-panel cartoons in *The New Yorker* have used the setting of the desert island since 1931, and I will focus on some examples from 1957. The depicted desert islands appear to be abject spaces, with ragged-clothed castaways subject to disciplinary control that is emphasised by the small size of the islands. However, seductive eroticism and market-led behaviour are often introduced into this paradigm. The humour often derives from the protagonists (who are constructed so as to facilitate identification by *The New Yorker* readers) behaving in ways that are more appropriate to urban life than their current situation. The castaways are thus satirised, although it is debatable whether this ultimately critiques them or validates their behaviour.

Chapter 3 examines three texts from screen media: a television 'sitcom'; a film; and a series of television adverts. *Gilligan's Island* is a TV comedy series from the mid 1960s, while *The Blue Lagoon* was released in 1980. Both represent protagonists who have arrived

on desert islands as the result of a shipwreck. The television commercials for Bounty chocolate are from the early 1980s but are clearly related to the print advertising of the 1950s discussed in Chapter 1. One departure from the print adverts is that some of the TV adverts make explicit that the characters are on the desert island by choice. All three texts analysed in Chapter 3 are concerned with the desert island as a site of pleasure and consumption, whether economic, gastronomic or sexual. The humour in *Gilligan's Island* often derives from the strategy of inversion, in which the familiar is made strange. This has the function of satirising conventional power structures by recreating society on the desert island. I will argue that while this may appear to challenge the status quo, in fact pre-existing hierarchies that privilege wealth, status and maleness are reinstated through disciplinary mechanisms. I will argue that in *The Blue Lagoon*, the Other is used as an analogy of the Otherness that the child protagonists discover in themselves. The topography of the island is integral here as Emmeline and Richard struggle with the injunction left them by ship's cook Paddy Button: to never go to the other side of the island. Ultimately they disobey this law and adopt the island as their home, living not according to the rules of home but by their 'natural' instincts, like the animals with whom the cinematography aligns them. The Bounty chocolate television commercials retain from the print advertising the metonymic and synecdochal chain linking the female body, chocolate, coconut and island. The TV adverts again rely heavily on seductive techniques, and contain clearer representations of a phallocentric society that treats women as commodities. However, some of the adverts analysed disrupt and complicate this power dynamic, creating a multivalent text that might appeal to various audiences.

In Chapter 4 I will discuss various texts from the last years of the twentieth century and the early part of the twenty-first. The texts share a preoccupation with fluid identities as theorised by Bauman as being highly characteristic of the 'liquid modern' era. Alex Garland's 1996 novel *The Beach* - which was adapted to film by director Danny Boyle in 2000 - communicates this through a proliferation of references to popular culture, particularly representations of the Vietnam War. Richard, the protagonist, chooses to visit the desert island as it offers the promise of realising his fantasies, which strongly involve the sensory pleasures of consuming popular culture. This would seem to evoke seduction, but this is complicated by the nature of the consumed products; they are focussed on the body but through physical

trauma rather than eroticism. It is implied that the fantasy of the seductive island might be possible were it not for the corruption of the mainland psyche, thus the novel critiques the power structures of 'home' and the fantasy of the desert island as a paradisal space. Another film from 2000, *Cast Away*, depicts a lone protagonist on a less paradisal island, which is evocative of discipline rather than seduction. Chuck Noland's continuing preoccupation with time suggests that his 'mainland' capitalistic tendencies are sustained on the desert island despite the breakdown of technology there. This is complicated by his gradual assimilation to new modes of existence which are achieved alongside the projection of some of his thoughts and emotions onto Wilson, an inanimate volleyball. The television series *Lost* is characterised by a resistance to common desert island tropes such as a view of the entire island. The resulting textual instability is concomitant with a topological instability: the island is able to move in time and space, evoking the liquid modern. Having said that, many of the castaways conform to the more traditional paradigm of the desert island offering an opportunity for renewal and self-fashioning, in the mode of *Robinson Crusoe*. The last texts examined are a selection of video games that use the desert island as a location. Here, that setting is mediated by computer programs in which the 'reader' is also a 'player'. Spatial practice is different as a result, with the restrictive game mechanics mapping well onto the constricted setting.

In my conclusion I will briefly discuss two phenomena peculiar to the twenty-first century: reality television and companies that offer tourists a 'real' desert island experience and "the chance to feel like a castaway."[89]

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[89] "Docastaway: Desert Island Experience," *DoCastaway,* 2016, <http://www.docastaway.com/> (accessed 23 July 2016).

Chapter 1: Runaways

This chapter contains analyses of three texts in different media. As intimated by the chapter's subtitle, they are texts in which the desert island is an intended destination, rather than the result of a shipwreck or marooning. Enid Blyton's series of *Famous Five* novels began with *Five on a Treasure Island* in 1942, halfway through the Second World War. In the same year, the BBC began the radio programme *Desert Island Discs* (hereafter *DID*), which is still broadcast today. The third text is a series of magazine advertisements for Bounty chocolate bars, first produced in the UK in 1951. The adverts I examine are the earliest extant examples, from 1953. Contemporary desert island texts include the Daily Mirror cartoon strip Jane (described by Winston Churchill as Britain's secret weapon due to her wartime popularity[90]); Jane was 'cast up on a desert island' from May to October 1942 (although it turns out to be inhabited by 'cannibals').[91] In 1944 a desert island was the setting for another of Enid Blyton's novels, *The Island of Adventure*, while the Famous Five returned to their island in *Five on Kirrin Island Again* in 1947. In 1950 Walt Disney Productions released a live-action adaptation of *Treasure Island* directed by Byron Haskin.

The selection of my particular texts is due to their prominence in mainstream British culture and their consequent contribution to the idea of 'the desert island' in the popular consciousness. I am not asking why these texts are popular; rather my aim is to explore the significance of the represented desert islands, on the basis that the texts' popularity makes them important to understand. They share not only a debt to the tradition of 'Robinsonades' (as Mark Lawson puts it, "Defoe's Crusoe ripples through popular culture") but also a cultural reach that allows them to shape the popular image of what a desert island means.[92] My contention is that the profusion of desert island texts offers a rich archive for the analysis of prevailing attitudes towards self-making, Otherness, difference and desire. My premise here is that "cultural texts [have] supplemented and supplanted physical force as

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[90] David Graves, "Death of 'Jane', the Model Who Helped Win War," *The Telegraph,* 2000, <http://www.telegraph.co.uk/news/uknews/1377473/Death-of-Jane-the-model-who-helped-win-war.html> (accessed 1 April 2017).

[91] Norman Pett, "Jane," *The Daily Mirror,* 11 May 1942.

[92] Mark Lawson, "Defoe: The Facts and the Fictions" *BBC Radio 4,* 14 July 2016.

guarantors of authority".[93] Miller here follows Kant's assertion that culture can ensure "conformity to laws without the law."[94] I will argue that popular culture can be a space of either (or both) the authority of and/or resistance to dominant discourses. Whether popular culture is "'[d]omination' masquerading as choice in a 'society alienated from itself'"[95] or a form of resistance to that domination, it both describes and informs contemporaneous ideological values. As such, popular culture desert island texts function as a barometer of broader cultural fears and desires, but also have the power to influence them.

In the UK in 2010 Enid Blyton was still in the top ten most-borrowed children's authors and her books sold 464,000 copies.[96] That this represented a downturn in sales speaks to the longstanding success of her works; overall she has sold over 400 million books.[97] The *Famous Five* series was originally intended to include six novels, but their early popularity meant that this was extended (eventually to twenty-one).[98] The series has been adapted for film and television several times, first in the late 1950s and most recently in a 2008 animated version. Testament to the *Famous Five*'s cultural impact is John Lennon's 1964 nonsense-parody:

> 'Gruddly Pod, Gruddly Pod,' the train seemed to say, 'Gruddly Pod, we're on our hollidays,' and they were. […]
> 'We're the famous fire by Greenod Bladder,' replied Tom, Stan, Dave, Nigel, Berniss, Arthur, Harry, Wee Jocky, Matoombo, and Craig?, and they were.[99]

The title *Five On A Treasure Island* gestures both towards the desirability of 'treasure' and the sense that gaining it may be dangerous and traumatic, as is the case for young protagonist Jim Hawkins in Robert Louis Stevenson's *Treasure Island* (1883).

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[93] Toby Miller, "Introduction," in *The Routledge Companion to Global Popular Culture* [E-Book], ed. Toby Miller (New York ; Oxford: Routledge, 2014), 10.9. Subsequent paragraph references in text.

[94] Immanuel Kant, *Critique of Judgment [Kritik der Urteilskraft]* [1790], trans. Werner S. Pluhar (Indianapolis: Hackett, 1987), cited in Miller, 10.20.

[95] Theodor W. Adorno and Max Horkheimer, "The Culture Industry: Enlightenment as Mass Deception," in *Mass Communication and Society,* ed. James Curran, Michael Gurevitch, and Janet Wollacott (London: Edward Arnold, 1977), cited in Miller, 10.28.

[96] Nicholas Clee, "Most Borrowed," *The Times,* 13 February 2010, 8[S]; Laura Roberts, "Enid Blyton Falls out of Children's Favour," *The Telegraph,* 17 December 2010, <http://www.telegraph.co.uk/culture/books/booknews/8206978/Enid-Blyton-falls-out-of-childrens-favour.html> (accessed 2 February 2015); Alexandra Antscherl, Five on a Treasure Island [personal email communication] (Editorial Director, Enid Blyton Entertainment, 2017).

[97] "Enid Blyton," *Encyclopaedia Brittanica,* 19 January 2016, <https://www.britannica.com/biography/Enid-Blyton> (accessed 7 November 2016).

[98] Alexandra Antscherl, Five on a Treasure Island [personal email communication] (Editorial Director, Enid Blyton Entertainment, 2017).

[99] John Lennon, "The Famous Five through Woenow Abbey," in *In His Own Write, and, a Spaniard in the Works* (London: Vintage, 1964), 26.

Desert Island Discs and Bounty advertising are both popular and inextricably bound up with the concept of the desert island. The former text clearly has a fundamental reliance on the desert island; the programme consists of an interview with a 'well-known person' about the music they would take with them if they were cast away on a desert island. Tom Stoppard's 1982 play *The Real Thing* features a scene in which Henry, a playwright, is faced with the defining crisis of the British intellectual: choosing his eight records for *Desert Island Discs*.

> I'm going to look a total prick, aren't I, announcing that while I was telling the French existentialists where they had got it wrong, I was spending the whole time listening to the Crystals singing 'Da Doo Ron Ron'.[100] (I.ii)

Three years earlier, Harry Grout in the 1979 film *Porridge* revealed his desire to appear on *Desert Island Discs*, an aspiration shared by Bender, an alcoholic robot in the American animated comedy series *Futurama* (2003). *Desert Island Discs* has entered the vernacular of the 20th- and 21st-century cultural imaginary and elicits strong emotion: in 1989 "a retired vicar in Surrey bludgeoned his wife to death with a radio set. His wrath was roused, we later learned, by the choice of music on *Desert Island Discs*."[101]

The Bounty bar, a coconut filling in chocolate casing, was introduced to the UK in 1951 by Mars Limited. The 'exotic' connotations of the coconut have often featured centrally in the product's marketing, to the extent that in the popular consciousness Bounty is closely bound up with the image of a tropical beach. As such it is part of "the Folklore of industrial man, so much of which stems from […] the advertising agencies," as McLuhan put it at the time.[102] Indeed, an online image search for the term 'bounty advert' returns many images of tropical beaches and islands, which have been described in captions or image meta-data as resembling 'the bounty island.'

The texts discussed in this chapter, then, are diverse in their media, purpose and audience. Working with texts in different media throws up particular challenges; how can a children's novel be compared with a radio interview and a chocolate advert? I will discuss the ways in which the texts converge and diverge because of and despite their media. For example, I will

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[100] Tom Stoppard, *The Real Thing* [1982] (London: Faber & Faber, 2014).

[101] David Hendy, *Life on Air: A History of Radio Four* (Oxford: Oxford University Press, 2007), 1. Subsequent page references in text.

[102] Marshall McLuhan, *The Mechanical Bride: Folklore of Industrial Man* (New York: Vanguard Press, 1951), v. Subsequent page references in text.

argue that in both *Five on a Treasure Island* and *Desert Island Discs* there is some sort of ideological freedom that seems to exist on the desert island as opposed to the mainland. Bounty print advertisements and *Desert Island Discs* share a lack of clarity about the diegetic location of the 'protagonist' in relation to the desert island, while the *Famous Five* novels and Bounty ads both link the desert island with the theme of consumption.

Thus the analyses presented here employ various critical and theoretical apparatuses. Foucault and Bauman's respective theories of discipline and seduction will be used with regard to each primary text; I will examine the extent to which either of these control mechanisms is enacted (or critiqued).[103] Within this framework, I will employ a range of analytical techniques, broadly falling within the realm of the semiotics of popular culture, in the mode of Roland Barthes.[104] This includes Barthes's own work on the image in relation to Bounty advertising,[105] but also a semiotically-informed psychoanalytic reading of the *Famous Five* novels and a rhetorical-semiotic approach to *Desert Island Discs*.

Otherness will be explored in *Five on a Treasure Island* through a psychoanalytical reading, which will utilise the work on 'cryptonomy' by the post-Freudian theorists Mária Török and Nicolas Abraham (which will also be used in later chapters).[106] The novel lends itself to this approach due to the subterranean spaces of the island and the protagonists' preoccupation with food. Moreover, this desert island (and desire for it) is bound up with the primary protagonist's self-image, making a psychoanalytical reading particularly appropriate. *Desert Island Discs* is also preoccupied with processes of self-fashioning, but as each broadcast has a different guest, I have not undertaken a psychoanalytic reading of particular episodes. Rather, I examine the format and recurrent tropes of the programme in terms of discipline and seduction. This section also calls on the proceedings of the conference *Desert*

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103 Michel Foucault, *Discipline and Punish: The Birth of the Prison [Surveiller et Punir: Naissance de la prison],* trans. Sheridan (New York: Vintage Books, 1995). Zygmunt Bauman, *Intimations of Postmodernity* (London: Routledge, 1992); ———, "On Postmodern Uses of Sex," *Theory, Culture & Society* v. 15, no. 3 (1998); ———, "The Self in a Consumer Society," *The Hedgehog Review* v. 1, no. 1 (1999); ———, L*iquid Modernity* (Cambridge: Polity Press, 2006). Subsequent page references in text.

104 Roland Barthes, *Image Music Text,* trans. Stephen Heath (London: Fontana, 1977).

105 Vance Packard, *The Hidden Persuaders* [1957] (London: Longmans, 1961); Roland Barthes, "Rhetoric of the Image," in *Image Music Text,* trans. Stephen Heath (London: Fontana, 1977); Paul Rutherford, *The New Icons? The Art of Television Advertising* (Toronto: University of Toronto Press, 1994). Subsequent page references in text.

106 Nicolas Abraham and Mária Török, "Mourning or Melancholia: Introjection Versus Incorporation," in *The Shell and the Kernel: Renewals of Psychoanalysis,* trans. Rand (Chicago: University of Chicago Press, 1972); ———, *The Wolf Man's Magic Word: A Cryptonomy [Cryptonymie: Le verbier de L'Homme aux loups],* trans. Rand (Minneapolis: University of Minnesota Press, 1986). Subsequent page references in text.

Islands Discs and the Discographic Self at The British Academy in November 2013, as well as other pre-existing work on *Desert Island Discs*.[107] Bounty advertising will be examined in part through the lens of contemporary and more recent theoretical analyses of advertising by Vance Packard and Paul Rutherford.

Five on a Treasure Island: dangerous identity just off the mainland

The first *Famous Five* book (1942) initiates a fascination with an uninhabited island that reappears throughout the series.[108] Kirrin Island lies just off Kirrin Bay, the home of George, her parents and (eventually) her dog Timmy. When George's cousins Julian, Dick and Anne come to stay they explore the island and unravel the mystery of the gold ingots that are hidden in the dungeons of its ruined castle. The island is first mentioned in the novel by Julian, Dick and Anne's father. As they near George's home, where the children are to stay on holiday, he tells them: "'You'll see the bay soon - it's quite a big one - with a funny sort of island at the entrance of the bay'" (13). This sets up the island not only as a focal point but as being both strange ('funny') and liminal; in its position Kirrin Island seems to border the mainland and the open sea; indeed it is highly atypical for a desert island to be so close to the mainland. The association with 'tropical', distant desert islands is made by Blyton's reference to *Treasure Island* in the title, but the proximity of Kirrin Island to the mainland potentially lessens the island's sense of Otherness and bolsters the disciplinary or seductive authority of the mainland over the island. As the children round a bend in the road their father's imagined view is realised for them, evoking the island as a desired site: "'And look at the rocky little island guarding the entrance of the bay', said Dick. 'I'd like to visit that'" (13). Immediately this island is signalled as being a desirable space of seduction rather than one where the protagonists will be controlled, as in techniques of discipline. (The desirable nature of the

[107] Simon Frith, "What Does It Mean to Be Cultured? DID as Cultural Archive" (paper presented at Desert Islands Discs and the Discographic Self, The British Academy, London, 5-6 November 2013); Will Straw, "Identity, Individuality and Secret Pleasures" (paper presented at Desert Islands Discs and the Discographic Self, The British Academy, London, 5-6 November 2013).

[108] Enid Blyton, *Five on a Treasure Island* (London: Hodder & Stoughton, 1942). The children return to Kirrin Island in the third and sixth books in the series, *Five Run Away Together* (1944) and *Five On Kirrin Island Again* (1947). In various other sequels they express a desire to return but do not.

Fig. 1. Kirrin Island in the Children's Film Foundation adaptation of *Five on a Treasure Island* (1957)

island is communicated by the children's gaze towards it in the 1957 film version of *Five on a Treasure Island*, fig. 1.)

Dick's suggestion that the island 'guards' the bay may be more revealing than he (or Blyton) intended. I will suggest that Kirrin Island serves as a site for transgressive desire that is contained safely away from the mainland, so as not to 'infect' home. What, then, is the island guarding the mainland *from*? Chapter Two of *Five On A Treasure Island* is called 'The Strange Cousin'. At this stage the narrative is focalised through Julian, Dick and Anne, whose mother has already told them that there is something strange about their cousin: "'Let me see - what's her name - something funny - yes, Georgina!'" (8). When the children arrive at Kirrin Bay this is reinforced by Aunt Fanny, George's mother: "'I must tell you, children, you may find George a bit difficult at first […] She badly needs other children to play with'" (15). Moreover Aunt Fanny explains something particularly 'strange' about her daughter; "'George hates being a girl, and we have to call her George, as if she were a boy'" (15). Over the course of the novel George will be increasingly focalised (thus made familiar and sympathetic), but she is introduced as being 'Other' to the three siblings; her experience of

what might now be called gender dysphoria is viewed as 'strangeness' by the adults.[109] I would suggest that this 'difference' is the 'crime' or anomaly that is at stake in the regulative discourses of this text.

Once George is established as being 'Other', the island in Kirrin Bay is identified as sharing her strangeness; this is communicated both by the narrator and in dialogue (my emphases):

> Anne was staring out over the blue bay. At the entrance to it lay a *curious* rocky island with what looked like an old ruined castle on the top of it.
> 'Isn't that a *funny* place?' she said. 'I wonder what it's called.' (23)[110]

The repeated adjective 'funny' is the same word previously used to describe George (8). This description itself is 'funny' because Anne's view of the bay and island replicates that from the car (13) but presents itself as a first sight of the island, effacing the earlier appearance (Anne is looking not at '*the* island' but '*a* curious island' - my emphasis - as if she were seeing it for the first time). As well as adding to its strangeness, this second apprehension of the island signals its potential for multiplicity. George defends the island against the other children's accusations of strangeness: "'It *isn't* a funny little island,' said George, fiercely. 'It's lovely'" (25). Once the other children are told of George's ownership of the island - and power to grant access to it - they comply with her wishes in terms of her name (and, bound up with it, gender identity):

> 'Oh Georgina - I mean George!' said Dick. 'I do think you're lucky. It looks such a nice island. I hope you'll be friends with us and take us there one day soon. You simply can't imagine how we'd love it.' (27)

While the island belongs to George, it is also where she 'belongs'; Kirrin Island is where George can live according to her self-assigned gender identity, denied on the mainland by her parents. In other words, this island is highly attractive to all the children, evoking the theme of seduction, as theorised by Bauman.

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[109] Other characters in the *Famous Five* series with gender identities different to their assigned sex are Henrietta in *Five Go to Mystery Moor* (1954) and Harriet in *Five on Finniston Farm* (1960), who prefer to be known as Henry and Harry respectively.

[110] The ruined castle makes clear that this is a desert island in the most literal sense; it was previously inhabited but has since been deserted.

Blyton's novels contain a wealth of suggestive material to support a psychoanalytical reading of the text.[111] Food, as will be discussed below, is a recurrent theme of the *Famous Five* novels. In what might be seen as Freudian 'slippage' or displaced desire revealed in speech, George's mother suggests that while the girls make sandwiches, the *boys* "can go into the garden and pick some ripe plums to take with you. Julian, you can go down to the village when you've done that and buy some bottles of lemonade or ginger-beer, whichever you like." While the ripe plums speak for themselves, 'ginger beer' is more cryptic, but was by the 1950s a rhyming-slang term for 'homosexual', via 'queer'.[112] If this seems spurious, consider the children's response:

> 'Ginger-pop for me, thanks!' said Julian, and everyone else said the same. They all felt very happy. It would be marvellous to visit the queer little island. (52)

Indeed, the word queer (used to mean 'homosexual' since the late nineteenth century[113]) features in *Five on a Treasure Island* with remarkable frequency, appearing 32 times ('funny' makes 20 appearances and 'strange' 12). The adjective is used to refer to George five times and the island (or events there) twelve times. The wreck I will discuss below is also called 'queer' ten times. Thus George's gender fluidity might - intentionally or otherwise - be bound up at some level with homosexuality; George wants not just to behave in particular ways, but to 'be' a boy. In 1942, before Simone de Beauvoir and the rejection of essentialist ideas about gender and sexuality, this could be read as a coded intimation of George's homosexuality. (If George's sexuality has been repressed, and the use of the word 'queer' is the return of this repressed, then it is re-repressed in recent editions of Blyton's novels which all-but excise the word 'queer', replacing it with 'uneasy' or 'peculiar'.)

On the subject of repression, it is also notable that war is entirely effaced in the novel. Published in 1942, *Five on a Treasure Island* takes place in a world unaffected by the global conflict occurring at the time. While this could be seen as escapism, the conflict on the island could be seen as a leaking of the repression of war. I will show how the desert island in *Five*

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[111] Blyton's literary agent George Greenfield describes her writing 10,000 words a day, in what appears to be a process of automatic writing: "She would just sit there with her eyes shut and into her mind she would see, for example, George, coming in, of the *Famous Five* […] and she said that the story happened so fast she could hardly keep up with it." *Secret Lives: Enid Blyton*, dir. Sally George (UK: Channel 4, 1996).

[112] "Ginger-Beer, N.," *OED Online, Oxford University Press,* June 2016, <http://www.oed.com/view/Entry/78376> (accessed 2 August 2016).

[113] "Queer N.2 2.," *OED Online, Oxford University Press,* June 2016, <http://www.oed.com/view/Entry/156235> (accessed 2 August 2016).

on a Treasure Island can be read as a space that operates both as a paradisal sanctuary for George and as an encryption of trauma (both the denial of her gender identity and the absent or repressed war). I will explore whether the island is ultimately a space in which George's 'difference' is permitted and, if not, whether it is controlled through mechanisms of discipline or seduction.

Mária Török and Nicolas Abraham have written in post-Freudian psychoanalytic terms about cryptonymy - the creation of linguistic crypts within the psyche - as an incorporation of the lost love object that cannot be successfully introjected. In this process, the analysand is unable to process his or her trauma linguistically (introjection) and instead, through fantasies of consumption, encrypts the trauma (1994, 30, 130). These ideas are developed most fully in Török and Abraham's analysis of Freud's patient Sergei Pankeiev, *The Wolf Man's Magic Word: A Cryptonymy* (1986). In this text the crypt is a psychic one, constructed of language; the 'magic word' of the title refers to the linguistic unravelling of Pankeiev's un-introjected trauma. In the *Famous Five* novels the crypt is physicalised, with the island, the castle, and its subterranean chambers serving as embodiments of the hidden knowledge that George and her cousins must decrypt to solve the diegetic mystery. The encrypted nature of the island is foreshadowed and highlighted by another container that lies just off the island; a wrecked ship (which belonged "'to one of [George's] great-great-great-grandfathers, or someone like that'" (28)) is raised by the storm and deposited on the shore of the island (68). The wreck is described in terms that echo the island's 'strangeness':

> There was something else out on the sea by the rocks besides the waves - something dark, something big, something that seemed to lurch out of the waves and settle down again. What could it be? (65)

> It was mysterious somehow to look down into the dark inside of the big ship. What would they find? (82)

The children find the Captain's teacup and half a saucer, making them feel "rather queer. It was dark and smelly in the little cabin, and the floor was wet and slippery to their feet. George began to feel that her wreck was really more pleasant sunk under the water than raised above it!" (85).

The 'encryption' of the ship - now beached on the island - is multiple; within the ship is the captain's cabin, within which is a cupboard, within which is a locked wooden box (85-86). We later discover that inside the box is a map revealing that the wreck's treasure is

now in the dungeons of the castle on the island, thus the crypt at the heart of the island is metonymically and literally mapped onto the crypt at the heart of the ship (97-98). Indeed the dungeons feel similar to the ship's cabin:

> When Julian gave a sigh of excitement it fled into the rocky hollows and swelled out and echoed around as if it were a live thing. It gave all the children a very queer feeling. (131)

The rest of the novel's plot surrounds the Famous Five's attempts to find the gold ingots before an ostensible property developer can buy the island from George's parents in order to claim the treasure for himself.

The presence of the wrecked ship is emblematic of castaways stranded on desert islands, but that is not the situation here. The children come and go as they please (for now at least), figuring the island not as a disciplinary space that is impermeable and closed in on itself, but easily accessible, emphasising the element of *choice* (implying a market) that is associated with the liquid modern and seduction. That it was the captain's teacup on the wrecked ship that made the children feel 'queer' is significant. The Famous Five are well known for their eating habits, perhaps partially because of the 1982 Channel 4 parody 'Five Go Mad in Dorset', the source of the phrase 'lashings of ginger beer'.[114] While this expression never appeared in Blyton's books it is a truism in the sense that the novels are full of food. In fact, George's gleeful reaction to Julian's suggestion that they might spend a night on the island is bound up with eating:

> George stopped rowing. Her face lighted up. 'I say!' she said, in delight. 'Do you know, I never thought how lovely that would be! To spend a night on my island! To be there all alone, the four of us. To get our own meals, and pretend we really lived there. Wouldn't it be grand?' (41)

The *consumption* of food is clearly a seductive mechanism, in which George's parents collaborate. Seduction demands a surrender to the "straightforward sensual joy of tasty eating, pleasant smelling, soothing or enticing drinking, relaxing driving, or the joy of being surrounded with smart, glittering, eye-caressing objects" (Bauman 1992, 50-51). Moreover it does so in order to inculcate consumers into desire for further consumption: in this case the children are in competition with the 'bad guys' for the gold ingots.

Preoccupation with food is also a key part of Török and Abraham's paradigm of incorporation, as fantasies of ingestion take place when there is an obstacle to introjection,

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[114] *Five Go Mad in Dorset*, dir. Bob Spiers (UK: Channel 4, 1982).

when the language necessary to process a trauma fails us: "As the empty mouth calls out in vain to be filled with introjective speech, it reverts to being the food-craving mouth it was prior to the acquisition of speech" (1972, 128). Thus, the significance of food is bound up with the failure to mourn and so with the issue of silence (1972, 127). George is vocal about her parents' refusal to acknowledge her as male, so is not silent as such. However, she meets their continued denial of her gender identity not with mourning but, in Abraham and Török's words, with "a radical denial of the loss, […] pretending that [she] had absolutely nothing to lose" (1972, 130): "'No,' she said. 'I'm not Georgina. […] I'm George'" (19). The silence about the war going on in the background of the novel is curious here too; the food available to the *Famous Five* does not seem affected by the rationing that the rest of the country was subject to in 1942.

If it seems a hermeneutic leap to map George's gender identity and the effacement of the war onto the particular topography of the (deserted) island, the denouement of the novel's plot makes explicit the centrality of this association. At this point the island becomes a disciplinary space. As shown in the first edition's illustration (fig. 2), the children (and Timmy the dog) engage in physical work, as in Foucault's "control of activity" (149). They eventually enter the dungeons through an old well (fig. 3), and when George and Julian find

He scraped away at the floor with his four paws

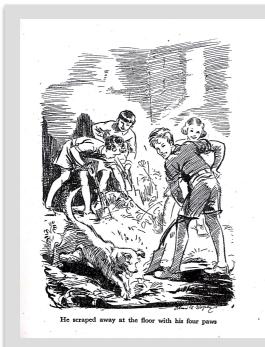Down she went, not caring if the ladder held

Fig. 2
The children search the ruined castle for a hidden entrance to the dungeons.
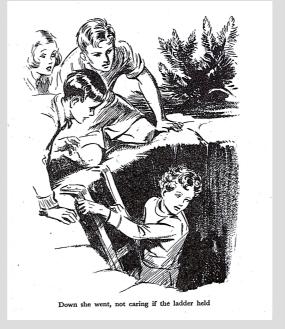
Fig. 3.
The children enter the dungeons through a well.
Illustrations from Blyton, 1942.

the gold bars in the castle dungeons they are discovered and imprisoned there by the men who want to buy the island (standing in for the wartime enemy). Enacting Foucault's "art of distributions" (141) the children are contained bodily in the dungeon and on the island itself (the antagonists steal the oars of George's boat). Simultaneously, the children's imprisonment realises in physical form Török and Abraham's assertion that:

> Inexpressible mourning erects a secret tomb inside the subject. […] the objectal correlative [i.e. the loved one] of the loss is buried alive in the crypt as a full-fledged person, complete with its own topography. (1972, 130)

In this paradigm it is George (*not* Georgina) who is the 'objectal correlative' of the loss; her parents deny 'George's' existence. To make their escape, the antagonists dictate a note to George:

> 'Write this,' he ordered. "Dear Dick and Anne. We've found the gold. Come on down at once and see it.' Then sign your name, whatever it is.'
> … But instead of writing 'George' she put 'Georgina.' She knew that the others would feel certain she would never sign herself that - and she hoped it would warn them that something queer was up. (150)

When Timmy the dog brings the note to the others, Dick notices that "'in this note she signs herself by the name she hates. It does seem a bit funny to me. Almost as if it's a kind of warning that there's something wrong'" (151). George and Julian, and of course the treasure, are rescued due to the recognition that George 'really is' George rather than Georgina; the narrator begins the novel referring to 'Georgina' but changes to 'George' over its course, and even her father calls her 'George' once at the end. Both the protagonists and antagonists are first seduced by the island and then imprisoned there. The children escape (curiously, so do the 'baddies', who remain unaccounted for at the end of the story) and discipline appears to fail: George's transgressive gender identity is corroborated and it is the mainland ideology (the law of the literal and metonymic father) that adapts. The purpose of this story, in Török and Abraham's terms, is to rescue George from the crypt in which she has buried her gender identification:

> the primary aim of the fantasy life born of incorporation is to repair - in the realm of the imaginary, of course - the injury that really occurred and really affected the ideal object. The fantasy of incorporation reveals a utopian wish that the memory of the affliction had never existed. (1972, 134)

The utopian nature of this desire is particularly pertinent given the history of the island in literature, dating back to Thomas More's *Utopia* of 1516.

For Török and Abraham, the key to the Wolf Man's neurosis was linguistic; it could be unlocked only through a 'verbarium' of words with encrypted meanings based on translation and homophones and without signification. As their translator puts it:

> Cryptonymy and the broken symbol work actively against the process of cognition […] [It] is a verbal procedure leading to the creation of a text […] whose sole purpose is to hide words that are hypothesized as having to remain beyond reach. […] Divested of metaphorical reach and the power to institute or depose an extralinguistic event or action, cryptonyms create a collection of words, a verbarium, with no apparent aim to carry any form of knowledge or conviction.[115]

In *Five on a Treasure Island* a cognitive silence is in place relating to descriptions of the island. We know how the children feel about it but very little about what it is like, which could be said to be 'hidden'. We know that it is a "rocky little island" and that "[i]n the very middle of it, on a low hill, rose the ruined castle" (41). We are also told that the island has "a natural little harbour […] sheltered between high rocks" (53). All else, though, is left to the imagination. The children have a map but it is neither described nor reproduced for the reader. As such the island is created textually as a blank, silent space. The longest description of the island simply emphasises the blankness of its textual construction by describing it as being 'like' an island, effacing any particularity:

> 'I do love it,' said Anne. 'I really do. It's just small enough to feel like an island. Most islands are too big to feel like islands. I mean, Britain is an island, but nobody living on it could possibly know it unless they were told. Now this island really feels like one because wherever you are you can see to the other side of it. I love it.' (72)

The blankness or textual instability of the island is also emphasised both by the narrator's and characters' unreliable perception of the island. Despite the island being accessible only by boat, the narrator tells us that "[i]t almost looked as if they could wade over to the island" (27). When they do arrive, Julian (the oldest and most authoritative child) admits his own error in perception: "'I say […] It's bigger than I thought'" (41). Indeed the island is perceived by both the narrator and Julian as being fragile, its very existence threatened:

> The waves […] rolled up to the island and dashed themselves against it with such terrific force that Julian could feel the wall beneath his feet tremble with the shock. […] For half a moment he wondered if the sea might come right over the island itself! […] [The waves' tops] broke over the rocks and they rushed up to the island as if they would gobble it whole. (64-66)

Here, even the island's existence appears to be in a fluid state, with fluidity, for Bauman, indicative of postmodern seduction rather than modern discipline.

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[115] Nicholas Rand, "Translator's Introduction," in *The Wolf Man's Magic Word: A Cryptonomy* [*Cryptonymie: Le verbier de L'Homme aux loups*]*,* Nicolas Abraham and Mária Török (Minneapolis: University of Minnesota Press, 1986), lviii. Subsequent page references in text.

Török and Abraham tell us that the encrypted trauma is different to the repressed one, as it remains buried rather than continually returning. However, "[f]rom their hideaway in the imaginary crypt […] the unspeakable words never cease their subversive action" (1972, 132). In his analysis of Hergé's *Tintin* comics, Tom McCarthy glosses Török and Abraham, remarking that Sergei Pankeiev's "ultra-secret word is so potent […] that it and it alone becomes the object of his love. To keep it safe he buries it inside his crypt and carries it around for all his life".[116] There is no 'ultra-secret' word in *Five on a Treasure Island*, rather it is the physical unstable island itself that perhaps holds a linguistic secret. George desires the island, which if figured as 'I-land' is revealed to contain and stand linguistically for her desire to be psychically whole (the attraction of the visual unity of the monadic desert island will be discussed in later sections). Further, its denomination as *Kirrin* Island could encode either George's *kinship* with the 'strange' island or, conversely, her desire to be accepted by her *kin*; the immediate family who deny her identification as 'George'.

In all their adventures, the *Famous Five* solve mysteries and problems that threaten the integrity of George's family and home; in foiling the machinations of each succeeding villain George repeatedly constructs herself as the hero(ine) who assures stability in her life, as if rehearsing her move from the island to the mainland. However, as Derrida tells us in the foreword to Török and Abraham's *The Wolf Man's Magic Word*, "The cryptic safe can only maintain in a state of repetition the mortal conflict it is impotent to resolve".[117] Kirrin Island is the space in which George is able to gender-identify as she wishes and it is in this situation that she is invariably victorious against the 'bad guys'. Each victory, though, is followed only by another mystery; the island remains the site of malefactions, repeated threats and new enemies in later books, leaving the island-as-crypt as an immobilised, atemporal space. Indeed, the Famous Five do not grow up; George cannot develop nor achieve any symbolic 'closure' or catharsis. The children continually reappear, unchanged, in a series of 21 books over 21 years (there are also TV, film, audio, theatre, video game, comics and choose-your-own-adventure adaptations).

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[116] Tom McCarthy, *Tintin and the Secret of Literature* (London: Granta, 2006), 86.

[117] Jacques Derrida, "Foreword: Fors: The Anglish Words of Nicolas Abraham and Mária Török," in *The Wolf Man's Magic Word: A Cryptonomy* [*Cryptonymie: Le verbier de L'Homme aux loups*], Nicolas Abraham and Mária Török (Minneapolis: University of Minnesota Press, 1986), xvi.

In *Five on a Treasure Island*, discipline fails, as George's transgressive desire to identify differently to her assigned gender is fulfilled. However, seduction succeeds in this space; the children's defeat of the antagonists means that they keep the gold ingots, and so are reconstituted into a capitalist paradigm: George's father will now "be able to go on with the work he loved without feeling that he was not earning enough to keep his family in comfort" (187). George has less capitalistic instincts, now desiring only that Timmy the dog will be allowed to stay with them, but her father ensures that the market-driven ideology of seduction is dominant:

> 'I don't really want anything I haven't got,' said George. 'But, Father, there is one thing I'd like more than anything else in the world - and it won't cost you a penny!'

'You shall have it, my dear!' said her father, slipping his arm around George, much to her surprise. 'Just say what it is - and even if it costs a hundred pounds you shall have it!' (186).

In summary, then, *Five on a Treasure Island* has a theme of repressed difference being contained offshore but ultimately being accepted onto the mainland. The disciplinary effort to hold transgression elsewhere is shown to fail, with George's parents latterly embracing her identity as 'George'. However, the seduction of the island, which promises "glittering, eye-caressing objects" (Bauman 1992, 50-51) is maintained. That, too, is located first on the island, where the children are excited to "get their own meals" (41) and to find the gold, and then imported to the mainland with George's father's offers of financial largesse. Next I will turn to a text where, inversely, regulative discourses are exported from the mainland to the desert island.

Desert Island Discs: self-creation or reactionary rigidity?

The trope of the 'desert island list' was preceded by lists of books to take on a long sea voyage. Robert Browning in 1855 described a metaphorical ship's cabin in which "[a]ll Balzac's novels occupy one shelf" (l.108).[118] In a short article in the *Richmond Dispatch* of 26 July 1891 the reader is told that the author was recently asked "if I were going to make a

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[118] Robert Browning, "Bishop Blougram's Apology," in *The Works of Robert Browning* (Ware: Wordsworth Editions, 1855), 438, cited in Straw, 2013.

twelve-months' sea voyage what twenty books should I prefer to take with me, and I promptly answered, the first twenty volumes of the Encyclopaedia Britannica".[119] Straw points out that the ship's cabin here functions "like the prison cell or the monastery" in that self-discipline and improvement are prioritised. This clearly recalls Foucault's disciplinary conception of modernity, in which disciplinary mechanisms functioned to cultivate *homo oeconomicus*, although the element of choice makes this more complex, introducing an element of competition and potentially seduction. The sea voyage necessarily shares the desert island's connotations of being distant from home and spatially confined; the similarity suggests that these characteristics are what makes the settings conducive to the task of self-fashioning.

By the early twentieth century the desert island seems to replace the sea voyage as the site of this kind of thought experiment; the *Anadarko Daily Democrat* of 3 September 1909 quotes a woman who states that "[w]hen I wish to be really educated […] I shall be cast away on a desert island with a Standard Unabridged dictionary" (note that the writer, like George in *Five on a Treasure Island*, chooses to be on the island rather than being more literally 'cast away').[120] Straw's research led him to observe that "these same little brevities turn up in dozens of newspapers large and small, as the result of syndication" (2013). In 1914 in the *New York Sun*, authors were asked to "choose their desert island libraries", with various results.[121] The rationales of selection ranged from the practical (Mary E. Wilkins Freeman chose guides to local flora and fauna), literary appositeness (Booth Tarkington chose *Robinson Crusoe*, *The Swiss Family Robinson*, *The Blue Lagoon* and *The Mysterious Island*) and "for study and reflection" (Margaret Hill McCarter's stated reason for taking Draper's *Intellectual Development of Europe*). Edna Ferber chose to take *David Copperfield* for the more indulgent reason that "I love him". The desert island, then, seems to offer the possibility of pleasure as well as ascetic self-improvement; the fact that this trope has the desert island as a voluntarily chosen destination emphasises this potentially seductive aspect.

The development of radio broadcasting, meanwhile, gave rise to the idea of the request programme. During the Second World War the British Broadcasting Corporation (BBC) aired

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[119] "The Encyclopedia Britannica," *The Richmond Dispatch,* 26 July 1891, cited in Straw, 2013.

[120] "Desert Island Book," *Anadarko Daily Democrat,* 3 September 1909, cited in Straw, 2013.

[121] "Authors Choose Their Desert Island Libraries," *The Sun* [New York], 14 October 1914, cited in Straw, 2013.

various radio shows in which members of the armed forces (and later workers on the home front) chose the music, including *Music Forces Club* (1940-41), *Forces' Choice* (1941-44), *War Workers' Choice* (1942) and *Forces' Favourites* (1942-80). The 'desert island list' and the 'request programme' came together in 1942 in *Desert Island Discs*, the invention of BBC freelance producer Roy Plomley. The first episode, broadcast mid-war in January 1942 on the BBC Forces Programme, described itself as a programme in which:

> a well-known person is asked the question, if you were to be cast away alone on a desert island, which eight gramophone records would you choose to have with you, assuming of course, that you had a gramophone and an inexhaustible supply of needles?[122]

Plomley's idea quickly entered the public consciousness. A *Tatler* cartoon of April 1943 showed "a barely clad man and woman sitting on a tiny desert island: he is saying to her, 'There are times, Miss Amory, when I wish you were a gramophone and eight records'".[123] There was a break from broadcast from 1946 to 1951 but on its return *DID* remained popular despite the competition from television.[124] In 1985 Roy Plomley died, and the programme has since been presented by Michael Parkinson (1985-88), Sue Lawley (1988-2006) and current presenter Kirsty Young.

DID differs from both the idea of the 'desert island library' and the request programme. The latter is simply a chance for a listener to choose a single piece of music for broadcast, while each episode of *DID* consists of not only eight pieces of music chosen by the guest but also an interview about his or her life. This is informed by the choices of music, which, as Straw points out, tend to be part of the "the preservation and repetition of experiences from the past" as opposed to the books that one might take to the desert island for self-improvement. "[L]ists of books are almost always prospective […] while lists of music are almost always retrospective" (2013). The focus on music rather than books seems to offer each week's guest the opportunity to construct their idealised self-image on the basis of their life up to that point.[125] This is some distance from the Foucauldian cell, and constructs the

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[122] "Desert Island Discs (Vic Oliver)", *BBC Forces Programme,* 29 January 1942.

[123] Cited in Sean Magee, *Desert Island Discs: 70 Years of Castaways from One of BBC Radio 4's Best-Loved Programmes* (London: Bantam Press, 2012), 20. Subsequent page references in text.

[124] Asa Briggs, *The History of Broadcasting in the United Kingdom, 5 vols., vol. 5: Competition* (Oxford: Oxford University Press, 1995), 224.

[125] Guests are allowed to choose one book too, but are disqualified from choosing either the Bible or Shakespeare, both of which are 'already on the island'. The implication is that these self-improving texts are beside the point, which is to tell the audience not who you want to be but who you 'really are'.

desert island not as a site of monastic self-discipline but of freedom and indulgent self-creation.

Desert Island Discs clearly gestures in its format to both discipline and seduction. The guests are asked to imagine going to an island from which they will not be able to escape ("art of distributions", Foucault, 141) and where they will have to work to survive ("control of activities", Foucault, 149). Before getting there, though, you are asked to select the music by which you wish to be represented, thus engaging with

> a pool of choices; a market, to be exact. […] What is indeed peculiarly postmodern is the absence of 'official approving agencies', able to force through, with the help of sanction-supported norms, their approval or disapproval. (Bauman 1992, xviii)

DID appears to conform to this description of choices being made without coercion, allowing each episode's guest to engage in a project of self-fashioning according to their own desires. So it can be seen that the dichotomy identified by Bauman is present within *DID*:

> The most conspicuous social division under postmodern conditions is one between *seduction* and *repression:* between the choice and the lack of choice, between the capacity for self-constitution and the denial of such capacity. (Bauman 1992, 198)

The construction of the desert island within the *DID* interview reflects this ambivalence between discipline and seduction. A fiftieth-anniversary Radio 4 programme 'The Desert Island Discs Story' describes the space as both "alluring and intimidating".[126] Plomley often referred to physical features of the island that conform to the cliché of the paradise island, reassuring the castaway of its qualities: "it's got fresh water, it's got sunshine".[127] Plomley tells Willie Rushton that the guest "can pick your own island, assuming it's not too big".[128] The paradisal desert island conception is made explicit in *Roy Plomley's Desert Island Book*:

> The desert island dream is deep in the consciousness of our island race. Each of us has daydreamed of that personal paradise where the sun streams down on yellow sand and a sleepy lagoon, on palm trees and exotic tropic blooms.[129]

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[126] "The Desert Island Discs Story", *BBC Radio 4,* 1992.

[127] "Desert Island Discs (Spike Milligan)", *BBC Radio 4,* 4 February 1978. Subsequent page references in text.

[128] "Desert Island Discs (Willie Rushton)", *BBC Radio 4,* 18 August 1984. This restriction on size might seem to lessen the freedom of the guest to imagine it as he or she desires, but also has the effect of ensuring that this is an island that cannot be conceived of as any other space. The island that can be contained within the eye, perceived all at once, is available for 'possession' in the mode of Alexander Selkirk, a possible inspiration for *Robinson Crusoe* and, the "monarch of all I survey" according to William Cowper, "The Solitude of Alexander Selkirk," in *Poems, vol. 1* (London: J. Johnson, 1782).

[129] Roy Plomley, *Roy Plomley's Desert Island Book* (Newton Abbot: David & Charles, 1979), 7. Subsequent page references in text.

Beginning as it did in wartime, the programme's evocation of the Edenic acts as a form of escapism for the listener, effacing (or repressing) the conflict raging over Europe just as is the case in *Five on a Treasure Island*. Meanwhile, the fixed format, largely unchanged since 1942, means that the island is not contingent on the world. It is unaffected by reality and thus able to remain a space in which the 'castaway' can be constructed as he or she wishes. If one can conceive as an archipelago the complicated series of events that constitute a life, then the reduction of them to an apparently uncomplicated single desert island is an apposite analogy for the reductive project of autobiography.

The desert island constructed as tabula rasa is a separate conception to the Edenic island but the two are linked by the fact that both imagine the island as being different to 'the world' left behind and as a desirable space. The link can be seen at a meta-textual level in TV producer Jimmy Mulville's description of being the 'castaway': "It was one of the nicest mornings I've ever spent. […] I was listening to my choice of music, being talked to by an attractive woman and talking about myself endlessly. It doesn't get any better than that."[130] A contrasting aspect of the desert island is communicated by the terms used to refer to the guest. Plomley originally designated them 'shipwreckees' (Magee, 51) and they are now known to listeners as 'castaways'. Both terms imply that the *DID* conceit is that someone has arrived on an island accidentally, placed in a space and state of abjection, despite the clear element of choice. The idea of the hardships of this island are regularly referred to on air; Plomley asked his guests "Could you look after yourself?" and "Could you take solitude?"[131] So it can be seen that the desert island in *DID* is a space of paradox, representing both hardship and desirability. When the conductor Malcolm Sargent explains to Roy Plomley that he rarely has time to listen to music for pleasure, the presenter replies that "now you're going to a desert island where you'll have plenty of time for that, I'm afraid".[132] The formulation 'I'm afraid' serves to juxtapose the pleasure with negativity; you are in paradise but against your will. This sense of the desert island being at once paradise and prison is enhanced by the

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[130] Cited in Neil Midgley, "Desert Island Discs: Britain's Longest-Running Radio Show," *The Telegraph,* 29 January 2012, <http://www.telegraph.co.uk/culture/tvandradio/9045319/Desert-Island-Discs-Britains-longest-running-radio-show.html> (accessed 6 February 2013).

[131] "Desert Island Discs (John Fowles)", *BBC Radio 4,* 10 January 1981; "Desert Island Discs (Michael York)", *BBC Radio 4,* 25 February 1984.

[132] "Desert Island Discs (Malcolm Sargent)", *BBC Home Service,* 28 April 1955. Subsequent page references in text.

conception of *DID* as enacting a transaction, which has been described by both of the two

most recent presenters:

> When they accept the invitation they are handing over to you a licence, really, to explore
> them in a way that perhaps they have not been explored before for public
> consumption.[133]

> A person of significant accomplishment enters into a bargain with the Beeb: they chat
> about their life and we play the eight discs they've chosen. What could be more
> straightforward?[134]

This transaction also inserts the programme into the tradition of constructing *homo*

oeconomicus. That this takes place on an island is fitting in terms of Foucault's theory of

discipline occurring in cell-like spaces (143), but the conflicting perspectives seem to

foreground both discipline and seduction.

In discussing the psychic encryption of Kirrin Island in *Five on a Treasure Island*, I noted

a 'cognitive silence' that allowed the encrypted trauma to "remain beyond reach", as Nicholas

Rand put it (lviii). While the novel's events are described in detail, the island itself is largely

effaced, left textually absent. The same is true in *DID*, to an even greater extent in that the

castaway's behaviour on the island is discussed minimally if at all. Thus the modes of

analysing the discourse of the island which I will employ with regard to later textual islands

(their topography, their spatial practice by protagonists, discourses of visuality) are largely

inaccessible here. This is partly due to how the island is conceived within the structure of the

programme by its various presenters.

DID's theme music is Eric Coates's lilting waltz *By the Sleepy Lagoon,* overlaid with the

sounds of waves breaking and gulls calling. Thus the music can be seen as a framing device

that functions to place the presenter, castaway and listener on the shore of a desert island. In

this metaphor the conversation that makes up the programme is figured as taking place on the

island, or indeed as being the island. The term 'castaway' is used interchangeably on *DID* to

refer to 'a participant on the programme' and 'a person on a desert island', reinforcing the

sense that the duration of each episode is equivalent to a stay on a desert island. The language

Plomley used often reinforced this sense that he and his castaway were on the island for the

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[133] Sue Lawley, cited in "The Desert Island Discs Story", *BBC Radio 4,* 1992.

[134] Kirsty Young, "Foreword," in *Desert Island Discs: 70 Years of Castaways from One of BBC Radio 4's Best-Loved Programmes*, ed. Sean Magee (London: Bantam Press, 2012), vi.

duration of each programme: "It's about time to be rescued"; "Well here you are on the island"; "We've dumped you on this island."[135]

However, at other times Plomley referred to the desert island as a space yet to be reached: "what sort of castaway do you think you *would* be?" (my emphasis).[136] The effect is a different conception of the desert island, one that contradicts the musical framing. This approach goes some way to explaining the lack of description of the island, as it figures the island as a private space that the castaway will visit 'later'. This sense of deferred paradise is analogous with Bauman's suggestion (in reference to sexual experience) that "[i]ts paramount task is to supply ever stronger, infinitely variable, preferably novel and unprecedented *Erlebnisse* [experiences]" (1998, 24). As long as the desert island remains figuratively just over the horizon, *still* out of reach and uncharted, it retains the potential of providing some sort of paradise. By remaining unrealised the desert island is blank and so paradise can be projected onto it. In recent years Kirsty Young has also taken this approach:

> So, with discs double-checked […] it's off to the studio. But not, crucially, to the island. And that's another of the very few differences between way back then and now. Roy Plomley would welcome listeners with the words 'on our desert island this evening'; these days (much later in the programme) I say to my guest: 'I'm about to cast you away'. Somehow that makes more sense to me. (Young, 2012, vii-ix)

Island discourses are often bound up with visuality, as intimated by the contrasting gazes of the 'Monarch of all I survey'[137] and the 'view from the ocean'.[138] This is echoed by Ceccarelli *et al* in their discussion of 'What is an island': "Sailors who see from a distance an island at sea recognise it without hesitation and are able to distinguish it from a continent" (my translation).[139] Given that the radio can only communicate visual information through description, the lack of description (of any kind) in *DID* means that, as in *Five on a Treasure Island*, the island is textually inaccessible. (This seems fitting for a desert island, where the lone castaway would have nobody for whom to describe the island.) It could be

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[135] "Desert Island Discs (James Agate)", *BBC Forces Programme,* 5 February 1942; "Desert Island Discs (Malcolm Sargent)", *BBC Home Service,* 28 April 1955; "Desert Island Discs (Spike Milligan)", *BBC Radio 4,* 4 February 1978.

[136] "Desert Island Discs (Margaret Lockwood)", *BBC Home Service,* 25 April 1951.

[137] Mary Louise Pratt, *Imperial Eyes: Travel Writing and Transculturation* (London: Routledge, 2007), 197; Rebecca Weaver-Hightower, *Empire Islands: Castaways, Cannibals, and Fantasies of Conquest* (Minneapolis: University of Minnesota Press, 2007), 1-42.

[138] Rod Edmond and Vanessa Smith, "Editors' Introduction," in *Islands in History and Representation,* ed. Edmond and Smith (London: Routledge, 2003), 2.

[139] "Les navigateurs qui aperçoivent de loin une île "sur la mer" la reconnaissent sans hésitation possible et la distinguent d'un continent." Paola Ceccarelli, Françoise Létoublon, and Jean Sgard, "Qu'est-Ce Qu'une Île?," in *Impressions D'îles,* ed. Françoise Létoublon (Toulouse, FR: Presses Universitaires du Mirail, 1996), 11.

argued that the lack of focus on the island's phenomenology is simply because the programme is more interested in the interview. The corollary, however, is that the desert island is figured as an unstable space, with the ontological status of the island confusing even for the programme's guests:

> Sue Lawley: So will you be patient, and calm and contented on the desert island, you know, waiting?
>
> Gary Lineker: Well hopefully if you go easy with the questions.[140]

The island appears to be elusive, perhaps justifying Julian's fear in *Five on a Treasure Island* that the waves "would gobble it whole" (66).

However, this it is contrasted with a tightly-formatted programme that can have a very different effect. In Foucauldian terms, the 'monastic cell' is functionally recreated in the desert island but with the wall surrounding it made invisible. The textual absence or instability of the island, which is essentially never discussed, extends this invisibility to the entire island, making it all the more effective as a disciplinary institution as it effaces its restriction of the transgressive. Like George in *Five on a Treasure Island*, the castaway on *DID* is given freedom of self-definition only up to a certain point, with the presenter / interviewer playing the role of George's parents:

> Looking back at the scripts of those early programmes, I find that I used to start by giving a lengthy biographical note. It was not until quite a long time later that I realised it was far better to ask my guests to supply such information themselves.[141]

The island's lack of definition and apparent 'blankness' efface the fact that the programme is by contrast formulaic, repetitive and authoritative. Kirsty Young seems somewhat disingenuous when she "sometimes say[s] to castaways, 'People are meeting you today. They're not meeting my version of you. They're sitting here, meeting you'."[142] That the representation of guests takes place within a controlled framework was recognised on its fiftieth anniversary: "the trick then, and now, was to glean something, apparently by accident, by transporting someone to a different and an unfamiliar world' ('The *Desert Island Discs* Story, 1992). This mention of transportation is a reminder that (as in *Five on a Treasure Island*) the fantasy is created offshore, away from society, so any transgression that *might*

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[140] "Desert Island Discs (Gary Lineker)", *BBC Radio 4,* 30 September 1990.

[141] Roy Plomley, *Desert Island Discs* (London: William Kimber, 1975), 20.

[142] Nell Frizzell, "'It's Like Getting an OBE, but Better' – Behind the Scenes at Desert Island Discs," *The Guardian,* 25 January 2017, <https://www.theguardian.com/tv-and-radio/2017/jan/25/behind-the-scenes-at-desert-island-discs-kirsty-young> (accessed 4 April 2017).

occur can be contained without the threat of it infiltrating the mainland (and the audience who reside there). Moreover, this gestures too towards stories using *metaphorai* to transport their readers, listeners or viewers to a new understanding of the world.[143] This will be physicalised most radically in the computer games (discussed in Chapter 4) that allow the player to control movement across desert islands, strengthening the simulation of transportation to that space.

In the early 1950s, *DID* was an emblem of solidity and immutability in a time of "sweeping social reforms" (Magee, 88). The programme was "dedicated to revealing personality and life history, but patently reluctant to pry. […] In a changing world, the unchanging formula of *Desert Island Discs* was part of its appeal" (Hendy, 233-35). *DID* is one of the longest-running programmes on BBC radio, and is broadcast on Radio Four, whose "upper-middlebrow seriousness has done more both to define British society and to hold it together than any political or artistic movement of the last 100 years" (Sebastian Faulks cited in Hendy, 1). This is a particular conception of British society, though: one that offers "reassuring continuity to a section of the audience feeling overwhelmed by change elsewhere" (Hendy, 76). The apparently inert framework of the programme, with the island-as-*tabula rasa*, can equally be read as concealing "a narrow, nostalgic, complaining, inward-looking conservatism" (Hendy, 1). That this is achieved in a restricted space through (in Foucault's terms) the "control of activity" (149) and "seriation of time" (from the "organisation of geneses", 156) demonstrates how discipline functions here, despite the signifiers of seduction.

The presenters' varying styles contribute to a changing tone. Plomley's interview approach used the island as the basis for superficial questioning, as described by Joanna Lumley, who was interviewed by both Parkinson and Young:

> He'd say, 'Would you be able to build your own shelter?' These things always came in. 'Would you be able to fish?' The sense was always that it was linked to the island. It embodied that other era of English questioning, which was never probing, but it would expect you maybe to reveal a bit more about yourself by saying, 'Yes, I could tap a little shed together I think.' (cited in Midgley, 2012)

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[143] Michel de Certeau, *The Practice of Everyday Life [L'invention du quotidien],* trans. Rendall (Berkeley: University of California Press, 1988), 115. De Certeau makes the point that in modern Greece *metaphorai* is the word for public transport.

The sense of a very 'safe' interview, portraying British society as a homogeneous and ideologically conservative 'old boys' club', is communicated by an exchange in one of the earliest extant recordings of *DID,* featuring the comedy writer and actor Jimmy Edwards.[144] Reminiscing about his childhood army cadet parades, Edwards remarks to Plomley: "You were at the same school, you remember them." Anthropologist Georgia Born suggests that this tone was characteristic of radio at the time: "In the early 1940s the BBC was much more deferential, formal, nannyish in the way it addressed the nation [with] an element of patrician condescension to the people listening" (cited in Blau).

The more probing questions asked by the two most recent presenters, both journalists, might seem likely to produce a more ideologically-disruptive discourse by challenging guests to 'open up'. In 1989, Sue Lawley asks Seamus Heaney to "tell me how you envisage the desert island that we're sending you to […] and what sort of figure do you cut on it?"[145] The desert island is now a prism through which to refract the castaway's life.

Two features maintain a homogenising effect in *DID*: the choice of guests and their choice of music. In the 1940s, men made up 69% of castaways and women 31%; in the 2010s those percentages have changed only to 66% and 34%.[146] Originally the opening credits announced that "in this programme, a well-known person is asked…". Well-known by whom? This asserts a homogenous society within which the listener is assumed to exist. In the twenty-first century most castaways, according to Radio 4's then-Controller Mark Damazer, "are at least 45 before they're deemed people of achievement [and] [t]he choice of castaway is still in most ways within 'the realm of Radio 4'".[147] Rosie Blau points out that "[w]hen Trevor McDonald went on the show in 1994, the Commission for Racial Equality noted that he was only the 10th non-white guest the programme had ever featured" (2006). Meanwhile Simon Frith argues that *DID* "represents a familiar taste for Radio Four listeners, music made safe by history"; among the eight most-selected tracks on *DID* over its history, seven are orchestral works (four by Beethoven, two by Elgar and one by Rachmaninoff) with the

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[144] "Desert Island Discs (Jimmy Edwards)", *BBC Home Service,* 1 August 1951.

[145] "Desert Island Discs (Seamus Heaney)", *BBC Radio 4,* 19 November 1989.

[146] Mitchell Symons, *Desert Island Discs: Flotsam & Jetsam: Fascinating Facts, Figures and Miscellany from One of BBC Radio 4's Best-Loved Programmes* (London: Bantam Press, 2012), 41.

[147] Cited in Rosie Blau, "Island Nation," *Financial Times,* 11 August 2006, <http://www.ft.com/cms/s/0/5cfeb464-283b-11db-a2c1-0000779e2340.html#axzz2wVDnYRAP> (accessed 6 February 2013).

exception being a Schubert string quintet.[148] Within the seductive possibility of choice, there

tends to be a self-imposed adherence to the norm (perhaps due to guests having listened to

previous episodes, embodying the palimpsestic desert island).[149] What is actually presented is

a homogenous group of (mostly) middle-aged, middle-class white men reasserting the

cultural value of the established musical canon. There is the potential for this to be subverted

within the programme; as Hinds points out, the soprano Elizabeth Schwarzkopf selected

seven recordings of herself. However, "[t]he sense lingers (and has been allowed to linger)

that Schwarzkopf did not get the point of the show; that in her mad, Nietzschean

responsibility to her own genius she offended against decency" (Hinds 69). The paradigm

remains intact, echoing Foucault's assertion that "[d]iscourse will become the vehicle of the

law" (112)

There are paradoxes at the centre of *DID*. The guest is asked to conscientiously prepare

(by making a list of records) for an event that is invariably accidental and unpredictable (a

shipwreck). Further, this castaway is voluntarily shipwrecked, stranded accidentally-on-

purpose. This constructs a space which is always in-between, appearing to offer liberation but

in fact acting as a form of imprisonment. This is reflected in the simultaneous topoi of

paradise, creative freedom and hardship; as such there is a figurative movement both towards

and away from the desert island. It is worth considering that *DID* interviews "are the most

public of performances. […] [T]he whole point of *Desert Island Discs* is that people are

presenting their lives to millions of people".[150] The programme's format is that a private,

personal experience is manifested as a public statement, which suggests seduction:

> In the postmodern habitat of diffuse offers and free choices, public attention is
> the scarcest of all commodities (one can say that the political economy of
> postmodernity is concerned mostly with the production and distribution of
> public attention). (Bauman 1992, xx)

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[148] "Desert Island Discs: Facts and Figures," *BBC,* 20 October 2010, <http://www.bbc.co.uk/programmes/articles/26v4KfMLDfnJQ8n4mB2fWr0/facts-and-figures> (accessed 8 February 2013).

[149] As Michael Hinds points out, "DJ John Peel selected six pieces of 'Peel' music, the post-punk, punk, reggae and world music artists he had championed on his show, but also selected two pieces of classical music, not on purely musical grounds, but rather because of their association with specific occurrences in his affective life-text […]. Such self-fashionings are what passes for normality in *Desert Island Discs*, effectively when castaways display time-honoured anxieties about class." Michael Hinds, "Robinson in Headphones: The Desert Island as Pop Fetish," in *Shipwreck and Island Motifs in Literature and the Arts,* ed. LeJuez and Springer (Leiden: Brill Rodopi, 2015), 68.

[150] Laurie Cohen and Joanne Duberley, "Constructing Careers through Narrative and Music: An Analysis of Desert Island Discs," *Journal of Vocational Behavior* v. 82, no. 3 (2013): 166.

However, the function of seduction is to inculcate in the subject a desire to be a consumer, which is absent in *Desert Island Discs*, unless it can be seen as a marketing exercise for record labels. As such the regulative discourse of discipline is in operation in *Desert Island Discs*; the ambivalence between authority and self-fashioning is neither a dialectic between the dominant discourse and resistance to it, nor the jostling for supremacy between two mechanisms of control. Rather, the guest (and the listener) are subject to disciplinary tactics that construct them as compliant and unchallenging citizens. In the last text I will examine in this chapter, seduction is displayed in its purest form, that is, bound up with eroticism. The sense of underdetermined islands evocative of repression is replaced by highly visible islands full of sensory stimulation as we move into the 1950s.

Bounty in print: the seductive rhetoric of the desert island image

To turn back for a moment to *The Famous Five*, sociologist Anthony Giddens has identified as a phenomenon of the late-modern period (i.e. the contemporary era) the idea of 'plastic sexuality', whereby gender and sexual 'norms' have become more fluid, as is expressed in George's gender identification.[151] For Bauman, 'plastic sexuality' is bound up with the 'erotic revolution' as discussed above (1998, 19-20). Eroticism, for Bauman, is used culturally in processes of seduction, which are at play in the Bounty magazine advertising of the early 1950s, which appeared in the pages of *Illustrated* and *Picture Post* magazines.[152] At this time the editorial interests of both magazines were the arts, fashion, and life abroad, suitable vehicles for Bounty's escapist marketing campaigns.[153] These were the last days of

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[151] Anthony Giddens, *The Transformations of Intimacy: Sexuality, Love, and Eroticism in Modern Societies* [1992] (Cambridge: The Polity Press, 1993), cited in Zygmunt Bauman, "On Postmodern Uses of Sex," *Theory, Culture & Society* v. 15, no. 3 (1998): 28.

[152] Mars UK does not have a public archive so finding the commercials is a question of looking through back issues of magazines. Indeed, Mars is famously secretive, refusing in 1999 to acknowledge that Forrest Mars had died or had ever worked for the company. (Liz Chong, "Two Mars Staff for Trial on Fraud Charges," *The Times,* 29 August 2005.)

[153] David Reed, *The Popular Magazine in Britain and the United States, 1880-1960* (London: British Library, 1997), 212. Subsequent page references in text. This had not always been the magazines' attitude; at its founding in 1937 *Picture Post* was a radical pioneer of British photojournalism whose 1941 'Plan for Britain' advocated minimum wages, full employment and the formation of a national health service. (Tom Hopkinson, "A Plan for Britain," *Picture Post,* 4 January 1941.)

those magazines, both of which had ceased publication by the end of the decade, perhaps due to competition from commercial television (Reed, 1997).

Bounty's advertising owes a clear debt to 'motivational research'.[154] According to both contemporary and more recent theorists, a new direction in advertising developed in response to the perceived economic need for constant consumption after the Second World War (Packard, 20). In the UK, the rationing of sweets ended in February 1953: "[s]pending on sweets and chocolate jumped by about £100m in the first year to £250m."[155] Focussing on the US, Samuel writes that "the nation's best interests now resided in the values of abundance, pleasure, and immediate gratification".[156] As the *Wall Street Journal* put it in 1954, "[t]he businessman's hunt for sales boosters is leading him into a strange wilderness: The subconscious mind."[157] Motivational researcher Louis Cheskin summed up the new approach when he wrote that "the consumer actually acts emotionally and compulsively, unconsciously reacting to the images and designs which in the subconscious are associated with the product" (cited in Packard, 8). By 1956 the McCann Erickson advertising agency (featured in the 2007-15 US television drama *Mad Men*) employed five psychologists (Packard, 29). By the 1950s it was largely accepted by advertisers that "it was possible not only to guide but to control the non-rational and unconscious as well as the conscious and rational forces in man's makeup".[158] As Marshall McLuhan put it, "[t]o get inside in order to manipulate, exploit, control is the object now" (McLuhan, v).

One early example of Bounty print advertising, published three weeks after the end of sweets rationing, includes the inset text: "It's a long, long swim to a South Sea Island / It's a long, long climb to the top of a coconut palm / It's only a step to your sweetshop for a Bounty" (fig. 4).[159] The first two lines emphasise the difficulty of reaching the coconuts on the distant 'South Sea Island' by the repetition of the word 'long', enhancing the deferral of

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[154] Vance Packard, *The Hidden Persuaders* (London: Longmans, 1961), 13. Subsequent page references in text.

[155] "1953: Sweet Rationing Ends in Britain," *BBC News,* [no date], <http://news.bbc.co.uk/onthisday/hi/dates/ stories/february/5/newsid_2737000/2737731.stm> (accessed 20 April 2017).

[156] *Lawrence R Samuel, Brought to You By: Postwar Television Advertising and the American Dream* (Austin: University of Texas Press, 2009), xi. While Bounty is a British product, it was created by an American, Forrest Mars, son of Frank C. Mars, founder of Mars, Inc.

[157] Thomas E. McCarthy, "Psyche & Sales," *The Wall Street Journal,* 13 September 1954: 1.

[158] Merle Curti, "The Changing Concept of 'Human Nature' in the Literature of American Advertising," *The Business History Review* v. 41, no. 4 (1967): 356. Subsequent page references in text.

[159] Mars Limited, "A New Chocolate Thrill!," *Illustrated*, 28 February 1953, 7.

Fig. 4. *Illustrated*, 28th February 1953

the pleasure embodied in the Bounty. The final line not only disrupts the lyricism and couplet structure but resolves the difficulty they communicate; pleasure is actually close at hand - the desirable desert island can in fact be reached metonymically by eating an easily accessible Bounty. (The 'long, long swim' text is in an inset box that physically links images of the Bounty on the beach and being eaten, thus enacting the idea that the Bounty makes the desert island accessible.) That this is a 'South Sea Island' comes bound up with the "myth of a primitive people frozen in time" and the stereotype of the Pacific as "a site still ripe for commercial exploitation and sexual fantasy", to borrow Jeffrey Geiger's descriptions.[160] This is juxtaposed with the sweetshop's connotation of 'home' and familiarity, entangling the disparate ideas in an intimation that exotic pleasure (with a hint of mysterious Otherness) can be easily obtained. The name of the product contains echoes of *The Bounty*, the British ship that was intended to transport breadfruit from Tahiti to the Caribbean to serve as cheap food for slaves. As the story of the 'Mutiny of *The Bounty*' is well-known through film versions, the 'Bounty' name carries with it connotations of colonial exploitation, as well as the idea of treasure contained in the original meaning of the word.[161] The text provides ideological anchorage; it "*directs* the reader through the signifieds of the image" (Barthes, 40) by making clear that this is a desert island that is desirable to visit rather than a space of abjection or imprisonment. The images depict a shoreline but not definitively an island: it is the text that provides this information, allowing the image to display the island in an idiosyncratic fashion.

The main image of the advert uses a structure which is repeated prolifically in the succeeding few years; a wrapped Bounty leans against two halves of a coconut on a beach, with the sea and the sky visible at the top of the frame. The image is a photograph, but one with a narrow depth of field and pastel colours that downplay the realism. In this way, the image is able to take advantage of both the relative ideological 'purity' connoted by photography in contrast to drawing (Barthes, 43) and the aesthetic of a less 'realistic'

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[160] Jeffrey Geiger, *Facing the Pacific: Polynesia and the U.S. Imperial Imagination* (Honolulu: University of Hawai'i Press, 2007), 1.

[161] Fictionalisations of the events include the 1932 novel by Charles Nordhoff and James Norman Hall. Films include *In the Wake of the Bounty* (1933) with Errol Flynn, *Mutiny on the Bounty* (1935) with Charles Laughton and Clark Gable, *Mutiny on the Bounty* (1962) with Marlon Brando, Trevor Howard and Richard Harris, and *The Bounty* (1984), starring Mel Gibson and Anthony Hopkins.

unfocused and colourful dreamscape. The colours and the signifiers of coconuts, flowers and sparkling sea all reinforce the linguistic message that this is a desirable space; in Barthes's terms these features of the image stand "in a relation of redundancy with the connoted sign of the linguistic message" (34).

Below, with the same aesthetic, is a smaller image showing a woman (she too is on a beach), smiling and looking out towards the viewer. The complicity suggests sharing: perhaps the half-eaten Bounty she holds is being offered to the viewer? Its phallic shape in her hand, combined with her parted red lips (emphasised by a red flower) makes possible a sexualised reading: the consumption of a Bounty is bound up with the 'consumption' of or by an attractive woman. Only her head and shoulders appear, which chimes with Rutherford's analysis of 1950s television adverts, which lacked "any blatant example of sexual display, in which a woman's body, or parts thereof, was portrayed in a particularly suggestive fashion."[162] The lack of definition allows the viewer to project his or her own fantasies onto the woman, which extends to her ethnicity; unusually among Bounty adverts, it is unclear whether the woman is intended to be understood as 'Caucasian' or as a 'native'. In most other Bounty adverts from this time the woman pictured is more obviously 'white', thus linked for the *Picture Post* or *Illustrated* reader to home and to 'legitimate' rather than taboo sexuality in a time when so-called 'miscegenation' was often frowned upon.

In every Bounty advert that employs this paradigm, the woman is displaced to a secondary image. Is she even on the island of the main image? The similar background of blue sky and green palm leaves suggest so, but then why not show one ensemble with both woman and chocolate? The effect is that she exists simultaneously but separately, in a paradigmatic rather than syntagmatic relationship to the chocolate. Rather than simply possessing the Bounty, she is thus made equivalent to it, such that consuming the chocolate allows the consumer in some sense to consume her too. Thus a metonymic and synecdochal chain is constructed that links the woman, the chocolate, the coconut from which it is made, and the island where the coconut is found. (The fact that she has also eaten some of the chocolate makes possible an alternative reading where the woman is literally the consumer, broadening the advert's appeal

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[162] Paul Rutherford, *The New Icons? The Art of Television Advertising* (Toronto: University of Toronto Press, 1994), 28. Subsequent page references in text.

to various implied viewers.) Moreover, the displacement of the woman from the central configuration of coconuts and chocolate bar defers the pleasure of consumption. This allows the island to offer erotic pleasure to the viewer while simultaneously remaining a *desert* island with all the opportunity for colonisation of virgin territory that that implies. This raises the question of whether there are in some sense two islands: one which contains the desirable female body among its pleasures, and one which remains deserted (apart from the figurative presence of the viewer, who in terms of the framing of the images, is placed in a viewing position 'on the island'). The intimation that the island in the upper image is uninhabited raises the question of how the Bounty bar got there, emphasising the implication that it is 'natural', materialising spontaneously from the island's coconuts. In another 1953 advert, again from *Illustrated* magazine, the desert island itself is doubled (fig. 5).[163] The island appears twice in the main image, both in the foreground, where the chocolate sits on the beach in its familiar arrangement with a halved coconut, and in the background; this could be another body of land or more likely the same island as it curves around so we see the far side of the bay. The effect is that the island is both immediate and distant - its simultaneous accessibility and elusiveness are emphasised as the desert island becomes both 'here' and 'there'.

In the 23rd May 1953 edition of *Illustrated* magazine only six of 44 pages are printed in colour. This includes the cover, with a story on a rose named after the new queen, Elizabeth II. An advert for Bounty - in colour - takes up half a page (fig. 6), which it shares with an advert for Formica Laminated Plastic kitchen surfaces.[164] Like both adverts previously discussed, the advert is on page 7 of the magazine, a prominent page on the right hand side of the magazine. It is similar in its composition to the 28th February Bounty ad but features, prominently in the close foreground, red, yellow and spotted white flowers, a green plant and a pinky-white sea shell, all of which are bisected by the frame so only present in their fragments. Thus the flesh-toned shell and the brightly coloured, sexually charged flowers - the yellow flower opens itself up towards the viewer - are only partially present, figuring them as inaccessible desirable objects. This framing of the still life is redolent of Bauman's

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163 Mars Limited, "New Chocolate Thrill!," *Illustrated,* 12 September 1953, 7.
164 Mars Limited, "New Chocolate Thrill!," *Illustrated,* 23 May 1953, 7.

Fig. 5. *Illustrated*, 12th September 1953, 7.

Fig. 6. *Illustrated*, 23rd May 1953, 7.

analysis of late modernity as a fragmentary culture in which the subject is forced to construct itself in a fluid, shifting context. Bauman cites Deleuze and Guattari in saying that "[d]esire constantly couples continuous flow and partial objects that are by nature fragmentary and fragmented."[165] Inasmuch as the flowers can be seen to stand for the female body, their fragmentation functions to dissociate "sex not only from the human person but even from the unity of the body. [This creates] a narcissistic quality […] of competitive display rather than spontaneous sensuality" (McLuhan, 99). Further, the fragmentary context of the flowers emphasises that the Bounty is the only whole object in the image. This aligns the chocolate bar with the subject; as Bauman tells us, identities "can be attempted only by clinging desperately to things solid and tangible and thus promising duration" (2000, 83). This also speaks to the Lacanian theory of *méconnaissance*, in which whole objects are redolent of the unfractured ego, and thus highly desirable. This arises through the semblance of images to "the child's very early perception of the human form."[166] The child, in the 'mirror stage', conceives of itself as a whole: "that gestalt is an ideal unity, a salutary imago" (92), attractive to the ego despite being in a relation of "discordance with his own reality."[167]

Like the flowers, the coconut is fragmented; although it is almost entirely within the frame, it is in two halves. In being cleanly bisected rather than fractured into several pieces, the coconut becomes two hemispheres that offer up their interior. The breast-like shape and configuration of the coconut halves (after all, coconuts contain milk) emphasises that they provide the nourishing material used to create the Bounty. Simultaneously they cradle the phallic chocolate bar. Conversely, the coconut halves could represent testicles, as their arrangement with the Bounty seems suggestive of male genitalia. The phallic connotations of the Bounty offers a seductive image for consumers whose "fascination […] for any product that seems to offer them a personal extension of power has offered a rich field for exploitation by merchandisers" (Packard, 79). The eroticisation of the product in this advert speaks to the "'cultural processing' of sex" that Bauman identifies as being central to late

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[165] Gilles Deleuze and Félix Guattari, *Anti-Oedipus: Capitalism and Schizophrenia [L'Anti-Oedipe]* [1972], trans. Robert Hurley (New York: Viking Press, 1977), 5, cited in Zygmunt Bauman, *Liquid Modernity* (Cambridge: Polity Press, 2006), 83.

[166] Jacques Lacan, "Aggressiveness in Psychoanalysis," [1948] in *Ecrits: The First Complete Edition in English,* trans. Bruce Fink (New York; London: W. W. Norton, 2006), 91. Subsequent page references in text.

[167] ———, "The Mirror Stage as Formative of the I Function as Revealed in Psychoanalytic Experience," [1949] in *Ecrits: The First Complete Edition in English,* trans. Fink (New York; London: W. W. Norton, 2006), 76.

modern culture in which "[s]exual delight is arguably the topmost of pleasurable sensations" in a society governed by a "sensation-gathering life strategy" (1998, 24).
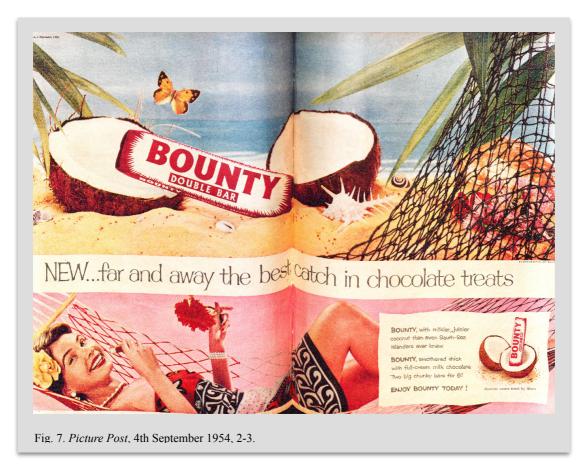
What is not depicted as being whole here is the island itself. In each Bounty advert, only a fragment of the island is visible, reinforcing the sense that it is only the advertised product that can provide succour to the ego seeking a 'salutary imago'. While the island stands in a metonymic relationship to the Bounty chocolate, this identity is disrupted; despite being positioned on the island, the viewer is told (by the presence of only a partial view of the island) that reaching this desirable space cannot provide a sense of unity. This can only by achieved by the consumption of what lies at the centre of the gaze: the chocolate. This deferral of pleasure is another part of the eroticised late modern period for Bauman, with the 'orgasmic effect' never being satisfying, thus forever deferring optimum *Erlebnisse*:

> the ultimate sexual experience remains forever a task ahead and no actual sexual experience is truly satisfying, none makes further training, instruction, counsel, recipe, drug or gadget unnecessary. (1998, 24)

By metonymic representation the Bounty comes to stand for all this denied pleasure; it is the only part of the still life that offers itself for consumption, as every other element of the composition is held at a distance. The argument of the advert seems to be that nothing can satisfy the viewer's desires - except this chocolate.

Picture Post was a weekly magazine established a year earlier than *Illustrated* in 1938, and was an immediate success, selling out its first edition (Reed, 185). It had a circulation of 1,185,915 in 1940 which grew to 1,381,809 by 1950 (Reed, 209). The edition of *Picture Post* for 4th September 1954 contains 11 colour pages out of 56. Colour is used for adverts, the cover - featuring Grace Kelly - and a story on Kew Gardens. Pages 2 and 3 of the magazine form a double-page colour advert for Bounty (fig. 7).[168] It is superficially similar to the first advert discussed above, in that it features a Bounty and halved coconut on a beach and a smaller image of a woman eating a Bounty, but plays more on the idea of duality in the structure and syntax of its images. In the right foreground a black fishing net hangs like a theatre curtain, positioning the viewer apart from everything on the beach. Through the net can be seen exotic red and pink flowers on the beach. To the left of the net, unobscured by it

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[168] Mars Limited, "New ... Far and Away the Best Catch in Chocolate Treats," *Picture Post,* 4 September 1954: 2-3.

Fig. 7. *Picture Post*, 4th September 1954, 2-3.

and spreading slightly over half the image's width, is a composition of two halves of a coconut, white side up. The halves stand slightly apart but are linked by a Bounty, whose white and red colour scheme matches their white interior and red-brown shell. Thus the chocolate bar unifies the two halves, making them whole again, while also standing for them (via the colour-scheme) and representing what has come *from* them; the ends of the chocolate bar are each in one half of the coconut. The coconuts, through their placement, unify beach, sea and sky. This configuration is encircled by a ring of five seashells, and above it floats a yellow butterfly, evoking a delicate beauty.

The fishing net, the only manmade feature of the ensemble apart from the Bounty bar, is an ambivalent presence. The 'natural' scene (and the prize) are 'caught' for the viewer/consumer, but also held at a distance from them. The net obscures the erotically-charged flowers but not the coconut and Bounty; the chocolate is thus made somewhat accessible, perhaps a conduit to the eroticism of the flowers. Thus we are and are not already in the space that holds desire - the viewer is again positioned on the island but in a suspended relationship with the desired object. This deferral of desire is reinforced by the slogan that takes up the

middle band of the composition: "NEW…far and away the best catch in chocolate treats". The idea of the 'best catch' refers most literally to the fishing net but also to the sense of success and possession in managing to 'obtain' the chocolate (and the erotic). The conjunction of 'far and away' was used with various suffixes in Bounty advertising in 1954. Figuratively meaning 'very much so', the words also emphasise the (in)accessible objects of desire, like the 'long, long swim' in the 28th February advert. Of course, the pleasure is simultaneously 'only a step to the sweetshop' away.

The lower section of the advert is another image; against a nonspecific pastel pink background, a woman lies in a hammock smiling towards the viewer. Here then is an introduction of the female body, not explicitly on the island but apparently linked to it; her flower echoes that in the upper image, while her clothing is patterned in a way that evokes the 'exotic'. The red in her clothing, flower and glossy lips mark this lower image as a space of carnality and lust as opposed to the predominant pastoral blues, yellows and greens of the upper image; the only red elements in the upper image are the coconut and the Bounty packaging, making clear the implication that it is in the consumption of these that sexual desire can be satisfied. The red flower that was visually 'trapped' in the fishing net in the upper image is now set free as sexuality is liberated. The woman's position in the hammock matches the downward slope of the Bounty in the upper image, figuratively transforming her into the ensemble of coconut and chocolate bar. This is a complex semiotic system; as in all the previous adverts, the woman is holding and apparently eating the Bounty in the lower image. She is both a metonymic representation of the desired object and a consumer of it, evoking Bauman's understanding of late modern society as one in which subjectivity is inevitably produced as reflexive and multiple (1992, 90; 1998, 27).

Further emphasising the identity between the upper and lower images, several elements in the former are transformed in the latter. In the lower image the fishing net becomes (by colour and pattern metonymies) the hammock. The seashells that encircle the chocolate in the upper image become (by synecdoche) the woman's pearl bracelet and necklace, connoting the transformation of a natural resource into a desirable commodity, just as takes place with the coconuts and the Bounty (although this latter transformation alone takes place within the upper image).

The narrative of the two images in sequence is that the upper tableau represents a conflicted paradise, where the desired space is disturbed by the fishing net. The lower image transports that paradise to another space, nearer 'home' but inflected with desert island signifiers. By bringing the island away from the island, the conflict is resolved; the fishing net that obstructed the view has become a safety net, a hammock that can benevolently contain the European body (albeit thereby [cryptically] retaining the constrictive fishing net). This transformation takes place through the consumption of the chocolate, which is shown in the lower image. The female body and the chocolate have been made more attainable, more accessible, now that they have been brought off the desert island. With her head on the far left of the image, the woman faces the viewer, smiling invitingly, with the chocolate, already bitten into, halfway to her lips. Only the text box interpolates between the woman/chocolate and the viewer. Indeed, the text box contains an image of the Bounty, which is thus on the level of the text, not of the 'diegetic' images, so it is available to the viewer, the only thing that really is - the Bounty is upright, erect. This image takes the position in the lower image that had been held by the red flower in the upper image, but whereas the flower was behind the net, this image is in front of the hammock. Here, also, the two halves of the coconut are no longer apart but together, enacting the resolution of the upper image by the lower image. This offers to the viewer, in the ultimate foreground, the final metonym in a series that has included the island, the female body and the coconuts; the chocolate bar which is actually accessible and consumable.

By contrast to *Five on a Treasure Island* and *Desert Island Discs*, the Bounty advertising is entirely lacking in techniques of Foucauldian discipline. As might be expected of adverts, these texts employ mechanisms of control that operate only on the audience's behaviour as consumers (rather than as obedient or pliant citizens). This can be seen in the mode of seduction that they use, which is highly eroticised. Further, *Five on a Treasure Island* and *Desert Island Discs* explicitly feature the moments of arrival on their respective desert islands (albeit ambiguously in *DID*). Likewise, the departure from these islands is present in the texts and is to some extent problematic, with the children's oars stolen in the Blyton novel, and the *DID* castaway not knowing how long it will be until they are 'rescued'. By contrast, the Bounty advertisements completely efface the question of arriving on or leaving the island; in

each main image the viewing position replicates a gaze from the island towards the shore, but the focus is not on the horizon (or 'home') but the Bounty chocolate on the beach. As the power mechanism here is seduction, the island is solely a space of pleasure, with no connotation present of any desire to leave. The advertisers' hope, presumably, is that this also make the desert island (and the chocolate it advertises) irresistible.

In terms of discourses of power, the texts discussed in this chapter use the setting of the desert island in different ways, despite all featuring 'protagonists' who ostensibly want to be on the desert island. *Five on a Treasure Island* describes a disciplinary situation in that the children are confined on the island by the novel's explicit antagonists. This serves to underline that George has already been confined there figuratively, as Kirrin Island is the only place she can identify as she chooses. The superficial plot is resolved by George's own temporary repression of her identity even on the island (when she signs herself 'Georgina'). This leads to the ultimate assertion both on the island and the mainland that she is in fact 'George'; the disciplinary effort to align her gender identity with her assigned gender (located in the authority of her parents) fails. Rather, the family are ultimately represented as subject to forces of seduction; George's father (albeit over her protestations) insists that George can have whatever she wants due to the gold ingots recovered from the desert island. (The fact that George argues provides some resistance to this seduction.) The island, meanwhile, remains a site of conflicting signification as it is still a favourite destination both for the children and the antagonists who threaten them in proceeding novels. Thus the desert island remains subject to a double movement in that it is both desirable and dangerous, a place to escape both to and from.

Each episode of Desert Island Discs leaves the island in a similarly unresolved state, given that it remains for the next 'castaway' a space of both pleasure and difficulty. Here the self-creation of the guest takes place outside of society and is thus implied to be according to his or her will. However, the codes and conventions of the programme mean that this is 'self-fashioning' according to societal norms, as the term was originally intended by Stephen

Greenblatt.[169] This inconsistency is reflected in the textual construction of Desert Island Discs; the programme presents the status of 'castaway' as both a privilege and a punishment, as is implied by the strange conceit that the guest chooses to be cast away. The programme does not ask 'what music would you want on a desert island?' as this conditional mode would remove the element of paradox. Rather, the question is 'what music do you want?' and so incongruously implies that the guest will be voluntarily marooned, a contradiction in terms. The fact that the audience knows this is imaginary does not undo the complicated representation of the desert island. Despite this complex signification, this desert island is ultimately a site of discipline used to propagate the status quo rather than seduction.

The Bounty adverts, by contrast, prioritise the seductive over the disciplinary in their efforts to equate their product with the eroticised pleasures connoted by their desert island. This is achieved using signifiers of the liquid modern to warn the viewer against being fragmentary and fluid. The only way to become whole is through the purchase of the Bounty, which stands in relation to its fragmented analogues: the female body, the coconut and the desert island itself. However, the displacement of the woman from the central configuration of coconuts and chocolate bar defers the pleasure of consumption. This allows the island to offer erotic pleasure to the viewer while simultaneously remaining a *desert* island. In other words, this text too leaves the island in a space of in-betweenness. Here, there is no sense of the desert island being somewhere to escape from; it is not a disciplinary space. Rather there is a double movement of sorts in that the subject is implied to have already arrived and yet simultaneously not.

In the next chapter I will discuss three texts that share a very different trope to those in Chapter 1. Chapter 2 focusses on texts whose protagonists are castaways, on the desert island not by choice but through circumstance, as a result of ship- or plane-wreck. While this might seem to foreground discourses of discipline rather than seduction, both mechanisms remain present as we move from the 1940s and early 1950s into the mid- to late-1950s.

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[169] Stephen Greenblatt, *Renaissance Self-Fashioning: From More to Shakespeare* (Chicago: University of Chicago Press, 2005), 9. Subsequent page references in text.

Chapter Two: Castaways

In this chapter I will again take texts from different media - novels and magazine cartoons - and examine how their desert islands function. I will look at William Golding's first and third novels, *Lord of the Flies* (1954) and *Pincher Martin* (1956), and cartoons depicting castaways on desert islands from the pages of *The New Yorker* magazine in 1957.[170] As such this chapter follows chronologically the time period examined in Chapter 1. As in that chapter, the texts I am examining are selected for their focus on the desert island setting combined with their prominent position in the popular Anglo-American consciousness. Other prominent desert island texts from this period include Luis Buñuel's adaptation of *Robinson Crusoe* in 1954 and Lewis Gilbert's 1957 film *The Admirable Crichton*, based on J M Barrie's 1902 play. Another film adaptation appeared in 1962 when Lewis Milestone's *Mutiny on the Bounty* was released, starring Marlon Brando, Trevor Howard and Richard Harris. This was based on Charles Nordhoff and James Norman Hall's 1932 novel, which had first been filmed in 1935 by Frank Lloyd with Charles Laughton and Clark Gable.

William Golding was born in 1911 and fought in the British Navy in World War Two, having command of a landing ship in the D-Day invasion of Normandy. He was awarded the Booker Prize in 1980 (for *Rites of Passage*), the Nobel Prize for Literature in 1983 and a knighthood in 1988. Although not an immediate commercial success, with first-year sales of 4,662,[171] *Lord of the Flies* soon became extremely well-known; by July 1969 sales in the UK had reached two million.[172] This success was perhaps prompted by Peter Brook's 1963 film adaptation (nominated for the *Palme d'Or* at the 1963 Cannes Film Festival) and the novel's use as a set text for secondary school pupils from at least 1965 until the present.[173] In a February 1998 episode of *The Simpsons* ('Das Bus') the Springfield Elementary School

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[170] William Golding, *Pincher Martin* [1956] (London: Faber, 1960); ———, *Lord of the Flies* [1954] (London: Faber & Faber, 2011). Peter Arno, "Untitled," *The New Yorker,* 19 October 1957: 47; Frank Modell, "Your Trouble Is You're Asocial," *The New Yorker,* 9 March 1957: 86; ———, "My Name's Benton. Will You Marry Me?," *The New Yorker,* 25 May 1957: 41; David Pascal, "Untitled," *The New Yorker,* 23 March 1957: 142.

[171] Faber, [Sales Note] (1955).

[172] John Carey, *William Golding: The Man Who Wrote Lord of the Flies: A Life* (London: Faber & Faber, 2009), 324.

[173] "English Literature," in General Certificate of Education 1965: Regulations & Schedules (Cardiff: Welsh Certificate of Education, 1965); Gcse English Literature (8702) Specification: For Exams in May/June 2017 Onwards., (Manchester: AQA, 2014).

Model UN is shipwrecked on a tropical island in an extended parody of *Lord of the Flies*.[174] *Pincher Martin* (1956) is another desert island narrative, tracing the experiences of a drowning sailor. Although it is not as well known as Golding's first novel, it is included here as a counterpoint, given the shared author and setting, and the fame that the author had gained from *Lord of the Flies*.

The New Yorker's founder and first editor Harold Ross had established the weekly magazine in 1925 with the intention that it would be "a reflection in the word and picture of metropolitan life."[175] Both in its articles and the cartoons for which it became famous, *The New Yorker* would offer its sophisticated urban audience a vision of their own familiar lives. By 1930 the magazine had a circulation of 100,000,[176] which had risen to 415,000 by the late 1950s.[177] William Shawn had taken over from Ross as editor in 1951, and "presided over a period of tremendous editorial and financial success […] in 1958 *The New Yorker* ranked first among American consumer magazines in ad lineage."[178] Its success was not due to a populist approach; Nancy Franklin describes its outlook as "a tolerance – or promotion – of smart-set mores",[179] alternatively seen as a "Jovian aloofness from the common struggle […] [and the] deliberate cultivation of the trivial."[180] The magazine featured short stories by Truman Capote, Vladimir Nabokov and J. D. Salinger, among many others. Meanwhile, the single-panel 'gag' cartoon had been a well-known feature of *The New Yorker* since its inception, with some captions becoming famous enough to enter popular use; in Peter Arno's 1941 cartoon, an engineer laments his plane crashing with the words "Well, back to the old drawing board," the first use of that phrase.[181]

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[174] This is a multilayered intertextuality: Bart Simpson says the desert island will be "just like *The Swiss Family Robinson*, only with more cursing. We'll live like kings! Damn hell ass kings!"

[175] Theodore Peterson, *Magazines in the Twentieth Century* (Urbana: University of Illinois Press, 1964), 247, cited in M. Thomas Inge, "'The New Yorker' Cartoon and Modern Graphic Humor," *Studies in American Humor. New Series 2. Special Issue: The New Yorker from 1925 to 1950* v. 3, no. 1 (1984): 61.

[176] Faye Hammill and Karen Leick, "Modernism and the Quality Magazines," in *The Oxford Critical and Cultural History of Modernist Magazines: Volume II: North America 1894-1960,* ed. Peter Brooker and Andrew Thacker (Oxford: Oxford University Press, 2012), 186.

[177] Ralph Ingersoll, *Point of Departure: An Adventure in Autobiography* (New York: Harcourt, Brace & World, 1961), 167, cited in Judith Yaross Lee, Defining New Yorker Humor (Jackson: University Press of Mississippi, 2000), 16. Subsequent page references in text.

[178] ———, *Defining New Yorker Humor* (Jackson: University Press of Mississippi, 2000), 16.

[179] Nancy Franklin, "The Second Decade: 1935-1944," in *The Complete Cartoons of the New Yorker,* ed. Robert Mankoff (New York: Black Dog & Leventhal, 2006), 83.

[180] Dwight McDonald, "Laugh and Lie Down," *Partisan Review,* December 1937: 50.

[181] Eric Partridge, *A Dictionary of Catch Phrases* [1977] (London: Routledge & Kegan Paul, 1985), 25-26.

A significant difference between the texts analysed in Chapters 1 and 2 is that the 'protagonists' of *Five on a Treasure Island*, *Desert Island Discs* and Bounty's print advertising are (implicitly or explicitly) on the desert island by choice. By contrast, in Golding's two novels the characters are shipwrecked there (or 'plane-wrecked' in the case of *Lord of the Flies*). In the cartoons I examine, the protagonists' reasons for being on the desert island are rarely given, yet they are clearly constructed in the mode of the involuntary 'castaway'.

Another new feature of the Chapter 2 desert islands is that knowledge of their topography is made vastly more available to the reader / audience. Kirrin Island and the space of *Desert Island Discs* are almost entirely lacking in physical description, while the Bounty advertising in the pages of *Illustrated* and *Picture Post* tends to show only a small part of the island, with a perspective looking out towards the ocean. By contrast, Golding gives minutely detailed descriptions of his islands, which the characters explore thoroughly. The desert islands shown in *The New Yorker* cartoons are almost invariably too small to 'explore', being only a few yards across. For this reason, though, they are easily contained within the panel and so their topography is immediately visually accessible to the viewer.

To reflect the difference in textual construction, relevant theoretical tools will be used in this chapter alongside the overall concern with discipline and seduction.[182] My analysis of *The New Yorker* cartoons will use the theoretical approaches to the image of Ernst Gombrich and Roland Barthes, and Simon Critchley's work on humour. With regard to the Golding novels, previous scholarship on those texts will be discussed, including the work of Baker, Delbaere-Garant, Schoene-Harwood, and Gregor and Kinkead-Weekes on *Lord of the*

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[182] Michel Foucault, *Discipline and Punish: The Birth of the Prison [Surveiller et Punir: Naissance de la prison]*, trans. Sheridan (New York: Vintage Books, 1995). Zygmunt Bauman, *Intimations of Postmodernity* (London: Routledge, 1992); ———, "On Postmodern Uses of Sex," *Theory, Culture & Society* v. 15, no. 3 (1998); ———, "The Self in a Consumer Society," *The Hedgehog Review* v. 1, no. 1 (1999); ———, *Liquid Modernity* (Cambridge: Polity Press, 2006). Subsequent page references in text.

Flies,[183] and Biles and Kropf, Johnston, Surette, and Whitehead on *Pincher Martin*.[184] I will draw on the work of Michel de Certeau and Yuri Lotman in order to engage with discourses of how the island is understood spatially. In Chapter 1 it was observed that an island represented as a unified monad can be attractive to the ego. The desert islands in *Lord of the Flies* and *Pincher Martin* are not viewed at a distance, precluding such a totalising view. Rather, the focalised perspectives on the island are those of the protagonists who explore them, with an emphasis on their spatial practice. (The cartoons from *The New Yorker* do contain whole islands within their frames, but they are conflicted rather than providing illusory psychic harmony.) How meaning is produced through physical movement on desert islands will be examined using the work of Lotman, who theorised the semiosphere, the (metaphorical or geographical) "semiotic space necessary for the existence and functioning of languages" and therefore meaning.[185] De Certeau's discussion of 'Spatial Stories' in *The Practice of Everyday Life* also deals with the ways in which narratives structure space and facilitate the creation of meaning. For de Certeau, stories:

> traverse and organise places; they select and link them together. […] By means of a whole panoply of codes, ordered ways of proceeding and constraints, they regulate changes in space (…) in the form of places put in linear or interlaced series.[186]

Thus like a metaphor - de Certeau points out that *metaphorai* is the word modern Greeks use for public transport - a story, through its organisation of space, can transport you (115). The texts analysed in Chapter 2 deal not with journeys to desert islands but with the conflicted experiences and spatial practices of those spaces.

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[183] James R. Baker, *William Golding: A Critical Study* (New York: St. Martin's Press, 1965); Jeanne Delbaere-Garant, "Rhythm and Expansion in Lord of the Flies," in *William Golding: Some Critical Considerations,* ed. Jack I. Biles and Robert O. Evans (Lexington: University Press of Kentucky, 1978); James R. Baker, *Critical Essays on William Golding* (Boston, Mass.: G. K. Hall, 1988); Berthold Schoene-Harwood, "Boys Armed with Sticks: William Golding's Lord of the Flies," in *Writing Men,* ed. Berthold Schoene-Harwood (Edinburgh: Edinburgh University Press, 2000); Ian Gregor and Mark Kinkead-Weekes, *William Golding: A Critical Study of the Novels* [1984] (London: Faber, 2002).

[184] Jack I. Biles and Carl R. Kropf, "The Cleft Rock of Conversion: Robinson Crusoe and Pincher Martin," *Studies in the Literary Imagination* v. 2, no. 2 (1969); Lee M. Whitehead, "The Moment out of Time: Golding's "Pincher Martin"," *Contemporary Literature* v. 12, no. 1 (1971); Arnold Johnston, "The Miscasting of Pincher Martin," in *William Golding: Some Critical Considerations,* ed. Jack I. Biles and Robert O. Evans (Lexington: University Press of Kentucky, 1978); Leon Surette, "A Matter of Belief: Pincher Martin's Afterlife," *Twentieth Century Literature* v. 40, no. 2 (1994). Subsequent page references in text.

[185] Yuri Lotman, *Universe of the Mind: A Semiotic Theory of Culture* [Вселенная ума], trans. Shukman (London: Tauris, 1990), 123. Subsequent page references in text.

[186] Michel de Certeau, *The Practice of Everyday Life [L'invention du quotidien],* trans. Rendall (Berkeley: University of California Press, 1988), 115. Subsequent page references in text.

Lord of the Flies: creating and transgressing desert island boundaries

Lord of the Flies opens after a plane crash leaves a group of British schoolboys on an uninhabited island. As James Morrison points out, the casting away of a group creates "the potential for refiguring society."[187] Ralph attempts to impose a system of governance based on rules: "Because the rules are the only thing we've got!" (99). Ultimately this breaks down as a rival, Jack, convinces the majority of boys to join his hedonistic, violent rejection of Ralph's rules. Several boys have died and Ralph is running for his life when a British Navy cruiser anchors offshore and the boys are 'taken off' (224).

While the early sales of the novel were modest, in the 1960s and 1970s Golding's "readership grew enormously; he was also given more and more critical attention."[188] Much analysis of *Lord of the Flies* has focussed on "Golding's view of man's nature."[189] This derives in part from his comments on it:

> [its] theme is an attempt to trace the defects of society back to the defects of human nature. The moral is that the shape of a society must depend on the ethical nature of the individual.[190]

While this may have been Golding's intention, I will argue that the novel has a more contingent and multifaceted moral significance than a doctrine of individual responsibility. Much previous academic debate has discussed whether Golding was representing a human nature, or human behaviour conditioned by the world. Also debated is whether Golding was representing this perspective as his thesis (the novel has often been referred to as a fable or allegory, McCullen, 204-207) or as a challenge to the reader. My analysis will depart from much of the existing scholarship by examining these questions from a perspective that foregrounds the desert island and the pre-existing discourse surrounding that setting.

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[187] James V. Morrison, *Shipwrecked: Disaster and Transformation in Homer, Shakespeare, Defoe and the Modern World* (Ann Arbor: University of Michigan Press, 2014), 180. Subsequent page references in text.

[188] James R. Baker, "Introduction: William Golding: Three Decades of Criticism," in *Critical Essays on William Golding,* ed. James R. Baker (Boston, Mass.: G. K. Hall, 1988), 1.

[189] Maurice L. McCullen, "Lord of the Flies: The Critical Quest," in *William Golding: Some Critical Considerations,* ed. Jack I. Biles and Robert O. Evans (Lexington: University Press of Kentucky, 1978), 204. Subsequent page references in text.

[190] Golding cited in Edmund Epstein, "Notes on Lord of the Flies," in *Lord of the Flies,* ed. William Golding (New York: Capricorn Books, 1959), 189. Golding later explained that this a view he held after the Second World War, having observed the things done "by educated men, doctors, lawyers, by men with a tradition of civilization behind them, to beings of their own kind. [...] I believed that the condition of man was to be a morally diseased creation and that the best job I could do at the time was to trace the connection between his diseased nature and the international mess he gets himself into" (William Golding, "Fable," in *The Hot Gates and Other Occasional Pieces,* ed. William Golding (London: Faber & Faber, 1965), 87.

Ted Boyle represents the school of thought that *Lord of the Flies* demonstrates Golding's conviction "that without the restraint of social order the human being will sink below the level of the beast."[191] For Boyle, Piggy, the rationalist, represents "society as the means of making things work, of keeping the beast at bay" (25). Likewise, Herndl suggests that the novel is "an implicit tribute to the humanising power of social institutions" (cited in McCullen 215). Most forthright is John Whitley, for whom "Golding insists that evil is inherent in man; a terrifying force which he must recognise and control."[192] These readings fail to account for the facts that Piggy's rationalism fails to 'keep the beast at bay' and that the outside world is at war, suggesting that 'society' and 'social order' have also failed in the wider world. Boyle also suggests that Ralph refuses to "join Jack's hunters, for he realises he would cease to exist except as a savage" (25). This misses the point that Ralph's steadfast uprightness is ironic; he already contains 'savagery'.

Several commentators have concluded from this that Golding portrays an essential human nature; indeed, the novel mentions "mankind's essential illness" (96). As Juliet Mitchell writes, Golding's novels "embody some myth which purports to give a direct report of the human condition mediated through some concrete situation."[193] According to this reading, while Jack and his followers represent human nature unbound, Piggy and Ralph represent a doomed rationality; "In their innocent pride they attempt to impose a rational order or pattern upon the vital chaos of their own nature" (Baker, 1965, 9). Piggy, as Claire Rosenfield puts it: "like the father counsels common sense; he alone leavens with a reasonable gravity the constant exuberance of the others for play."[194] The other character who does not exhibit a 'savage' nature is Simon, who has been read as Christ-like and a seer (Mitchell, 65). Simon realises that there is no external beast; "he sets off, weak and staggering, to tell the other boys that the beast is human, and is murdered by them."[195] The other characters, by this reading, represent fallen man: "many critics put [Golding] down as an old-fashioned Christian

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[191] Ted E. Boyle, "Golding's Existential Vision," in *William Golding: Some Critical Considerations,* ed. Jack I. Biles and Robert O. Evans (Lexington: University Press of Kentucky, 1978), 24. Subsequent page references in text.

[192] John S. Whitley, *Golding: Lord of the Flies* (London: Edward Arnold, 1970), 7.

[193] Juliet Mitchell, "Concepts and Technique in William Golding," *New Left Review* no. 15 (1962): 64.

[194] Claire Rosenfield, "'Men of a Smaller Growth': A Psychological Analysis of William Golding's Lord of the Flies," *Literature and Psychology* v. 11, no. 4 (1961): 94.

[195] Samuel Hynes, "[William Golding's Lord of the Flies]," in *Critical Essays on William Golding,* ed. James R. Baker (Boston, Mass.: G. K. Hall, 1988), 19.

moralist" (Baker, 1965, xvi). As Baker goes on to point out, Golding "satirises both the Christian and the rationalist point of view" (16).

Ralph's relation to space is discursive, reflecting that he is ideologically liminal, able to move between zones and transgress boundaries both physical and figurative. Initially delighted to be away from the constraints of home, he also believes that society is important (thus importing societal norms). As the reader is largely focalized through Ralph, the novel contains lessons about how to behave: in de Certeau's formulation, "stories tell us what one can do in [a space]" (122). Jeanne Delbaere writes that the island is the boys' "refuge, the only hard and secure place in the midst of the vast stretches of water around them."[196] While this is correct in its particulars, I will complicate it by examining the roles taken by different spaces of the island, and how the protagonists traverse them. In this I will utilise Yuri Lotman's concept of the semiosphere, and question how the desert island's topography facilitates meaning.

Lord of the Flies begins with descent: "The boy with fair hair lowered himself down the last few feet of rock and began to pick his way toward the lagoon" (1). This speaks to an engagement with the island, a willingness to exist in a new and unfamiliar place. While he is an involuntary castaway, Ralph's descent enacts his figurative movement towards the idea of being cast away. His reaction to the idea that there are probably no grown-ups around is that "the delight of a realized ambition overcame him. In the middle of the scar he stood on his head and grinned" (2).[197] The headstand can be seen as an attempt to get even closer to his new surroundings, while also making explicit that things are 'upside-down'.[198] Ralph's joy appears not to be at his survival (nor does he appear to be traumatised by the plane crash); rather, he is simply overjoyed to be here. Several commentators have recognised that the setting of the desert island has connotations that help frame the novel's ideological significance (see Mitchell, 70). Moreover, this island in particular emphasises these qualities. As James Baker puts it, this:

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[196] Jeanne Delbaere, "From the Cellar to the Rock: A Recurrent Pattern in William Golding's Novels," in *William Golding: The Sound of Silence,* ed. Jeanne Delbaere (Liège: L3 Liège Language and Literature, 1991), 3.

[197] This 'scar' is the mark made by the plane crash-landing.

[198] Ralph's playful and joyous relation to his new environment is emphasised by the verbs used by Golding to describe his movement. He 'climbs', 'jumps', 'dances', 'trots', 'plunges' and 'scrambles', contrasting, for example, with Robinson Crusoe who repeatedly 'walks' and in times of heightened danger or emotion 'runs'.

is a paradise of flowers and fruit, fresh water flows from the mountain, and the climate is gentle [but] the adventure ends in a reversal of [the boys'] (and the reader's) expectations. (3-4)

Having landed in the interior, Ralph's curious wandering takes him towards the beach. He hurries "toward the screen that still lay between him and the lagoon. He climbed over a broken trunk and was out of the jungle" (4). The frontier between the interior and the beach is marked both by a physical barrier that Ralph must overcome (the trunk) and a flat 'screen' (presumably of trees and creepers) that marks the edge. The beach itself is characterised as being a border between forest and sea, having the character of a line: "The beach between the palm terrace and the water was a thin stick, endless apparently, for to Ralph's left the perspectives of palm and beach and water drew to a point at infinity" (4). In this formulation the beach is not a zone of the island, rather it is a boundary. This echoes Greg Dening's conception of beaches that "must be crossed to enter or leave" islands, and which "divide the world between here and there, us and them, good and bad, familiar and strange".[199] This neatly engages with the parallel notion of Lotman's semiosphere, which sees topography as being overlaid with significances: "notions of moral value and of locality fuse together: places have a moral significance and morals have a localized significance" (172). The meaning of the beach to Ralph will become clear.

However, Dening also conceives of the beach as a zone in which things take place: the 19th-century Spanish newcomers to Fatuiva in the Marquesas "had to carve out a new world for themselves. […] So on the beach they experimented" (1980, 129).[200] Ralph "jumped down from the terrace […], kicked his shoes off fiercely and ripped off each stocking with its elastic garter in a single movement" (4). Again he is descending and engaging with the island as closely as he can. Enacting Dening's description of the beach as ambiguous, Ralph has now crossed the 'screen' and moved onto the beach, transforming it from a boundary into a zone. This demonstrates how, for de Certeau, narratives create meaning: Ralph's awareness of the broken tree trunk and the jungle 'screen' makes him "the mouthpiece of the limit" but his

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[199] Greg Dening, *Islands and Beaches: Discourse on a Silent Land: Marquesas, 1774-1880* (Melbourne: Melbourne University Press, 1980), 3, 32.

[200] Dening is writing here about an inhabited island, where the beach is the space between the newcomer and the inhabitant. On desert islands (as long as they remain deserted) the whole island may be available as a space of experimentation, especially if it has no zone marked as 'interior'; as Baldacchino points out: "Islands, especially small islands, lack hinterlands" Godfrey Baldacchino, "Islands as Novelty Sites," *Geographical Review* v. 97, no. 2 (2007): 169.

crossing of the barrier "creates communication as well as separation" (127). De Certeau chimes with Dening in describing the frontier as a "space between" (127). In this light, then, Ralph's engagement with the border marks him as being an agent of liminality, reminiscent of the fluidity that Bauman identifies with the liquid modern era.

In terms of Lotman's semiosphere, in which space denotes an ethics (218), Ralph moves back into the interior, and is at this point constructed as resembling somebody who 'belongs' in this zone, with all that that space connotes. He

> leapt back on the terrace, pulled off his shirt, and stood there among the skull-like coco-nuts with green shadows from the palms and the forest sliding over his skin. […] He turned neatly on to his feet, jumped down to the beach, knelt and swept a double armful of sand into a pile against his chest. (4)

It is in the interior that Ralph removes his shirt (a foreshadowing of the later tension as to whether he will join Jack's group in 'going native') and where the shadows seem to claim him as being of the jungle, camouflaging him against the foliage.[201]

De Certeau discusses how stories about actions delimit spaces: stories "have the function of *spatial legislation* since they determine rights and divide up lands by 'acts' or discourses about actions" (122). Ralph never revisits the crashed plane, and imports nothing physical of home. Indeed on reaching the beach he divests himself of his clothes, suggesting a figurative rebirth on the island. This is not sustained; Ralph imports democracy and societal ideas from home. In terms of spatial practice, this is signalled by the creation of a landmark on the beach, which serves simultaneously as a site of a newness and a reminder of home:

> Ralph stood up and trotted along to the right.
> Here the beach was interrupted abruptly by the square motif of the landscape; a great platform of pink granite […] Ralph hauled himself onto this platform. (6-7)

The first sign that Ralph is still connected to home takes place by this platform as he tells Piggy, the first other castaway he meets on the island, that his father is "a commander in the Navy. When he gets leave he'll come and rescue us" (8). In fact this platform is a literal link between the various spatial zones of the island, as it is "thrust up uncompromisingly through forest and terrace and sand and lagoon" (6), so joining sea, beach and island interior, an interstice that links home to the Other.

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[201] It is also the tactile engagement with the palm tree in the interior that convinces Ralph that the island exists; the retrospective acknowledgement to the reader that he had not previously been certain of this destabilises both the existence of the island and the reliability of the narrator. It also recalls the topos of the imagined or dreamed desert island that lends itself to psychoanalytical readings.

After swimming in a pool by the platform, Ralph "trotted through the sand, enduring the sun's enmity, crossed the platform and found his scattered clothes. To put on a grey shirt once more was strangely pleasing" (9-10). Ralph's pleasure at putting on his school uniform shows him moving back and forth across a figurative border of 'home' and 'the island'. (The uniform represents not just 'home' but the disciplinary apparatus of the English public school.) Next to the platform, on the shoreline, the border between home and the Other, Ralph and Piggy find a conch which they blow to summon other boys; it becomes a symbol of home (Piggy has "seen one like that before. On someone's back wall" (11)) and the incursion of home society, as it becomes the tool of democracy. The platform, where all the boys first hold "a meeting" and the election, becomes representative of 'home' on the island (17-19).

The familiar 'semiospherical' conception of the island is complicated in *Lord of the Flies*. The ocean, typically, is a space of Otherness:

> The littlun who claims that the Beast comes from the water, and Maurice's memory of being told about great squids only fleetingly glimpsed by man, are both pointers to a sea that may contain a great unknown. (Gregor and Kinkead-Weekes, 20)

This is later implicitly undone as the Beast is revealed not to exist in a corporeal sense. Likewise, the mountain is where Simon discovers the truth about the Beast, recalling the idea of the peak as a source of enlightenment. This is ironically undercut when Simon attempts to share his knowledge and is killed. The interior is represented as a space of Otherness but one in which Ralph feels comfortable. Indeed he is delighted to move between the two zones and their significances. This fluidity is bound up with modernity (recalling Bauman's 'liquid' modernity) in that Ralph arrived on the desert island not on the shore but in the interior, having been plane- rather than ship-wrecked. The changed nature of the boundary means that the island is no longer the "material and symbolic" figure of "the meticulously sealed wall, uncrossable in either direction" that Foucault describes as characteristic of mechanisms of punishment and, later, discipline.[202]

A society of sorts is born when Ralph and Piggy meet the other castaway boys. Some of them already belong to a school choir (led by Jack) that is highly socialised and hierarchical:

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[202] Michel Foucault, *Discipline and Punish: The Birth of the Prison [Surveiller et Punir: Naissance de la prison]*, trans. Sheridan (New York: Vintage Books, 1995), 116, 42.

> each boy wore a square black cap with a silver badge on it. Their bodies, from throat to ankle, were hidden by black cloaks which bore a long silver cross on the left breast and each neck was finished off with a hambone frill. (15)

The boys elect Ralph as their leader and are divided into groups of hunters (Jack and his choir) and groups with other tasks. As such it can be seen that the island becomes a space where discipline is enacted, as seen in the "control of activity" (Foucault 1995, 149) and the "composition of forces" (152) which the boys devise for their survival. This is put into tension with the apparent liminality and freedom that Ralph has found on the desert island.

Eugene Hollahan has noted that this meeting is one of several "variations on the idea of the 'circle of boys' that turn their 'ring of faces' to Ralph."[203] For Hollahan, the circle "affirms democracy, rule, and order" (25) and recurs throughout the novel (22). Of course the island itself is circular, extending the connotations of that shape to the island, which has a "circular horizon of water" (Hollahan, 22). Hollahan neglects to recognise that the circle extends out past the island, as Jeanne Delbaere-Garant notes: "At a mile's distance from the island and parallel to it lies a coral reef, against which waves break so that the beach is duplicated in the sea" (72-73). Indeed, the island is clearly a microcosm of the world, as is made most explicit in the novel's last pages. As such I would modify Hollahan's claim that the circle represents 'democracy, rule, and order' to suggest that it does so ironically.

How, then, is this contradictory space negotiated? Ralph, Jack and "vivid, skinny" Simon (20) make a journey that is both practical (a discipline-controlled action) but also motivated by eager curiosity for the island: "'Come on,' said Jack presently, 'we're explorers'" (22). The boys face borders and barriers, as the island proves constraining and somewhat impenetrable, with "narrow tracks, winding upwards. […] Here the roots and stems of creepers were in such tangles that the boys had to thread through them like pliant needles" (23). Nevertheless, this movement remains satisfying:

> Immured in these tangles, at perhaps their most difficult moment, Ralph turned with shining eyes to the others.
> 'Wacco.'
> 'Wizard.'
> 'Smashing.' (23-24)

Their journey is playful, enacting the instability and liminality of this space. Jack spots a rock "as large as a small motor car" that moves a little when pushed. "The assault on the summit

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203 Eugene Hollahan, "Running in Circles: A Major Motif in 'Lord of the Flies'," *Studies in the Novel* (1970): 25. Subsequent page references in text.

must wait while the three boys accepted this challenge". When they all push together the rock "moved through the air, fell, struck, turned over, leapt droning through the air and smashed a deep hole in the canopy of the forest" (25). What is necessary (surveying the island) is delayed for what is optional, fun, playful; the rock here seems to represent the rules of society, which the boys are 'playing with'. Gregor and Kinkead-Weekes suggest that the rolling of the rock "is a specific comment on the scene in *Coral Island* where the boys are taken aback as a huge rock thunders down the mountain side" (9). They do not make explicit, though, that the boys do this; the destructive thing doesn't 'just happen'. The displacement of the boulder can be seen as fulfilling "the ambition of a conquering power" (De Certeau, 128), evoking the colonial associations of islands and containing the implication of 'discipline' being imported from 'home'. But as the rock "smashed a deep hole in the canopy of the forest […] [and] the forest further down shook as with the passage of an enraged monster", it can also be read as an 'attack' on the pre-established semiosphere of the island (constructed 'at home') in which the interior is a space of Otherness and threat and the beach is a safer space with more connection to 'home'. This seems to be a situation in which Foucauldian discipline is shown to be failing, as the boys destabilise the island's boundaries.

In moving into the island's interior, Ralph, Jack and Simon transgress the limit that was created by Ralph's jumping back and forth across it earlier. In de Certeau's understanding of space, stories'

> primary function is to *authorise* the establishment, displacement or transcendence of limits, and as a consequence, to set in opposition within the closed field of discourse, two movements that intersect (setting and transgressing limits). (122)

The two intersecting movements here are Ralph's acknowledgement of a border between the forest and the beach, which creates that border, and the later transgression of that border in returning to the interior. They do not ignore the space, nor remain oblivious to its spatial ordering, but test and challenge the island, with one foot on either side of the figurative border between home and the Other. On the other hand, when the boys reach "the square top of the mountain" (25) and see the island laid out before them, Ralph declares that "'This belongs to us'" (26). The practice and habitation of the island has created ownership, in a return to a more traditional semiosphere, in which the summit connotes ownership, as in the

protagonist who is "the monarch of all I survey."[204] After the work of surveying is completed, the boys are playful again: "They scrambled down a rock slope, dropped among flowers and made their way under the trees" (28). The boys fluidly alternate between seeming 'of the island' and 'of home'.

In Chapter 2, 'Fire on the Mountain', Ralph suggests that the boys need a beacon on the summit to attract the attention of rescuers, the creation of fire exemplifying what Morrison calls castaways' tendency to "recapitulate human technological development" (188). The location of the beacon also continues the semiospherical representation of the summit as a site of knowledge, in contrast with the forest; as Ralph and Piggy build the fire, "some of the small ones had lost interest and were searching this new forest for fruit" (39). Ralph attempts to impose 'discipline' on the island but fails to eliminate "the uncontrolled disappearance of individuals, their diffuse circulation, their unusable and dangerous coagulation" (Foucault 1995, 143). Ralph wants to plan for the future and a possible rescue but the younger boys resist his attempts to mould them in the mode of "the composition of forces" (Foucault 1995, 162). Later, Ralph's attempt to impose discipline is marked by his attitude towards the playful behaviour he exhibited in pushing the rock down the mountain:

> A knot of boys, making a great noise that he had not noticed, were heaving and pushing at a rock. As he turned, the base cracked and the whole mass toppled into the sea so that a thunderous plume of spray leapt half-way up the cliff.
>   'Stop it! Stop it […] We want smoke. And you go wasting your time. You roll rocks.' (117)

Chapter 3 is called 'Huts on the Beach'. Ralph and Jack are in agreement that they:

> 'need shelters as a sort of -'
> 'Home.' (53)

On the beach but near the forest, in a space where "instead of bald trunks supporting a dark roof there were light grey trunks and crowns of feathery palm" (i.e. a space characterised as in-between), Ralph has succeeded in building "a contraption of palm trunks and leaves, a rude shelter that faced the lagoon, and seemed very near to falling down" (50). A fragile, provisional 'sort of Home' is constructed on the beach, between two sites of danger and Otherness, the forest and the ocean. On the other hand, the beach is a space of play: "From beyond the platform came the shouting of the hunters in the swimming pool" (55). A picture

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[204] William Cowper, "The Solitude of Alexander Selkirk," in *Poems, vol. 1* (London: J. Johnson, 1782).

is drawn of a space whose topography is understood according to a traditional semiosphere of the desert island, but one that is continually challenged and made fluid.

With the different spaces of the island set up in this manner, the topography of the rest of the novel can be traced. When a ship passes without stopping, Ralph realises that Jack's hunters have allowed the fire on the mountain to go out; they prioritised hunting in the 'savage' jungle interior over tending the beacon. The link between the hunters and the jungle is emphasised when they kill a sow and leave its head there on a stake. In fact this is explicitly a sacrificial offering to the beast, suggesting that their fear of it has become worship. Later, Ralph and Jack, temporarily in a truce, travel up the mountain together and see what they think might be 'the beast'. The truth (as contained at the peak) is that it is actually a dead parachutist, a reminder that the wider world is at war.

Jack's transition to the 'Other' continues on the far side of the island, at Castle Rock, where he builds a fort. Thus he and his followers, who are in the process of 'going native', albeit a loaded, savage version of it, physically move away from the main beach, with its connotations of home. Here, then, Golding reasserts a semiosphere that places Otherness at a physical distance, on the 'other side' of the island (Lotman, 218). This could signal the reintroduction of discipline; Jack's savagery takes place in a space that is joined to the main island only by a "neck of land" (114). The implication is that Ralph intended to import democracy and rules (i.e. 'discipline') to the island, and has succeeded to some extent in conquering the summit and the beach, the island spaces traditionally most accessible to the European newcomer. The interior remains unknown and threatening, but the savagery of the 'hunters' is successfully restricted to a peninsula. On the other hand, it could be read that Jack, who now keeps prisoners ("control of activity") and rules through fear, is actually more aligned with discipline and the norms of home. This is signalled by the name of Castle Rock, which emphasises its resemblance to an artificial, 'civilised' building.

It is into this context that Simon returns from the mountain, ready to disseminate the 'truth' that the boys had created the beast themselves. But seeing him come out of the jungle, which remains a space of Otherness, the hunters mistake him for the beast and kill him, failing to recognise that Otherness is within them rather than something external or of the island. Simon's death is often seen as the key to interpretation of the novel, as he embodies

something other than the ostensible rationalism of Piggy and Ralph or the savagery of Jack and his followers.[205] Hollahan points out that the circle motif reappears here: at the beginning of the climactic scene, "Roger is pretending to be the pig, and the other big boys pretend to hunt him, first surrounding him: 'a circling movement developed and a chant'" (25). The circle is again key to irony here, as the boys figuratively become the desert island. Even Ralph and Piggy "found themselves eager to take a place in this demented but partly secure society" (167-68). Even the most rational, 'civilised' boys want to partake in this human model of the island, because it offers a protection from fear. This is the function that I ascribe to many desert islands; popular culture exports anxieties of Otherness to desert islands (often under the guise of paradise or self-fashioning) in order to protect society. Of course this protection is illusory; as Gregor and Kinkead-Weekes write about this scene "the children first externalise what they fear and hate, and then 'kill' it" (31). When Simon comes down from the mountain he replaces Roger in the circle and is killed. The children become what they fear, signalled by the breaking of the circle: "The beast [Simon] struggled forward, broke the ring and fell over the steep edge of the rock to the sand by the water" (169). Here, *Lord of the Flies* can be seen as a critique of other desert island narratives, in which Otherness is expelled to the desert island. By expelling perceived Otherness *from* the desert island (in killing Simon) that space is made analogous with 'the world', and the savagery of all people laid bare.

The boys' expulsion of the Beast can be read as an attempt by the civilised to rid themselves of evil; from the boys' point of view they are destroying the source of their fear. From Ralph and Piggy's perspective, the split between them and Jack's followers can be seen in the same light; their rationalism is set against Jack's savagery. Indeed, Ralph and Jack "are very obviously intended to recall God and the Devil, whose confrontation, in the history of Western religions, establishes the moral basis for all actions" (Rosenfield, 93). Of course, the novel can also be read in terms of the expulsion of all the boys from 'home' onto the desert island. All these rejections of Otherness, though, are ultimately undone because the Otherness in fact resides not in that which is expelled but in the subject who attempts to expel it.

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[205] See, for example, Spitz (1970) and Hynes (1988). Subsequent page references in text.

Rosenfield points out that "as Freud reminds us […], gods and devils are 'nothing other than psychological processes projected into the outer world'" (Rosenfield, 1961, 93).[206]

In psychological terms, Whitley suggests that Jack and his 'tribe' are "liberated from the controlling memories of the Super-Egos and thus yielding themselves to the dominance of the Ids, the primitive lusts located in the unconscious" (38). What this fails to account for is that Jack imposes new rules and rituals on his followers. Jack frees himself from the discipline instituted by Ralph and Piggy only to reinstitute it on the 'other side' of the island. Moreover, none of the boys are ever liberated from the fear of the unknown: "the children are already disposed to objectify their inner darkness and expect a Beast who will be other than themselves" (Gregor and Kinkead-Weekes, 23). This applies to Ralph as well as to Jack: when Simon was killed, "Ralph too was fighting to get near, to get a handful of that brown, vulnerable flesh. The desire to squeeze and hurt was overmastering" (125). Hynes suggests that "the members of a 'demented society' may create an irrational, external evil, and in its name commit deeds that as rational men they could not tolerate" (20). What is made clear in *Lord of the Flies* is that this island society is no more 'demented' than the world at large. The boys are not murderous because they have 'gone native' but because they are human.

The fear of internal Otherness is endorsed by narratives that represent self-fashioning as a desirable activity, ensuring conformity. *Lord of the Flies* at first posits this but then critiques it. As Berthold Schoene-Harwood writes,

> The boys' refashioning of themselves and their environment is driven by the imperatives of a masculinity based on negative self-assertion. This kind of masculinity endlessly produces and consumes 'others' against which its superiority is defined. (56)

Schoene-Harwood also notes that it is in relation to the island itself that the boys intend to assert themselves: "nature itself […] provides the Otherness over which the boys attempt to gain control", with the "witch-like cry" of the island suggesting that femininity is at least part of what threatens the boys from within (53). Both Schoene-Harwood and Gregor and Kinkead-Weekes note that the female is present on the island in the sow that Jack's hunters kill. "The act of killing provides relief from their quintessentially 'feminine' and hence hateful feelings of fear and disempowerment" (Schoene-Harwood, 54), while also facilitating

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[206] Here Rosenfield cites Sigmund Freud in *The Psychopathology of Everyday Life*, as quoted by Ernest Jones, *The Life and Work of Sigmund Freud, vol. III* (New York: Basic Books, 1957), 53.

the "obliteration of the 'other' as the most complete expression of the 'self'" (Gregor and Kinkead-Weekes, 27). The disciplinary techniques attempted by the boys to assert their masculine identities is undercut when first Ralph's and then Jack's version of discipline fails.

Towards the novel's end, Ralph, Piggy, Sam and Eric see themselves as holding a moral high ground, and put their school uniforms on again to make a 'civilised' appeal to Jack, like missionaries taking the ideology of the beach to Castle Rock. As in the modern (disciplinary) era,

> [t]he different—the idiosyncratic and the insouciant—have been thereby dishonourably discharged from the army of order and progress […] There was really no good reason to tolerate the Other who, by definition, rebelled against the truth. (Bauman 1992, xiv)

Ralph and Piggy want to 'civilise' Jack and his 'savage' followers, as, in the modern era, "unlicensed difference is the main enemy" (Bauman 1992, xvi). However, "[c]ommunities are *imagined*: belief in their presence is their only brick and mortar, and imputation of importance their only source of authority" (Bauman 1992, xix). When the boys gradually decide not to respect Ralph and the conch, they no longer "agree to be bound by the arbitration" imported from 'the world' onto the island (Bauman 1992, xix). In fact, Piggy and Ralph's own colonial mindset is betrayed when Piggy calls Jack and his followers "painted niggers" (200). Their mission fails; Piggy is killed and Sam and Eric join the 'savages'.

As chaos reigns, a new source of 'discipline' is imported from 'home'; a naval ship has anchored offshore and an officer is on the beach, where Ralph collapses. It seems that this *deus ex machina* saves Ralph's life, rescuing him from the violence that has been unleashed. From Ralph's point of view, the fantasy space of creation that existed on the island led only to destruction, proving the need for disciplinary apparatus. This reading posits Ralph and Piggy as emissaries of British 'civilisation', whose reason and intelligence are overturned by the transgression of Jack and his 'savage' physicality; at the close Ralph weeps for his "true, wise friend called Piggy" (225). This seems to cling onto the rationalism that Piggy embodied, and figures the desert island as ultimately a dangerous place to be subdued by the arrival of rational adults. However, Ralph also weeps (we are told by the narrator) "for the end of innocence, the darkness of man's heart" (225), perhaps mourning the impossibility of rationalism. This would be congruent with an interpretation that would consider Jack's savagery analogous to the brutality of (British) adults in so-called civilised society. The

savagery on the island is in fact not a result of the boys 'going native', but is the revelation of part of themselves, as projected onto the imaginary beast. The desert island is not a space of Otherness, or a space divided into clear zones of Otherness and homeliness, but a liminal space, as signalled by Ralph's initial negotiation of space. As Ralph explains to him what has happened on the island, the navy officer's reaction is to look back across the beach towards home, "allowing his eyes to rest on the trim cruiser in the distance" (225). The implication is that the violence on the island makes him think of nothing more than the war raging in the outside world, the war that caused the boys to be cast away in the first place. Home is no more civilised than the island after all and the father-figure has no plausibility as a guiding example. "What is indeed peculiarly postmodern is the absence of 'official approving agencies', able to force through […] their approval or disapproval" (Bauman 1992, xviii).

Leon Levitt suggests that the novel "clearly confirms the premise that it is Western society, Western culture, Western values, Western traditions wherein the evils lurks, not primordially in the hearts of men."[207] Both Jack's violence and Ralph's democracy are thus condemned because both are attempts to control the world, and both are products of the boys' acculturation, which occurs not on the island but in the world (specifically in English schools).[208] Frank Kermode subscribes to this reading in his analysis of how Golding updates R. M. Ballantyne's *The Coral Island*, whose protagonists are Ralph, Jack and Peterkin. These "empire-building boys, who know by instinct how to run a British protectorate," are threatened by islanders and pirates. In *Lord of the Flies*, by contrast, Golding asks us "to see them [the British boys] as the cannibals."[209] As such Golding critiques the disciplinary apparatus of British society, which produces young men who seek to control others and their own Otherness. Savagery is not innate but is socialised to be the alternative when reason fails, or when, like Jack, one wants to defeat reason. Life thus consists of treading a liminal

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[207] Leon Levitt, "Trust the Tale: A Second Reading of 'Lord of the Flies'," *English Journal* (1969): 522.

[208] Peter Brooks's film of *Lord of the Flies* communicates this much earlier than the novel, albeit subtly. An opening montage of still photographs implies more strongly than in the original that the children were castaway while being evacuated to escape a war. The accompanying music is reminiscent of 'tribal' drumming: warlike but in an 'exotic' mode. In fact this is a version played on untuned percussion of the *Kyrie Eleison* music later sung by Jack's school choir in their first appearance on the beach. The same music later plays in a brassy (i.e. western militaristic) version as the navy rescue the boys at the end. Through the music the film is communicating that whether on a desert island or 'at home', and regardless of culture, humans are violent.

[209] Frank Kermode, "William Golding," in *On Contemporary Literature,* ed. Richard Kostelanetz (New York: Avon Books, 1969), 371.

path between 'savagery' and 'morality' just as Ralph moves between zones of the island. This is true both in this space and 'at home': "The fair boy stopped and jerked his stockings with an automatic gesture that made the jungle seem for a moment like the Home Counties" (1).

Pincher Martin: the dissolution of identity

Pincher Martin (1956) was William Golding's third novel, and his second to feature a desert island during wartime. Its relationship to *Lord of the Flies* is communicated by an early review in *The Times*: "Mr. William Golding is still preoccupied with the human race's urge for survival".[210] *Pincher Martin* tells the story of Christopher Hadley Martin, a naval officer swept overboard when his ship is hit by a torpedo. In densely descriptive prose that prioritises Martin's sensory perceptions and mental processes rather than events, we learn about the rocky island onto which Martin is swept. Unlike the protagonists in *Lord of the Flies*, Pincher Martin is essentially static, hardly moving on his tiny island. This is not to say that a topographical analysis is not possible, however, as the island is described in minute detail.

In fact a complex spatiality is a central concern: "He was struggling in every direction, he was the *centre* [my emphasis] of the writhing and kicking knot of his own body. There was no up or down, no light and no air" (7). This is a spatialised discourse as 'He' is at the centre of something and moves 'in every direction'. This is not an exterior space, though; the zone of which Martin is at the centre is 'his own body'. Further, there was 'no up or down'; this complicates the question - or even the existence - of space. This foregrounding of interior versus exterior space - if he is at the centre of his body, what is 'he'? - sets up a tension between those two spatial paradigms, providing an early suggestion that the reader should consider the nature of the diegetic space in which the novel takes place.

This spatial discourse is bound up with two alternative readings of the novel prevalent in existing scholarship. Whitehead suggests that the 'centre' is "Golding's name for whatever it is that creates this world in the instant of death" (19). The island is revealed at the end of the novel not to exist physically, but only in Martin's experience. This is foregrounded

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[210] "New Fiction," *The Times,* 1 November 1956.

throughout the novel by a dichotomy between Martin's interior and exterior experiences, of which the latter is ultimately revealed not to exist in the physical world. Whitehead distinguishes between the "intending consciousness and the intended world" (19) and interprets the island as a representation of the process of death. Other commentators, including Biles and Kropf, Johnston, and Surette, see the island as an after-life experience, with religious connotations. Thus Martin's experience of the island can alternatively be read either as Golding's commentary on life and identity or his speculations about the afterlife. To me, the novel's American title, *The Two Deaths of Christopher Martin*, reveals that Whitehead's reading is more accurate. The island is, as Whitehead suggests, a space in which Golding "brackets the 'vulgar conception of time'" (18), expanding the supposed instant between Martin's physical and psychological deaths. As such, the island is not a purgatory or hell, but a representation of Martin's experience of his existence and identity as they rapidly fragment.

The explicit focus on identity recalls Bauman's conception of liquid modern identity as fragmented and fluid. Solidity and fluidity are thematised in the novel: "When the air had gone with the shriek, water came in to fill its place – burning water, hard in the throat and mouth as stones that hurt" (7). This recalls the etymology of 'island' as 'watery land' and evokes the tension between modernity and liquid modernity, and their associated societal mechanisms of discipline and seduction. The idea of 'solid land', usually a signifier of salvation in shipwreck narratives, is also complicated here: "Brown tendrils slashed across his face, and then with a destroying shock he hit solidity. […] Yet this solidity was terrible and apocalyptic after the world of inconstant wetness" (21-22). My exploration of *Pincher Martin* will first consider the topography and Martin's physical understanding of the island, and the extent to which its ontology is bound up with Martin's identity. I will then consider how the dichotomy between interiority and exteriority in Martin's experience of the island is bound up with a tension between mind and body (his interior and exterior modes of existence).

Even as Martin approaches the island in the water, its very existence is questionable. In Martin's perception (the novel is tightly focalised through him) the island seems on the very edge of reality: "There was a difference in the texture of the darkness; there were smears and

patches that were not in the eye itself. […] For a moment he caught the inconstant outline against the sky" (15). Once he is on the island its ontological status remains highly unstable. Martin struggles to process the information his senses provide:

> The pattern was white and black but mostly white. It existed in two layers, one behind the other, one for each eye. […] He remembered how eyes should be used and brought the two lines of sight together so that the patterns fused and made a distance. (24-25)

This is narrated in such a way that the reader understands the perceptual misstep at the same time as Martin so we share his confusion. The island has a "mindless life of shell and jelly" (i.e. is both hard/rocky and soft/watery) and its nature depends on the tides: it is "land only twice a day by courtesy of the moon. It felt like solidity but it was a sea-trap" (33). The floor of the cave where Martin finds drinking water is unstable and unsettling:

> he could see there was a deposit under the water, reddish and slimy. The deposit was not hard but easily disturbed so that where he had drunk, the slime was coiling up, drifting about. (60)

Early in the novel both the island and Martin himself are threatened by the water: "The sea was taking over the cleft. […] immediately a wave had him, thrust him brutally into the angle then tried to tear him away" (36).

This lack of clarity about how (or if) the island exists is significant as there is a close link drawn between the island body and Martin's body, which in turn is central to his identity: "He saw them [his feet] now for the first time, distant projections, made thick and bear-like by the white, seaboot stockings. They gave him back a little more of himself" (28). When he first finds himself on the island, Martin is physically connected to it: "The pebbles were close to his face, pressing against his face and jaw" (25). In a recurring motif the island is described as a tooth, which emphasises the close correlation between Martin's experience of the island and his body: "A single point of rock, peak of a mountain range, one tooth set in the ancient jaw of a sunken world, projecting through the inconceivable vastness of the whole ocean" (30). Abraham and Török's incorporation-fantasy of eating is here transformed into a fantasy of being consumed: "And I lie here, a creature armoured in oilskin, thrust into a crack, a morsel of food on the teeth that a world's lifetime has blunted" (91).[211] Further, Martin's body is understood in fragments, recalling (and frustrating) Bauman's suggestion

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[211] Nicolas Abraham and Mária Török, "Mourning or Melancholia: Introjection Versus Incorporation," in *The Shell and the Kernel: Renewals of Psychoanalysis,* trans. Rand (Chicago: University of Chicago Press, 1972).

that identities "can be attempted only by clinging desperately to things solid and tangible and thus promising duration" (2000, 83).

Martin explores the island in a manner familiar to many desert island texts including *Lord of the Flies,* climbing to the island's summit to survey the view. This implies both a sense of power and the possibility of understanding the island spatially through visual perception. However, both implications are subverted:

> He worked himself round on his two feet but the horizon was like itself at every point.
> He could only tell when he had inspected every point by the lie of the rock beneath him.
> He went round again. (58)

Martin sees only the same in every direction; there is nothing of which to take ownership here and the inspection of the island offers no greater understanding of the space. Martin later returns to the summit as if for the first time (this recalls Anne seeing Kirrin Island as if for the first time in *Five on a Treasure Island*, despite having seen it earlier in the novel): "He eased himself out [of a crevice], clambered to the top of the rock and looked round. The horizon was ruled straight and hard in every part" (75). This doubling functions to resist narrative and topographical coherence. De Certeau's 'Spatial Stories' and Lotman's semiosphere suggest respectively that narratives use space to "open a legitimate *theater* for practical *actions*" (de Certeau, 125) and to allow semiosis (or meaning-making) to take place (Lotman, 208). Both strategies of significance are frustrated by Martin's idiosyncratic spatial existence. As such, the topological aspects of this desert island communicate very little in terms of discourses of power.

Martin does later begin to understand the island through a semiosphere, one derived partially from his experience of the island, and partially in a way that identifies it with himself. Like many desert island castaways, Martin names parts of the island. He does so in two ways: through their function (Safety Rock, Food Cliff, Prospect Cliff, Gull Cliff, 84-85) or by drawing correspondences with the London that he left behind. Three rocks just off the island Martin calls Oxford Circus, Piccadilly and Leicester Square (86). He scrapes barnacles and mussels off Food Cliff and eats them at a site named after The Red Lion, a pub he used to visit (137). Like Robinson Crusoe as theorised by Deleuze, Martin reconstitutes "everyday bourgeois life" in his naming of the island's topographical features after familiar London

locations.[212] In *Robinson Crusoe*, this is how the situation remains, because humans "are unable to join with the *elan* that produces the island; they always encounter it from the outside, and their presence in fact spoils its desertedness" (Deleuze 2004, 11). However, given the close analogy made between this desert island and Martin, which comes to dominate the island more than its London-semiosphere, it would seem that perhaps Martin has the potential to

> bring the desertedness to its perfection and highest point. […] Those people who come to the island indeed occupy and populate it; but in reality, were they sufficiently separate, sufficiently creative, they would give the island only a dynamic image of itself. (Deleuze 2004, 10)

Martin feels that this may be taking place but resists it: "If this rock tries to adapt me to its ways I will refuse and adapt it to mine, I will impose my routine on it, my geography. I will tie it down with names" (86-87). Not only does Pincher Martin not give the island an image of itself, it is ultimately revealed to be also an image of *himself*. The island's fluidity and lack of definition, apparently so resistant to meaning, are ultimately revealed to function as signifiers of Martin's own instability, and the island's resistance of signification *is* how it signifies.

That the island might be constructed by Martin's consciousness is hinted at on the novel's first page. As he struggles for life, "green sparks flew out from the centre like tracer […] the brain lit a neon track […] The green tracer that flew from the centre began to spin into a disc" (7-8). At times Martin's awareness seems to extend not even as far as his own body: "Dimly he would see one white hand while the pain stabbed. Then slowly he would sink back into the centre of the globe, shrink and float in the middle of a dark world" (49). The focalisation of Martin is specifically located somewhere behind his eyes, looking through the "window" they form (82). Martin's identity resides in his consciousness, not his physical manifestation. This separation of mind and body is present from the first scene, in which "the man lay suspended behind the whole commotion, detached from his jerking body" (8). At this point there "was no face but there was a snarl" (8); two pages later the "snarl came back but now it had a face to use" (10). In other words the mind/body duality is a fluid one; later on the mind and body are very much separate again: "he could not fall into the pit because he was extended through

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[212] Gilles Deleuze, "Desert Islands," in *Desert Islands and Other Texts, 1953-1974,* ed. Lapoujade, trans. Taormina (Los Angeles, CA; London: Semiotext(e), 2004), 12. Subsequent page reference in text.

his body" (68). Martin's body comes to terrify him as it becomes less familiar and more uncanny to him, in other words as the separation between mind and body widens. Seeing two unfamiliar shapes on his lap,

> at last it occurred to him how strange it was that lobsters should sit there. […] [He] flung them away so that they cracked on the rock. The dull pain of the blow extended him into them again and they became his hands, lying discarded where he had tossed them. (131-32)

Martin needs to be able to perceive his physical form in order to confirm his existence: "'How can I have a complete identity without a mirror? […] I am in danger of losing definition'" (132). Biles and Kropf read this as evidence that Martin is a rationalist (in contrast to the anti-rationalist Golding, as they see it) (22, 32), but the mirror is as much a signifier of the psychological. When he tries, like Narcissus, to see his reflection in a pool, Martin can see "nothing but a patch of darkness with the wild outline of hair round the edge" (133). At this stage neither can he hold onto his name:

> 'Christopher. Christopher!'
> He reached out with both arms as though to grab the words before they dried away.
> The arms appeared before the window and in complete unreason they filled him with terror. (130)

The emphasis on the bodily nature of Martin's experience recalls Foucault's discipline and Bauman's seduction, but disciplinary control and solidity are absent, as is the eroticism linked to seduction.

Martin recreates on the island an uncanny Other on which to project his identity. His ostensible purpose is to build a human figure in order to attract passing ships, but he later comes to cling to it as a representation of the solidity he desires:

> He gripped the stone dwarf, clutched himself to the humped shoulders and stared across. […]
> There was a clatter from the dwarf. The head stone thumped and went knock, knock, knock down the cliff. (79-80)

The use of the term 'head stone' here, at one level of meaning refers to the stone that serves as the dwarf's head, but also carries the connotation that the figure is a memorial to Martin as well as a double of him. As such it plays the double function of representing both him and his absence. The stone dwarf is linked to the traumatic night terror about a cellar that Martin suffered as a child. Indeed, Martin makes clear that there is a link between his early trauma and his current situation: "the path led back from the cellar to the rock" (173). Again, Biles and Kropf (36-37) resist the psychological reading that the cellar provokes, viewing it as

symbolic of death and failing to see that Martin's self-exhortation - "don't sleep because of the cellar'" (141) - is because of the repressed truth that lies there. A psychoanalytical reading is given greater weight by the fact that the terror seems to be something originary, central to Martin's psyche, as the presence in the cellar is "the thing he turned from when he was created" (189). This island, then, is not a space of salvation or discipline, but the locus of a liquid-modern fragmented identity (Bauman 2000, 83), without the seductive discourse of control by which the market seeks to manipulate that fragmentation.

That this novel is a meditation on fragmented identity *without* the seduction that might go along with it is evidenced by the fact that this is simply not a desirable space for Martin. In fact it is where he is forced to confront, in an extended sequence of flashbacks over eleven pages, various past misdeeds. He sees the shape of a woman and

> knew without thinking who she was and where she was and when, he knew why she was breathing so quickly, lifting the silk blouse with apples, the forbidden fruit, knew why there were patches of colour on each cheek-bone. (147)

This woman is described in terms associated with Eve in the Garden of Eden, but is in fact Mary, whom Martin and Nat had both loved and who later married Nat. She has associations too with the biblical Mary; the first time the idea of the island is used metaphorically is to curse Mary's "isled virtue" (149). Indeed it seems to Martin that Mary's gait is like somebody walking "an invisible tightrope across the gravel, bearing proudly the invincible banner of virginity" (151). In his memory 'picture' Martin tries to rape Mary, but stops when lightning intervenes. This is the most serious example of Martin's deviant sexual behavior; he also has affairs with his friends' and colleagues' partners.[213] Thus Martin's uncanny double apparently exists to remind him of his past wrongs in his last moments. Further, the emblem of Otherness on the island (and the lack of actual Others) foregrounds that it is at home, in real life, that Martin was threatened by Otherness. Whitehead reads Martin's violence towards Mary as symptomatic of his psychic fragility: "He must humble her, engorge her defiant Otherness, because her very existence as something unattainable to him threatens his identity" (24). It is the Otherness of all other people, not orientalised 'natives', that threatens Martin.

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[213] Pincher is a Navy nickname for men with the surname Martin, after Admiral Sir William F. Martin known for having his men 'pinched' (disciplined) for minor offences (thus one who stands in judgement of others), but also has the connotation of a thief, perhaps of 'other men's women'. Eric Partridge, *Dictionary of Slang and Unconventional English* [1937] (London: Routledge & Kegan Paul, 1949), 632.

Martin's contemplation of his past 'sins' is one element of the novel that has led commentators to consider the island representative of hell or purgatory. For Biles and Kropf, "*Pincher Martin* is a religious novel, and Martin rejects God" (28). Golding's innovation, for Surette, is "his endeavor to represent the horror and searing power of divinity" (209). However, Surette objects to Whitehead's reading of the novel (that it represents death rather than an afterlife) on the basis that "the epistemology and ontology shared by phenomenology, existentialism, and *Pincher Martin* are ubiquitous features of religious and philosophical speculation" rather than connoting "phenomenology or Kierkegaardian existentialism" (213). This argument is equally valid against Surette's own assertion that *Pincher Martin* offers "direct representation of the noumenal" (9), which he equates with the spiritual (8). Surette disregards the possibility that the novel is concerned not with noumena but with psychological phenomena, and thus discounts readings of the novel as a representation of the experience of life and death.

If one reads *Pincher Martin* as describing the moment of death, as the American title suggests, it becomes a meditation on what constitutes existence and identity. Towards the end of the novel the protagonist's perception of the island and his body appears to break down, becoming progressively less realist in mode. At first Martin is aware that he seems to be hallucinating (141-42) but is able to reassure himself, via the island:

> 'But the rock is solid. It goes down and joins the floor of the sea and that is joined to the floors I have known to the coasts and cities. I must remember that the rock is solid and immovable. If the rock were to move then I should be mad.' (163)

The stable topography of the rock allows Martin to hold on to his own identity. But in the climactic scenes the island is: "charging forward, searing a white way through them [the waves], careless of sinking, it was thrusting […] forward to burst the ridges like the prow of a ship" (198). This is not described as a figment of Martin's imagination or as a metaphor but as a matter of fact, at least as far as his perception can be trusted. While the internal topography of the island remains unchallenged, the representation of how islands relate to the wider world (or our semiosphere of islands in relation to continents) is subverted here. This provokes a meta-textual caesura, in which the text's textuality is foregrounded and the physicality of the narrated events disintegrates:

> The sea stopped moving, froze, became paper, painted paper that was torn by a black line. The rock was painted on the same paper. The whole of the painted sea tilted but nothing ran downhill into the black crack which had opened in it. (200)

At this point the reader remains unaware that the island is imagined by Martin as he drowns, so the sense of unreality evokes a dream trope, speaking to unconscious or latent fears about human existence. (The motif of teeth is instructive here, as a man dreaming of teeth falling or being pulled out, for Freud, represents his fear of castration.[214]) As the physical environment falls into unreality, the physical part of Martin's self also collapses, while the mind continues to insist upon its own existence:

> The mouth quacked on for a while then dribbled into silence.
> There was no mouth.
> … Still the centre resisted. […] It screamed into the pit of nothing voicelessly, wordlessly.
> 'I shit on your heaven!' (200)

With this rejection of paradise, even the meta-textual embodiments of the sea and the island cease to exist: "The fragments were not visible going away, they went into themselves, dried up, destroyed, erased like an error." All that is left is "an island of papery stuff round the claws", the claws being the last sense of physicality attached to the identity. Eventually there "was nothing but the centre and the claws" (201). Biles and Kropf point out that Golding here inversely mirrors the fact that Crusoe's renewed faith leads to his island becoming providential. "Martin's rejection of God changes his barren island, but in a contrary way: from the harsh and inhospitable rock of illusion, the island becomes as much different as Crusoe's does - not, however, becoming fruitful but revealing its vacant unreality" (21). I would argue, though, that Martin's line "I shit on your heaven!" (200) is more a futile rejection of death than of God. Biles and Kropf suggest that Martin "is obsessed with a need to impose patterns on his island, to bend it to his will and use" (35). In a psychological reading of the novel, this thematicises not godlessness but the desire to control one's existence, in a rejection of the control wielded by state and the market in discipline and seduction as theorised by Foucault and Bauman respectively. As Anderson points out, Martin's 'sins' do not preclude him from representing an everyman figure:

> Pincher Martin is certainly not man at his best. He is, one critic has said, an absolute bastard. He is a predator who could play the part of Greed in a morality play without

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[214] Sigmund Freud, "Symbolism in the Dream," in *A General Introduction to Psychoanalysis,* trans. G. Stanley Hall (Ware, Hertfordshire: Wordsworth Editions, 1920), 129.

wearing a mask. There is little doubt that Golding intends us to see in Pincher a reflected image of twentieth-century man.[215]

The novel's last pages introduce a new perspective. Chapter 14 begins in a much more conventional, 'realist' narrative mode, with no explicit access to the psychological: "The jetty, if the word would do for a long pile of boulders, was almost underneath the tide at the full" (202). A "watcher on the beach" stands as a fishing boat approaches; Mr Campbell has found a body and Davidson, a naval officer, has come to collect it. In the novel's last line Davidson reassures Mr Campbell that 'Martin' didn't suffer as he died: "'You saw the body. He didn't even have time to kick off his seaboots'" (208). The reader is told at the beginning of the novel that Martin did remove his boots (10); the whole content of the novel between the opening words and the end of Chapter 13 is revealed not to have taken place in exterior 'reality'.

The implication (if one discounts, as I do, the reading of the island as an afterlife) is that everything but the first page and the last chapter is a hyper-augmented representation of Martin's perceptual, mental and emotional activity in the process of his death. Anderson's suggestion that the reader identify with Martin is complicated by this revelation. As Whitehead puts it, one's "imaginative sympathies and repugnances are brought into play and are themselves an object of attention when the reader is suddenly forced by the last sentence to look back with new eyes" (18). This creates 'another island', a palimpsestic layering of two novels in one as the reader is forced to reinterpret everything preceding. For example, the revelation offers a new reading to the suggestion that the island represents a tooth; near the end of the narration Martin "understood what was so hauntingly familiar and painful about an isolated and decaying rock in the middle of the sea" (174). The references to the island as metonymically linked to (his?) teeth are not simply figurative. It is no surprise that Martin is "in deep communion with the solidity that held up his body" (25); Martin's dying thoughts create a topography based on his foremost physical sensation - his painful tooth. The notion of eating is often present in Martin's mind; when he can't sleep, Martin tells himself to:

> Think about women then or eating. Think about eating women, eating men […] lie restful as a log and consider the gnawed tunnel of life right up to this uneasy intermission.
> This rock.

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215 David Anderson, "Is Golding's Theology Christian?'," in *William Golding: Some Critical Considerations,* ed. Jack I. Biles and Robert O. Evans (Lexington: University Press of Kentucky, 1978), 10-11.

'I shall call those three rocks out there the Teeth.' (90)

Later Martin remembers a drunken conversation with his actor colleague Pete, who tells him about a rare Chinese dish: "'they bury a fish in a tin box. Presently all the lil' maggots peep out and start to eat. Presently no fish. Only maggots'" (135). The anecdote is extended and seems to become a metaphor about human behaviour, with capitalistic consumption linked to physical consumption:

> 'Well, when they've finished the fish, Chris, they start on each other. […] The little ones eat the tiny ones. The middle-sized ones eat the little ones. The big ones eat the middle-sized ones. Then the big ones eat each other. Then there are two and then one and where there was a fish there is one huge, successful maggot. Rare dish.' (136)

There is then a suggestion that Chris and Pete are in a box of this sort: "'Have you ever heard a spade knocking on the side of a tin box, Chris? Boom! Boom! Just like thunder'" (136). The implication is that the world is just such a tin box, and Martin (in his self-conception) the last maggot; as Whitehead puts it, eating is the "primary metaphor for the activity of the center" (20), i.e. one's identity or ego. Martin's life back on the mainland is compared to that of a maggot who has learned only to compete with and consume others, which he has realised only in his dying moments.

In the absence of the bodily mechanism of discipline, it is tempting to view *Pincher Martin* through the lens of Foucauldian punishment. The protagonist reflects on his transgressive past behaviour from the confines of a 'cellular' island; "isolation […] enables [the prisoner] to go into himself and rediscover in the depths of his conscience the voice of good" (Foucault 1995, 122-23). The island prison being the product of the prisoner's mind doesn't preclude this, but Martin never does 'rediscover the voice of good'. He is neither restituted nor damned (the fact that the island dissolves seems convincing evidence that it is not hell, which by its nature is eternal). Neither is the island remotely seductive. In fact, Golding seems to critique a society that prioritises the satisfaction of seductive desires over a more 'meaningful' existence; as Johnston puts it in reference to Pincher Martin, "[t]o fear death so much as to attempt to deny its significance is to begin a process of delusion that sees a kind of death in every denial of individual desire."[216]

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[216] Arnold Johnston, "The Miscasting of Pincher Martin," in *William Golding: Some Critical Considerations,* ed. Biles and Evans (Lexington: University Press of Kentucky, 1978), 112.

Rather than having a didactic ideology, the novel can be understood as a reflection on what it is to exist. Given that the novel's closing chapter reveals the island to have been the creation of a dying psyche, the necessary question is: why an island? Bauman reminds us that

> Whenever we speak of identity, there is at the back of our minds a faint image of harmony, logic, consistency: all those things which the flow of our experience seems - to our perpetual despair - so grossly and abominably to lack. The search for identity is the ongoing struggle to arrest or slow down the flow, to solidify the fluid, to give form to the formless. (2000, 82)

It is for this reason that the desert island might be an attractive topography for the imagination of a dying man; out of the fluidity of the ocean rises a self-contained, solid mass, containing the seductive offer of continued existence. It is at this point that Bauman comes close to overlapping with the psychoanalytic approach of Lacan, for whom the island might be read as the unified image of the self developed during his 'mirror stage'.[217] The island in this text, though, reveals itself to be a *méconnaissance*, refusing to become solid and instead paralleling the Lacanian model of the fragmentary, inconsistent psyche. "The experienced, lived identity could only be held together with the adhesive of fantasy, perhaps day-dreaming" (Bauman 2000, 83). Pincher Martin cannot even fantasise a solidity of identity. Martin's last words reveal that it is to his childhood, or even the womb, that he wishes to return. Even his desire for his mother, though, remains fractured and fragmentary: "Moth-" (8).

In the final section of this chapter I will examine a text that is very different in media to *Lord of the Flies* and *Pincher Martin*, but is from the same period and similarly represents 'protagonists' who are unwillingly on the desert island. The desert island cartoons of *The New Yorker*, however, introduce seduction into the abject space.

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[217] Jacques Lacan, "The Mirror Stage as Formative of the I Function as Revealed in Psychoanalytic Experience," [1949] in *Ecrits: The First Complete Edition in English,* trans. Fink (New York; London: W. W. Norton, 2006), 76.

The *New Yorker* cartoons: liquid-modern eroticism and *homo oeconomicus*

In his foreword to *The Complete Cartoons of the New Yorker*, current editor David Remnick quotes a complaint made by James Thurber in 1937 to the then editor Harold Ross after his cartoon had been rejected:

> If this drawing is not funny, and is not a swell drawing, I shall engage to eat it, and with it […] every drawing of a man and a woman on a raft, every drawing of a man and a native woman on a desert island, and every drawing of two thin women in high backed chairs.[218]

The implication that there was already a recognisable desert island cartoon trope in *The New Yorker* is all the more remarkable as the first example dates back only to 1931. Perhaps the iconicity of *The New Yorker* cartoon goes some way to explain the early existence of such stereotypes; earlier magazine cartoons were, for one critic,

> merely illustrated dialogues with punchlines that carried the full freight of the comedy. […] Ross initiated a trend towards simplicity in dialogue, clarity in the identity of the speaker, and integrity in the relationship between pictures and text.[219]

Punch cartoonist William Hewison agreed: "Ross's boys shook the old cartoon formula to pieces and kicked most of the bits away - where formerly it was static, congested and ponderously naturalistic they went after simplicity, directness and movement".[220] The result was a style that prioritised visual simplicity and led to *The New Yorker* cartoons becoming "the emblem of the magazine and, as far as I can tell, the longest running popular comic genre in American life" (Remnick, viii).

What, then, are these cartoons emblematic of? *The New Yorker* in the late 1950s reflects the aspirations of its erudite readership and the growing affluence of the post-war United States. Compared to editions from earlier in the decade, *The New Yorker* in 1957 contains more cartoons, more images, more colour. Often, two thirds of each page is taken up with advertising, usually for products connoting a decadent (or aspirational) lifestyle: expensive

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[218] David Remnick, "Foreword," in *The Complete Cartoons of the New Yorker,* ed. Robert Mankoff (New York: Black Dog & Leventhal, 2006), ix. Subsequent page references in text.

[219] M. Thomas Inge, "'The New Yorker' Cartoon and Modern Graphic Humor," *Studies in American Humor. New Series 2. Special Issue: The New Yorker from 1925 to 1950* v. 3, no. 1 (1984): 67-68. Subsequent page references in text.

[220] Bill Hewison, *The Cartoon Connection: The Art of Pictorial Humour* (London: Elm Tree Books, 1977), 122, cited in Inge, 72.

'automobiles'; furs; jewellery; spirits and perfume.[221] The articles between these commercials are a mix of social or political commentary, cultural reviews, and short stories. The sophistication connoted by this content can also be seen in *The New Yorker* cartoons. For M. Thomas Inge, the cartoons are revealing about the magazine's audience:

> One must be well-read, in touch with culture of the past and present, sensitive to the eccentricities of human nature, and familiar with the latest trends in society, politics, and the mass media, to understand and appreciate them. (Inge 72)

There is clearly an irony in situating this ethos in the decidedly non-urban and unsophisticated context of the desert island. Jeffrey Geiger has argued that South Sea islands in the American popular consciousness can appear to offer "renewal from urbanised modern life" but tend to reinstate 'western' values.[222] The desert islands in *The New Yorker* cartoons, however, seem at first to offer only abjection, where the involuntary castaways have ragged clothes and sparse possessions; into this context is often introduced seductive eroticism and market-led behaviour. Much of the humour lies in the fact the castaways continue to behave in modes appropriate to their 'urbanised modern life' rather than the desert island.

Taking again the definition of a desert island as an island appearing to have no permanent inhabitants, through the 1930s and most of the 1940s *The New Yorker* published up to three desert island cartoons each year. 1947, 1949 and 1950 saw four cartoons per year, rising to an average of about nine from 1951 to 1956. 1957 saw a jump both in the overall number of cartoons published in the magazine and a disproportionate leap in the number of desert island cartoons, to a peak of seventeen. Current cartoon editor of *The New Yorker* Robert Mankoff suggests that the 1957 peak may have been due to "some kind of Cold War statement, or fear of the bomb. Maybe something about social isolation […] or wanting to flee society's strictures" (a drop-off after 1957, five years before the Cuban Missile Crisis, mitigates this as the defining factor).[223]

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[221] In relation to the exotic trope of which desert islands are often a part, adverts for foreign holidays, including a two-page spread for an island getaway in Bermuda, are prevalent. The 27th April 1957 edition of *The New Yorker* promotes Madras shorts by The Bermuda Shop, and Jamaica Jeans: "inspired by assorted natives, calypso jimjams and a liberal supply of rum and cocoanut water" (82, 84).

[222] Jeffrey Geiger, *Facing the Pacific: Polynesia and the U.S. Imperial Imagination* (Honolulu: University of Hawai'i Press, 2007), 1. Subsequent page references in text.

[223] Bruce Handy, "A Guy, a Palm Tree, and a Desert Island: The Cartoon Genre That Just Won't Die (Interview with Bob Mankoff)," *Vanity Fair,* 25 May 2012, <http://www.vanityfair.com/culture/2012/05/history-of-the-desert-island-cartoon> (accessed 18 March 2014). Subsequent page references in text.

"Your trouble is you're asocial."

Taking as a sample the peak year of 1957, I will explore the use of the desert island in *The New Yorker* cartoons. Of the seventeen desert island cartoons published in *The New Yorker* in 1957, fifteen contain their islands entirely within the frame (the other two are both by Peter Arno). All but two islands (both cartoons by Dana Fradon) are home to at least one palm tree. Two cartoons are inhabited by lone male castaways but thirteen are home to pairs (seven pairs of men and six mixed-gender couples). It can be observed, then, that there is a clear set of expectations about how '*The New Yorker* desert island cartoons' work, with some idiosyncrasy displayed by particular cartoonists.

The first desert island cartoon in *The New Yorker* in 1957 was Frank Modell's on March 9th (fig. 8), on the same page as a home decorating column. The caption reads: "Your trouble is you're asocial"; clearly this is ludicrous on the desert island where there is nobody else with whom to socialise and where socialising with one another is unavoidable. The small size of this island, instrumental to the humour here, recalls Foucault's conception of cell-space in the context of penal systems; in *Discipline and Punish*, he suggests that clearly delimited spaces are integral to systems of power. This is first observed in "the gentle way in punishment", in which "the high wall […] that stands for power and wealth" is replaced by "the meticulously sealed wall, uncrossable in either direction" (123). Clearly there is no literal wall here but the 'protagonists' are involuntary castaways, stuck until salvation arrives from without, and as such are enclosed by the 'wall' of the ocean. Indeed, the metaphorical nature of the wall here might strengthen the disciplinary power of these desert islands.

The conceptual layering of the desert island and the metropolis functions here by metaphor. The city ('home' to readers of *The New Yorker*) is replaced by the desert island; the city is present only in the preferred reading of the desert island as city-by-proxy. The humour of the cartoon is in part derived from the fact that the couple appear oblivious to the fact that this island is not the city, which makes their behaviour ridiculous. To this extent, the cartoon functions according to Thomas Hobbes's understanding of humour, which manifests as a "*sudden glory* arising from some sudden *conception* of some *eminency* in ourselves, by *comparison* with the *infirmity* of others."[224] In other words, we are laughing at the castaways because we recognise that they are ridiculous, while 'we' are not. Further, also present in this joke is an incongruity between the exhibited behaviour and what is expected on a desert island, or more generally, "between what we know or expect to be the case, and what actually takes place in the joke."[225] A joke with this mechanism relies on an audience that has an "implicit shared understanding" about the world (Critchley, 4). Humour "returns us to *locality*, to a specific and circumscribed *ethos*. It takes us back to the place we are from, whether that is the concreteness of a neighbourhood or the abstraction of a nation state" (Critchley, 68).

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[224] Thomas Hobbes, *The English Works of Thomas Hobbes of Malmesbury* (London: John Bohn, 1840), 46.

[225] Simon Critchley, *On Humour* (London: Routledge, 2002), 3. Subsequent page references in text.

Thus, this cartoon can be read as a joke in which the castaways are set up as being the object of ridicule for the viewer. The dialogue in the caption reads like the complaint of an educated socialite, who is made ridiculous; jokes "mock, parody or deride the ritual practices of a given society" (Critchley, 5). In such a reading, the sophisticated readers of *The New Yorker* are satirised, examined from a new perspective, with the effect that they "begin to look like outlandish animals, and reasonableness crumbles into irrationality" (Critchley, 35). Because the reader and the protagonist are apparently from the same social set (unlike the basic configuration of the 'ethnic joke' where the other is put down) the joke here has the potential to locate in the reader of *The New Yorker* "the anxiety, difficulty and, indeed, shame of where one is from" (74).

However, I would argue that an alternative reading is more accurate here, one that recognises the function in humour of "the release of pent-up nervous energy […] [which] economises upon energy that would ordinarily be used to contain or repress psychic activity" (Critchley, 3). As Critchley suggests, most humour

> simply seeks to reinforce consensus and in no way seeks to criticise the established order or change the situation in which we find ourselves. […] such humour lets us reflect upon the anxious nature of our own thrownness in the world. […] Jokes can therefore be read as symptoms of societal repression. (11-12)

This cartoon is a symptom of anxiety rather than a critique of the behaviour that occasions it. As such, the joke functions as a return of the repressed, but has a peculiar feature which simultaneously keeps the anxiety repressed (whether it is anxiety about pretentious behaviour or a history of colonialism). That feature is the very setting of the joke on a desert island, which allows the reader to infer that the protagonists are only ridiculous because their behaviour takes place at a distance from home. What is actually being laughed at is the castaways' failure to recognise that their behaviour is not universally appropriate; this serves to validate it in its 'proper' setting in the New York apartments and townhouses of *The New Yorker*'s readers. In asserting the normality of metropolitan élite behaviour (as long as it takes place in the metropolis, by the élite) the lifestyle of *The New Yorker*'s readers is reinstated as 'normal'. This has the corollary effect of othering those excluded from it. For Critchley:
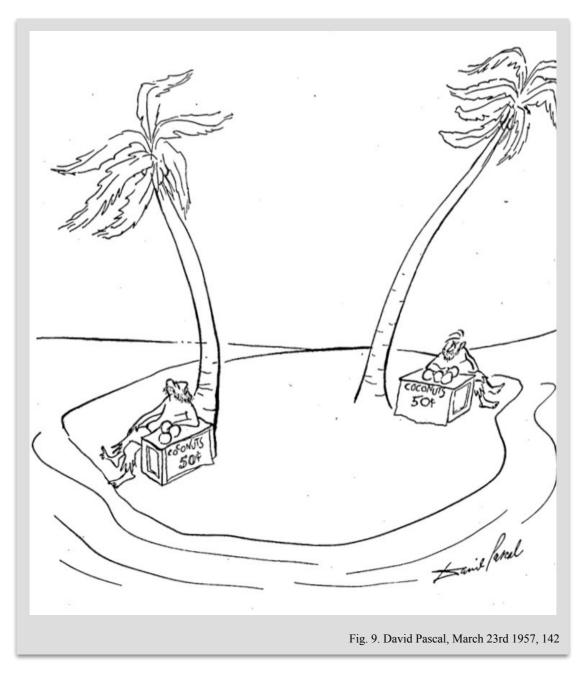
> the permitted inversions of the dominant theological and political order in Carnival produce […] seeming disorderly and transgressive humour. But rather than placing in question the dominant order, such acts of comic subversion simply reinstate it by offering transitory comic relief. (82)

Modell's cartoon can be seen in the light of a sort of reverse-carnivalesque. The effect of the Bakhtinian Carnival is present - the status quo is reinforced - but rather than through transgressive behaviour in a 'normal' space this is achieved through 'normal' behaviour in an 'other' space.

The desert island in Modell's cartoon is consistent with Godfrey Baldacchino's suggestion that, if asked to draw a picture of an island as seen from the air, most people would draw an island that "would fit within the space confines of the sheet [of paper]."[226] While the same is likely true of a person asked to draw any object, Baldacchino's point about island representation stands: it reveals "an obsession to control, […] to hold, to own, to manage or to manipulate, to embrace and to caress" (1). As such, this cartoon would seem to offer a alternative reading to that of a disciplinary space. In this case, given that the reader is aligned by the caption with the male character, I would suggest that the 'curvaceous' island is analogous to the female body (perhaps with the palm trees, next to the man, representing the phallus). The woman is constructed as being 'sexy', with her breasts and legs partially revealed by her scant clothing. As such, there is also an element of seduction at play here, with the desert island, as well as promoting conventional social norms, offering sexual satisfaction to the readers aligned with the man. (This would surely please the many agencies whose tropical holidays are advertised in the pages of *The New Yorker*.)

Discipline, as well as seduction, can be consumerist. Foucault tells us that the "impermeable border creates a cell [in which] one may reconstitute both *homo oeconomicus* and the religious conscience" (123). Economic man is individualistic, particularly in the context of the 'American Dream' mythos that is served by *The New Yorker*. The desert island, whole and unified, serves as a good representation of this separate individual, particularly when enclosed in the frame as is usually the case in the cartoons in *The New Yorker*. The cultivation of *homo oeconomicus* can be seen in David Pascal's cartoon of March 23rd 1957 (fig. 9). Two male castaways sit on a tiny island, each below a palm tree and each with a stall selling coconuts for 50 cents, apparently unaware that they are in a space where there is no custom for which to compete. They also appear not to notice that money has no value on the

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[226] Godfrey Baldacchino, "Editorial: Islands: Objects of Representation," Geografiska Annaler. *Series B, Human Geography* v. 87, no. 4 (2005): 247. Subsequent page references in text.

Fig. 9. David Pascal, March 23rd 1957, 142

desert island, outside economic society. Apparently they forgot Robinson Crusoe's observation on finding coins on board his wrecked ship: "I smil'd to my self at the Sight of this Money, O Drug! Said I aloud, what art thou good for, Thou art not worth to me, no not the taking off of the Ground."[227] Despite this, Robinson does keep the money, and in fact it has been suggested that he is a good example of *homo oeconomicus*, thoroughly rational and self-interested.[228] Conversely, Marx saw Crusoe as a pre-capitalist as he produces only the goods he needs, rather than producing a surplus for profit:

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[227] Daniel Defoe, *Robinson Crusoe* [1719] (London: Penguin, 2003), 47.

[228] Ian Watt, *The Rise of the Novel: Studies in Defoe, Richardson and Fielding* (Berkeley: University of Los Angeles Press, 2001), 65.

Necessity itself compels him to apportion his time accurately between his different kinds of work. Whether one kind occupies a greater space in his general activity than another, depends on the difficulties, greater or less as the case may be, to be overcome in attaining the useful effect aimed at.[229]

A Foucauldian reading might suggest that although *Robinson Crusoe* is not motivated here by profit (although he is elsewhere in the novel), his representation in terms of the seriation of time (Foucault 1995, 156) contributes to a discourse by which readers are taught to behave in ways that make them obedient to the state, and to the interests of capital.

The humour of Pascal's cartoon again lies in the reader's recognition that this behaviour makes no sense, the implication being that capitalistic competition would be 'normal' behaviour if only the men weren't on a desert island but at home in New York. This has the effect of validating competitive, capitalistic behaviour as a norm. The shift of power from the state to the market is clear, but *homo oeconomicus* is constructed here through discipline rather than seduction, with the men restricted spatially not only by being on an island but in how they are distributed within the island (Foucault 1995, 141). Foucault's "composition of forces" (162) is present by negative implication here; the men are behaving in a way entirely ineffective for their survival, thus foregrounding the implication that there are correct and incorrect ways to behave.[230]

In the Frank Modell cartoon discussed above, that the couple on the island are arguing (and about what) is communicated by the caption, and in David Pascal's cartoon the signs reading 'Coconuts 50¢' communicate that both castaways are trying to sell coconuts. However, the "non-coded iconic image" - i.e. the denoted objects divorced from the text - also contains this meaning.[231] The two men are placed on opposite sides of the island, with their bodies facing outwards but their heads turned to look at one another (the two separate phallic palm trees are another clue). The desert island setting, with its iconic smallness, allows this to be communicated in one frame in a way that would not be possible if the protagonists were, say, in a city. As Ernst Gombrich observed, "[i]n studying cartoons we

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[229] Karl Marx, *Capital [Das Kapital]* [1867], trans. Samuel Moore and Edward Aveling, vol. I (Mineola: Dover Publications Inc., 2011), 88.

[230] A potential alternative reading could see this cartoon as critiquing the representation of islands as spaces for making profits, by the evocation of the historical exploitation of real islands and islanders for resources including copra, the source of coconut oil.
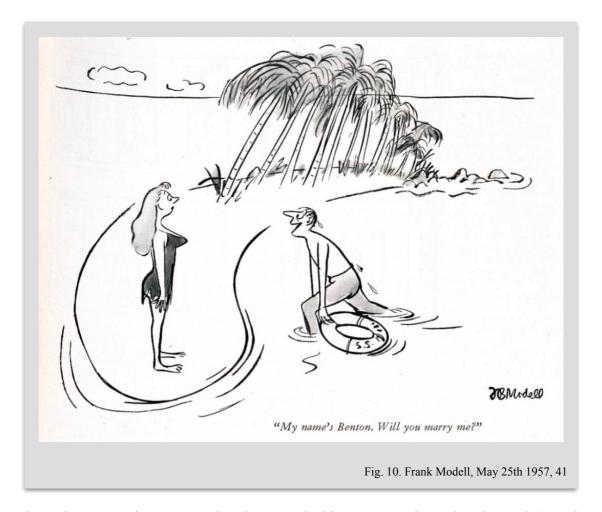
[231] Roland Barthes, "Rhetoric of the Image," in *Image Music Text,* trans. Heath (London: Fontana, 1977), 36. Subsequent page references in text.

study the use of symbols in a circumscribed context."[232] In the desert island cartoon the setting, as well as the context, is circumscribed, and tends to be represented as such, fitting within the frame.

The whole islands represented in *The New Yorker* cartoons contrast with the fragments of islands visible in the Bounty chocolate print advertisements of the early 1950s. I would argue that these two types of text demonstrate two sides of the same coin. Both offer up the possibility of attaining an identity that "can be attempted only by clinging desperately to things solid and tangible and thus promising duration" (Bauman 2000, 83). The Bounty ads do this by showing the chocolate as whole in the context of a fragmented island, while also equating the two by metonymy. The cartoons take a more Lacanian path of representing unified (human and island) bodies that offer the illusion of an un-fractured ego. This reinforces the sense that, while it is ridiculous on a desert island, the castaways' behaviour is actually vindicated by its location in a unified space that is never revealed as being illusory. Further, the tiny cartoon islands thereby also evoke Foucault's cell-space and the disciplinary function of being cast away *as well as* containing sexually-seductive pleasures.

The May 25th cartoon (fig. 10), again by Frank Modell, depicts a male castaway arriving at a crescent-shaped island already inhabited by a female castaway (judging by her tattered dress and white skin, she is not a 'native'). She is hyper-sexualised, with large breasts and a short, revealing dress. He walks through the shallows slack-jawed and with wide eyes looking down at her body rather than making eye contact (this island is more phallic than round). His words - "My name's Benton. Will you marry me?" - reveal both his preoccupation with eroticism and a certain prudishness; he wants a sexual relationship but feels it would be inappropriate for an unmarried couple. As such, this cartoon displays both seduction and discipline. Seduction is present in the implication that such boldly-stated eroticism is valid in this space; a fantasy is offered where the satisfaction of the man's erotic desires appears to be prioritised. (Bauman tells us that, in the liquid-modern world, eroticism "proudly and boldly proclaims itself to be its only, and sufficient, reason and purpose" (1998, 21).) There is no suggestion that the woman's opinion or desires might be heard. The

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[232] E. H. Gombrich, "The Cartoonist's Armoury," in *Meditations on a Hobby Horse, and Other Essays on the Theory of Art* (London: Phaidon Press, 1963), 127.

"My name's Benton. Will you marry me?"

humorist Ian Frazier suggests that the "sexy looking women" drawn by First and Second World War soldiers later became a staple of cartoons in magazines including *The New Yorker*: "Generic caption: 'May I speak to you in private for a moment, Miss Rimpkins?'."[233] This chimes with Renate Brosch's suggestion that "issues of gender, sexuality and power are inextricably intertwined in all aspects of a society's visuality".[234] While the male and female characters in the cartoon look towards one another, the linguistic message (the caption) relays the speech of the man. Thus he is subjectified and the viewer aligned with him, and with his desire for the female body.

Yet at the same time, 'Benton' disapproves of sex before marriage. In this, he exhibits a need to infer the presence of an absent supervisor, which Lacan calls the big Other. The big Other could be "the 'God' who watches over me from beyond […] or the Cause that involves

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[233] Ian Frazier, "The Sixth Decade: 1975-1984," in *The Complete Cartoons of the New Yorker,* ed. Robert Mankoff (New York: Black Dog & Leventhal, 2006), 405.

[234] Renate Brosch, "Visual Culture" (paper presented at Kulturwissenschaften in der Anglistik: Eine Standortbestimmung, University of Dortmund, 8-10 April 2003), 74.

me".[235] In fact, Lacanian theorist Slavoj Žižek has used the desert island to illustrate this concept:

> This inherent reference to the Other is the topic of a low grade joke about a poor peasant who, having suffered a shipwreck, finds himself marooned on an island with, say, Cindy Crawford. After having sex with him, she asks how it was; his answer is, great, but he still has one small request to complete his satisfaction - could she dress herself up as his best friend, put on trousers and paint a moustache on her face? He reassures her that he is not a secret pervert, as she will see once she has granted the request. When she does, he approaches her, gives her a dig in the ribs, and tells her with the leer of male complicity: 'You know what happened to me? I just had sex with Cindy Crawford!' (9)

Žižek uses his 'low class joke' to exemplify the notion of the big Other, part of Lacan's symbolic order: the unwritten rules that we live by, and against which we measure ourselves. In behaving on the desert island in ways that seem more appropriate in an urban environment, or at least in 'society', Frank Modell's and David Pascal's cartoon castaways reveal that they are in thrall to a big Other who requires them to behave 'appropriately' for late-1950s New York: specifically here to be socially active, economically competitive, and sexually 'proper'. In other words the castaways' distribution in space (Foucault 1995, 141) - i.e. the fact that they are confined on desert islands - is concomitant with their inculcation as good capitalists and obedient citizens. In the 25th May cartoon in particular, this disciplinary mechanism is strengthened by the implication (at least for the straight male implied viewer) that the island is also a highly desirable (or seductive) space, with the woman serving as a prop (or to revisit the economic analysis, a commodity). An alternative reading would recognise that the trope of the unspoiled space, devoid of other inhabitants, can contain implications of Eden and creation myths. Modell's 25th May cartoon ironically reconstructs this with the Adamic figure, Benton, as the would-be tempter, while 'Eve' appears fairly nonplussed. This 'American Adam' is an unsubtle and likely unsuccessful version of Lewis's "figure of heroic innocence and vast potentialities, poised at the start of a new history."[236] This would offer a less disciplinary or seductive ideology, instead critiquing the construction of American Man as pioneering and inherently 'masculine'. This chimes with Critchley's assertion that "the body that is the object and subject of humour is an *abject* body - estranged, alien, weakening, failing" (51), reflecting "a metaphysical unease at the heart of humour that turns on the sheer

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[235] Slavoj Žižek, *How to Read Lacan* (New York: W. W. Norton and Co., 2007), 9. Subsequent page references in text.

[236] R. W. B. Lewis, *The American Adam. Innocence, Tragedy and Tradition in the Nineteenth Century* (Chicago: University of Chicago Press, 1955), 1.

difficulty of making our being coincide with our having of that being" (52). Thus 'Benton' as cipher for everyman is bleakly satirised as failing to recognise that he and his intended are fundamentally alone and cut off from society, just as they would be (albeit less literally) if they were 'at home'.

The desert island as a site for the realisation of sexual fantasies is bound up with Bauman's assertion that:

> sexual activity is focused narrowly on its orgasmic effect; for all practical intents and purposes, postmodern sex *is about orgasm*. Its paramount task is to supply ever stronger, infinitely variable, preferably novel and unprecedented *Erlebnisse.* (Bauman 1998, 24)

This is illustrated by Peter Arno's October 19th 1957 cartoon (fig. 11), which prestigiously takes up a whole page. This cartoon has no caption, realising the desire of Harold Ross (who had in 1952 been replaced as editor by William Shawn) to "abandon the caption altogether […] A cartoon which told its own story without recourse to punchline seemed to him the ultimate form of graphic humor" (Inge, 68). Arno depicts two castaways, one female and one male, standing on a desert island by the shore, looking towards two more castaways, one female and one male, who are arriving from the water. The new castaways each approach the existing castaway of the opposite sex with arms by their sides, leaning forwards mechanically like guided missiles. The audience is left to infer that each existing castaway has failed to satisfy the other's desire for sexual novelty, and so new recruits are needed. This clearly perpetuates the heteronormative, which is familiar territory for Arno, whose "lecherous gentlemen and young women established a genre which such publications as Esquire and Playboy would later imitate with endless variation" (Inge 69). Moreover, the cartoon demonstrates Bauman's assertion that "no actual sexual experience is truly satisfying" and as such seems to engage with his suggestion that there is no *Erlebnis* that "makes further training, instruction, counsel, recipe, drug or gadget unnecessary" (1998, 24). This might seem to reveal an ideology encouraging the purchase of products advertised elsewhere in *The New Yorker*: 'your appetites are not satisfied, so continue to consume'.

However, by depicting this situation Arno in fact brings it to light; here the behaviour on the desert island serves not to normalise behaviour of the mainland but to critique it. The cartoon is purely about sex, and its purity is emphasised by the castaways' stasis, mirroring the palm trees behind them. Critchley, glossing Henri Bergson, suggests that comic figures

Fig. 11. Peter Arno, October 19th 1957, 47

are often characterised by "an absent-minded, almost unconscious, mechanical repetitiveness. […] At its humorous edges, the human begins to blur with the machine, becoming an inhuman thing that stands over against the human being" (56).[237] Here, the humans begin to blur with the desert island, implying that they are nothing more than the embodiment of that space's pleasurable associations. According to this reading, liquid modern behaviour is critiqued, and this cartoon, among those I have discussed, is most likely to provide "not the buffonic backslapping Rabelaisian guffaw of the carnivalesque, but rather the modesty of the chuckle or the humble smirk. […] the smile that is powerfully emblematic of the human, the quiet acknowledgement of one's limitedness" (Critchley, 109).

The texts in this chapter were linked by their depiction of involuntary castaways, but otherwise seemed to have contrary concerns. Golding's novels use the desert island as a site in which to highlight the fragility of society and human identity respectively, and *The New Yorker* cartoons function to perpetuate an ideology that normalises the social and economic behaviour of the metropolitan élite. However, some of the cartoons seem to disrupt this stance: as Geiger writes, "there always seems to be a point at which the generic conventions of mass-market narrative forms reach cultural saturation and begin to break into new, more complex and self-referential modes of signification" (193).

In *Lord of the Flies* the topography of the island is manipulated such that Otherness seems to be posited in particular locations: the interior, the sea and the 'other side' at Castle Rock. Each group of boys externalises and attempts to expel what they see as Other; these measures are disciplinary because they rely on controlling others' spatiality, activity and time. Attempts to expel Otherness *from* the desert island or to particular parts of it are ironic not only because of the war being waged in the world at large but also because the boys understand that desert islands are places where Otherness is expected to exist. The desert island is already Other to the mainland; the boys always were Othered, simply by the fact of being cast away. Every disciplinary gesture made by Ralph and Jack is doomed to failure, just as the discipline of their home society has failed to prevent global catastrophe, because Otherness is internal.

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[237] Critchley is referring to Bergson's essay on humour: Henri Bergson, *Laughter: An Essay on the Meaning of the Comic [Le rire]* [1900], trans. Cloudesley Shovell Henry Brereton and Frederick Rothwell (London: Macmillan & Co., 1911).

Ultimately, though, the sense that the desert island represents both homeliness and Otherness is replaced; finally the "burning wreckage of the island" stands for "the end of innocence" (225) as Golding condemns disciplinary attempts to control the world.

Pincher Martin is less clearly involved in discourses of power, as techniques of both discipline and seduction are absent. In fact Martin's body is un-disciplined to the point of diffusion and entirely un-seduced; he suffers constantly. I would suggest that the absence of discipline and seduction on this desert island does not mean that this novel does not confront those issues. At one level, Martin's pain and the disintegration of his identity represent simply the fact that he is in the process of dying. However, Golding also critiques the structures of Martin's previous existence: the maggot in the tin box that has consumed all the other maggots elucidates that consumerism (into which Martin was seduced) inevitably involves competition. Even if you are successful enough to be the last maggot left alive, you are still just a maggot in a tin box.

Desert island cartoons in *The New Yorker* are diverse but some generalisations can be made. The typical protagonist is constructed as being like the viewer, and is satirised. However, this does not actually critique the viewer because the cartoon takes place in the Othered space of the desert island, so different behaviour is appropriate. Small, monadic islands are attractive to the psyche as they can be misrecognised as resembling an unfractured ego, making the island - and the behaviours engaged in there - attractive. This serves to promote, rather than critique, the activities that take place, which are largely consumerist-capitalist or sexual, typically in a patriarchal mode that objectifies the female body. This is communicated in a *mise en scène* that constructs the protagonists as unwilling castaways, thus creating a double movement whereby the viewer is encouraged both to identify with them but share their desire to be 'back at home'. This cyclical situation in which the consumer of a text wants to be like a protagonist on a desert island, who wants to be back at home, has the function of validating the conformist behaviour represented while also encouraging more consumption in order to assuage the resulting non-fulfilment.

In the next chapter I will examine three texts from screen media, which on a superficial level are disciplinary or seductive in their ideology, but which on closer examination betray signs of more complex significations.

Chapter Three: Getaways

In this chapter I will examine the use of the desert island as a setting in three texts from screen media: the television comedy series *Gilligan's Island,* the film *The Blue Lagoon* (1980) and television adverts for Bounty chocolate. These texts follow chronologically those discussed in Chapter Two, being from the mid-1960s to the mid-1980s. As in the preceding chapters, these texts have been chosen on the basis of two criteria: that they are set on desert islands and that they occupy a prominent position in the public consciousness.[238] Other desert island narratives in the period include Byron Paul's *Lt. Robin Crusoe U.S.N.* (1966) starring Dick Van Dyke and with a story credit for 'Retlaw Yensid' as his cunningly retrograde pseudonym had it. H. G. Wells's *The Island of Dr Moreau* was also adapted in 1977 by Don Taylor, with Burt Lancaster and Michael York. 1983 saw the release of the book *Castaway* by Lucy Irvine, telling the story of her year on Tuin Island in the Torres Strait with Gerald Kingsland, a stranger whose 'wife wanted' personal ad she had responded to. In 1986 Nicolas Roeg adapted the book to film, with Oliver Reed as Kingsland and Amanda Donohoe as Irvine.

Gilligan's Island was an American television sitcom that ran on CBS from 1964 to 1967, followed by two animated spin-off series and three made-for-TV film sequels in the 1970s and early 1980s. The show was innovative, as creator Sherwood Schwartz's agent told him: "'It's the craziest idea I ever heard of. […] Nobody's every done a show with the same goddamn people on the same goddamn location every week.'"[239] The 'crazy idea' worked; in its first season *Gilligan's Island* ranked 19th of all shows on US television, dropping only slightly to 22nd in the second season.[240] Its success lasted past its original run: "when the series finally went into repeats on local stations they made it one of the biggest rerun hits of the 1960s and 1970s" (Brooks and Marsh, 287). *Gilligan's Island* was "the most repeated

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[238] Both *The Blue Lagoon* and the Bounty advertising are adapted from earlier material; the former from an Edwardian novel and the latter from the print advertising discussed in Chapter 1. However, while the Bounty adverts in different media will be compared, adaptation processes will be addressed only briefly as my concern is with how the texts treat desert islands rather than how they treat their source material.

[239] Sherwood Schwartz, *Inside Gilligan's Island: From Creation to Syndication* [1988] (Jefferson, N.C.: McFarland & Co., 2011), 22.

[240] Tim Brooks and Earle Marsh, *The Complete Directory to Prime Time Network TV Shows* (New York: Ballantine, 1981), 926. Subsequent page references in text.

series in television history"[241] and is currently airing on "weeknights at 8.30pm [and] Sundays at 1pm & 1.30pm" in the United States.[242] The success of the show was such that its cast appeared, in character, in episodes of other television series including *ALF* (1987, episode 'Ballad of Gilligan's Island'), *Baywatch* (1992, episode 16, 'Now Sit Back and You'll Hear a Tale') and *Roseanne* (1995, episode 'Sherwood Schwartz: A Loving Tribute'). *Gilligan's Island* has also been the basis for a video game (*The Adventures of Gilligan's Island*, Nintendo Entertainment System, 1990), a themed pinball machine, a parody song by 'Weird Al' Yankovic ('Amish Paradise', 1996) and the 2004 reality series *The Real Gilligan's Island*. Since 2010 a new film remake has been reported to be in development by Warner Bros.[243]

The Blue Lagoon, directed by Randal Kleiser and starring the teenaged Brooke Shields and Christopher Atkins, tells the story of two cousins shipwrecked on a desert island as children. It was the third film adaptation of a 1908 novel of the same title by Henry De Vere Stacpoole. The previous adaptations were a silent version in 1923 and a 'talkie' in 1949, which was "the seventh-highest grossing domestic film at the U.K. box office that year."[244] The contemporary critical response to Kleiser's 1980 version was negative, with Roger Ebert calling *The Blue Lagoon* "the dumbest movie of the year" and sarcastically highlighting the melodramatic cinematography: "It shows how they grow up, mostly at sunset."[245] Brooke Shields - then aged 14 - was nominated for a Razzie Award for Worst Actress and the film is among 'The 100 Most Amusingly Bad Movies Ever Made' in *The Official Razzie Movie Guide*.[246] However it was also nominated for an Academy Award for Best Cinematography, and for a Golden Globe for 'New Star of the Year in a Motion Picture' for Atkins. The film took $58,853,106 at the US box office, making it in the 9th most successful film of the year,

[241] Laura Morowitz, "From Gauguin to Gilligan's Island," *Journal of Popular Film and Television* v. 26, no. 1 (1998): 5. The same point is made in Schwartz 2011, xv.

[242] "Gilligan's Island," *Me-TV,* 2016, <http://www.metv.com/shows/gilligans-island> (accessed 20 April 2016).

[243] Dave McNary, "Josh Gad to Star in 'Gilligan's Island' for Warner Bros," *Variety,* 17 December 2013, <http://variety.com/2013/film/news/josh-gad-to-star-in-gilligans-island-for-warner-bros-1200969240/> (accessed 16 March 2016).

[244] "British Stars Oust Bing," *The Courier-Mail* [Brisbane], 31 Dec 1949: 4.

[245] Roger Ebert, "The Blue Lagoon," *rogerebert.com,* 1980, <http://www.rogerebert.com/reviews/the-blue-lagoon-1980> (accessed 15 March 2016). Subsequent references in text.

[246] John Wilson, *The Official Razzie Movie Guide* (New York: Warner Books, 2005), no page numbers.

one place ahead of *The Blues Brothers* and also ahead of *The Shining* in 14th.[247] *The Blue Lagoon* has been parodied various times, including in the films *Going Berserk* (1983) and *Top Secret!* (1984), and a 1992 episode of the sci-fi television series *Quantum Leap* in which the protagonist is shipwrecked on a desert island with a woman played by guest-star Brooke Shields. *The Blue Lagoon* was also followed by sequels *Return to the Blue Lagoon* (1991) and the made-for-TV *Blue Lagoon: The Awakening* (2012).

The television advertising for Bounty chocolate has further cemented the public association of the product with the desert island setting. Various islands that have been used to film Bounty adverts trade on the connection and on the advertising slogan: 'Dominican Republic is a true taste of paradise - just like the chocolate bar advert'; 'No 'taste of Paradise' as Ebola fears hit Bounty bar beach'; 'For the exotic Caribbean vibe – this is where Mars's 'taste of paradise' Bounty bar advert was filmed in the early 1970s.'[248] Many of the differences between the Bounty print and screen advertising are bound up with their media; the dynamic visuality of the television adverts is concomitant with an increased theme of sexuality on the island. Indeed, while *Gilligan's Island* and *The Blue Lagoon* concern shipwrecked protagonists, and the characters in the Bounty commercials explicitly arrive there on purpose (this was never made so explicit in the print adverts), all three texts are concerned with the desert island as a site of pleasure and consumption, whether economic, gastronomic or sexual. I will use theoretical tools that recognise the links between visuality (Mulvey), sound (Doane, Silverman) and pleasure, in particular with reference to the Bounty adverts.[249] Here I will also engage with the work of Luce Irigaray, and the work of

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[247] "The Blue Lagoon," *Box Office Mojo,* 15 November 2016, <http://www.boxofficemojo.com/movies/?id=bluelagoon.htm> (accessed 15 November 2016). Elsewhere, the US box office is given at $47,923,795, with *The Blue Lagoon* in 12th place for 1980: "The Blue Lagoon (1980)," *The Numbers,* 2016, <http://www.the-numbers.com/movie/Blue-Lagoon-The#tab=summary> (accessed 20 March 2016).

[248] Vicky Grimshaw, "Dominican Republic Is a True Taste of Paradise - Just Like the Chocolate Bar Advert," *The Mirror,* 18 October 2014, <http://www.mirror.co.uk/lifestyle/travel/usa-long-haul/dominican-republic-true-taste-paradise-4454871> (accessed 19 March 2016); Colin Freeman, "No 'Taste of Paradise' as Ebola Fears Hit Bounty Bar Beach," *The Telegraph,* 23 January 2015, <http://www.telegraph.co.uk/news/worldnews/ebola/11365426/No-taste-of-Paradise-as-Ebola-fears-hit-Bounty-bar-beach.html> (accessed 19 March 2016); Jane Foster, "Best Beaches on Crete, Greece: Vai Beach, Itanos," *The Telegraph,* 19 April 2010, <http://www.telegraph.co.uk/travel/bestbeaches/7607193/Best-beaches-on-Crete-Greece-Vai-beach-Itanos.html> (accessed 19 March 2016).

[249] Mary Ann Doane, "The Voice in the Cinema: The Articulation of Body and Space," in *Film Sound: Theory and Practice,* ed. Elisabeth Weis and John Belton (New York: Columbia University Press, 1985); Kaja Silverman, *The Acoustic Mirror: The Female Voice in Psychoanalysis and Cinema* (Bloomington: Indiana University Press, 1988); Laura Mulvey, "Visual Pleasure and Narrative Cinema," in V*isual and Other Pleasures* (Bloomington and Indianapolis: Indiana University Press, 1989). Subsequent page references in text.

Flitterman, Rutherford and Jhally on television advertising.[250] Each text will also be drawn into my larger concerns with discipline and seduction using the work of Foucault and Bauman.[251]

Gilligan's Island: comic inversion and incongruity

In its original - and most enduring - iteration as a weekly TV series, *Gilligan's Island* told the story of seven people shipwrecked "on the shore of this uncharted desert isle" after a storm during their "three-hour tour," as we are told in the theme song (Series 1, Episode 1). Over the credits, this song describes the *S. S. Minnow,* its crew ("The mate was a mighty sailing man, / The skipper brave and sure") and its passengers: "The millionaire and his wife / The movie star / The professor and Mary Ann / Here on Gilligan's Isle." An irony is created by the use of apparently sincere lyrics and 'serious music' (minor key, traditional folk structure and modal melody) to bookend each light-hearted, humorous episode. Within the credit sequence, the lyric 'The mate was a mighty sailing man' is accompanied by the image of a decidedly weedy-looking Gilligan. In other words, the humour arises from image and sound working in different directions. This ironic humour is prevalent throughout the series, and provides a link between the ideology of the series and its setting, in that irony has a distancing effect, while the desert island gains in meaning due to its literal and figurative distance from home.[252] In this respect *Gilligan's Island* bears a relation to desert island cartoons in *The New Yorker* as both use irony and incongruity to comment on what behaviour is appropriate on a desert island or 'at home'.

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[250] Sandy Flitterman, "The Real Soap Operas: Tv Commercials," in *Regarding Television: Critical Approaches,* ed. E. Ann Kaplan, vol. II, The American Film Institute Monograph Series (Los Angeles: University Publications of America, Inc., 1983); Luce Irigaray, *This Sex Which Is Not One* (Ithaca, NY: Cornell University Press, 1985); Sut Jhally, *The Codes of Advertising: Fetishism and the Political Economy of Meaning in the Consumer Society* [1987] (New York: Routledge, 1990); Paul Rutherford, *The New Icons? The Art of Television Advertising* (Toronto: University of Toronto Press, 1994). Subsequent page references in text.

[251] Michel Foucault, *Discipline and Punish: The Birth of the Prison [Surveiller et Punir: Naissance de la prison],* trans. Sheridan (New York: Vintage Books, 1995). Zygmunt Bauman, *Intimations of Postmodernity* (London: Routledge, 1992); ———, "On Postmodern Uses of Sex," *Theory, Culture & Society* v. 15, no. 3 (1998); ———, "The Self in a Consumer Society," *The Hedgehog Review* v. 1, no. 1 (1999); ———, *Liquid Modernity* (Cambridge: Polity Press, 2006). Subsequent page references in text.

[252] Various locations are given for the island. 140°N, 10°E (Series 1, Episode 18) makes no sense as a location, while 10°N, 110°E (Series 1, Episode 21) places them in the South China Sea. According to Series 3, Episode 28, the island is 300 miles southeast of Honolulu. Either way, the island is located several thousand miles from the continental United States.

The theme song serves to foreshadow the contrasting themes of ruinous shipwreck and tropical paradise that is explored in each episode. In the first shot of the credit sequence the camera pans across a crowded marina, which the lyrics tell us is a 'tropic port', a space in between the certainties of home and the existential threat of the Other. This liminality is foregrounded by a caesura between the second and third verses, in which the music pauses for lightning to appear and thunder to be heard. To emphasise this lacuna, when the music reappears it has been transposed up a semitone for greater dramatic tension. This is followed by another 'break', this time visual. During the storm, under the lyric 'The *Minnow* would be lost', the boat's wheel spins, uncontrolled. The camera begins also to spin, before crossfading to a shot zooming in on the *Minnow*, on its side on a tropical beach. The crossfade with spinning motif seems to suggest the possibility of a dream topos, as if everything that follows takes place in somebody's imagination. This has the effect of only implying the moment of shipwreck, avoiding its onscreen representation. Reinforcing the disavowal of trauma, each character is then pictured smiling broadly in a ship's wheel superimposed over the wreck of the *Minnow.* Only at the very end of the credits do we see a shot of the island, shot from the sea and contained in the frame, with the title superimposed. This shot is used again at the end of each episode, before the closing credits. This textual return to the moment of arrival emphasises the circular, timeless structure of the series, each episode being self-contained, so narratively returning the island to *tabula rasa* each week (it is *only* in the paratext of the credits that the arrival sequence takes place, such that the castaways are simultaneously always on and forever *arriving on* the island).

The end credits song claims that the castaways are "here for a long, long time", and that their existence will be "an uphill climb." This is reiterated when we are told in the lyrics that there is:

> No phone, no lights no motor cars,
> Not a single luxury,
> Like Robinson Caruso [sic],
> As primitive as can be.

However, like Crusoe, the castaways are provided for very well by the island. A well-known motif of the show is the professor's ability to make "record players made out of boat wheels

and radios fashioned from coconuts."[253] Another theme of *Gilligan's Island* foregrounded in the closing theme song is that the mainland social hierarchy will survive on the desert island, with the crew of the *S. S. Minnow* tasked with ensuring the paradisal nature of the island for their paying customers:

> The first mate and the Skipper too,
> Will do their very best
> To make the others comfortable,
> In the tropic island nest.

The use of the word 'nest' is another indicator of a conflicted desert island, connoting gestation and birth but also containing an implication of Otherness and danger, as in a 'viper's nest'.

The first episode broadcast ('Two on a Raft') opens on the beach, with the castaways sleeping on the *Minnow,* which has washed ashore. The establishing shot enacts cinematographically the arrival on the island. It begins as an aerial view of the surf washing up on the sand, representing the fluidity of the shoreline. From here the camera tilts up to reveal the *Minnow* on the beach in the distance, before we cut to a close-up of the boat; the cinematography echoes Ralph's willingness to transgress borders in *Lord of the Flies*. Gilligan, though, is not Ralph. When he wakes up he hears the Skipper, on the beach, shouting for him. Not realising they are ashore, Gilligan cries 'Man overboard - I'll save you Skipper!' and attempts rescue, only to land heavily on the sand. Gilligan appears to be thoroughly modern, rather than liquid modern, with this failure to negotiate a border.

For a TV series set on a small deserted island, *Gilligan's Island* is remarkably unconcerned with island topography. Most of the show takes place in the interior, effacing the island's 'island-ness', which might be read as a textual representation of the castaways' continual efforts to import home onto the island. When the shoreline does feature it is not as a zone of liminality but rather as a clear border between home and the Other. This sometimes divides the castaways from home, marking them as 'Other', such as when they are visited by a Beatles-parody band in series 2, episode 12 'Don't Bug the Mosquitoes', or the movie mogul played by Phil Silvers in series 3, episode 4 'The Producer'. In series 1, episode 26 'Music Hath Charm,' the shore is a threatened border, as 'natives' in canoes paddle towards

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[253] Karen Hornick, "Sitcom," *American Heritage,* October 2003, <http://www.americanheritage.com/content/sitcom> (accessed 5 January 2016).

the island. The threat here is undercut with humour; as the castaways run to the 'south end of the island' to escape, a reverse-shot shows the warlike fleet of canoes approaching. The castaways run instead to the 'east end', where exactly the same shot is reused, perhaps for budgetary reasons. The effect is to undermine the possibility of the shore being a space of exchange or in-between-ness, marking it instead as an unchanging border that emphasises Otherness.

The 'natives'' attack on the island is a response to Gilligan playing a homemade drum. As he practices, the sound is used to suture a cut first to a wide shot of the open sea with the surtitle 'Somewhere across the waves', followed by 'there is another island', superimposed on a shot of an island (apparently identical to the shot at the end of the credits). The inhabitants (who are represented as 18th-century rather than contemporary Pacific islanders) interpret Gilligan's drumming as "Enemy war drums from other island. We attack them before they attack us" (with this 'translation' in a subtitle). When their scout arrives at the castaways' island he is understood as a threat. Later, Mr Howell, the Skipper and the Professor are captured, but are able to subdue (or colonise) the 'natives' through their sharing of music. As such, the desert island is constructed here not as a neutral empty space, but one that 'Westerners' can colonise, albeit through culture rather than violence. As was the case in *Lord of the Flies*, the group of castaways (as opposed to the lone castaway) uses the desert island as a space in which to confront ostensibly external Otherness rather than for narratives of explicit self-creation. Ultimately the 'natives' paddle off as friends, not understanding the castaways' requests for help in escaping. In the terms of Bauman's gloss of Levi-Strauss, here the Other is dealt with by an *anthropophagic* strategy, "aimed at the suspension or annihilation of their *otherness*" (Bauman 2000, 101). However, the show then couples this with an *anthropoemic* "vomiting" of the others. Gilligan decides to play the drums as his new friends leave ("They were friendly; I wanna be friendly"); we cut to 'still another island', where the sound is again interpreted as 'enemy war drums' by a new group of 'natives', recuperating the Otherness of the Other. As Bauman wrote, among the "upgraded, 'refined' (modernized) forms of the 'emic' strategy [is] spatial separation" (2000, 101); these latest Others can only remain Other, as they remain at a physical distance from Gilligan's island.

In *Five on a Treasure Island*, the antagonists (not figured as 'Others') came to the desert island presumably from the mainland, perhaps as Kirrin Island is uncommonly close to 'home'. In *Lord of the Flies* the boys imagine the 'beastie' coming from either the interior or the sea, an ambivalence that reflects historic tendencies to fear what may approach from those two spaces. In *Robinson Crusoe* and *The Swiss Family Robinson* the 'natives' are actually from other islands rather than 'the island' of the text, and so approach from the ocean. In other texts there are Others who are on the island before the diegesis begins (although rarely 'originally' from the island); Circe in *The Odyssey*, Caliban in *The Tempest*, and the Beast Folk of *The Island of Doctor Moreau* fit this paradigm. This is less usual in more recent texts, where it is more typical for the Other to approach the desert island after the protagonists' arrival, as in the episode of *Gilligan's Island* discussed above. This allows the desert island to be constructed according to the protagonist and allows the metaphor of self-creation to co-exist more easily with the space figured as *tabula rasa*. Conversely, in texts where an Other does then appear, this could be read as a subtle form of colonialism which effaces the act of colonising.

The process of Othering in *Gilligan's Island* would seem to put the show firmly in the category of a modern (rather than post- or liquid-modern) text, given that the boundary between self and Other is so firmly constructed. That discipline or seduction is in operation here is reinforced by the constant evocation of *homo oeconomicus*. The advance scout of the 'natives' in 'Music Hath Charm' tries to speak to the castaways but is not understood. Howell, the millionaire, offers a solution: "Let me handle this. I speak the language that everybody understands: money." While Howell is being held up to ridicule here, this is a trope familiar from *The New Yorker* cartoons: "permitted inversions of the dominant theological and political order […] simply reinstate it by offering transitory comic relief."[254] The humour is aimed more directly at the 'native' scout, who attempts to eat the money he is offered, failing to understand a transaction that is not bodily and therefore normalising

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[254] Simon Critchley, *On Humour* (London: Routledge, 2002), 82.

capitalistic behaviour.[255] Likewise, Mrs Howell's assertion that her husband is "much too rich to die" pokes fun at her reliance on (mainland) wealth, and yet each week the Howells remain powerful. Later in the episode, the Professor's plan to scare their antagonists with the radio appears to work, when an advert for 'Friendly Henry's Loans' broadcasts the benefits of capital (of course, the plan fails when the economically-incompetent Gilligan drops and breaks the radio).

The economic model is part of the constant attempt by the castaways to make their island more like home. This often trumps the desire not to be on the island at all. Indeed the reason Gilligan was playing the drums was at Mrs Howell's instigation:

Mrs Howell: What is it we need on this island?
Gilligan: A way to get off.
Mrs Howell: Culture! And what's more cultural than music? We will form our own little symphony orchestra! (season 1, episode 26, 'Music Hath Charm')

The resulting performance of Strauss's *The Blue Danube* appears to be a successful importation of 'mainland' culture, and resonates with seductive mechanisms, providing "straightforward sensual joy" (Bauman 1992, 50). However, this touchstone of 'civilisation' has been compromised in its journey to the desert island; the homemade instruments (including a set of conch 'panpipes', perhaps a nod to *Lord of the Flies,* and an approximation of a musical saw) make the familiar music strange. The uncanny subverting of cultural imports from the mainland could be read as undermining established or dominant ideologies. Indeed, Sherwood Schwartz consciously tried to convey a sense of cultural relativism; the episode 'Music Hath Charms' was about:

the problems of human communication. Misunderstandings between people, as well as misunderstandings between nations, may turn innocent remarks into insults, and gestures of friendship may be interpreted as acts of war. (Schwartz, 94)

Schwartz also recalls wanting the show to demonstrate that "all sorts of people can learn to live together. […] Because it applies to nations as well as to the Castaways" (9). However, the comedy often has a different effect than the one Schwartz claimed to intend. The humour of the show derives very often from strategies of estranging something familiar. As has been suggested is typical in comedies of the 1960s, "inversion is used for humorous effect, thereby

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[255] The infantilising trope of the 'native' apprehending the world through his or her mouth is long-standing. In the 1922 film *Nanook of the North*, which was marketed as a documentary of life in the 'actual arctic', Nanook (actually called Allakariallak) bites into the gramophone record he doesn't understand. In fact Allakariallak was familiar with gramophones and this was a conceit for the sake of the film (William Rothman, *Documentary Film Classics* (Cambridge: Cambridge University Press, 1997), 9-11).

suggesting the norm is actually correct."[256] For example at the beginning of 'Three Million Dollars More or Less' Howell is playing golf (an idea imported from home) with a putter made from an oyster shell (the normal, made strange). This is followed by an example of humour arising *"if a tense expectation is transformed into nothing."*[257] Mr Howell's lack of success with the club, according to Mrs Howell, is because "there's no 'R' in the month" (oysters are said to be in season during months whose name includes an 'R'). Further, if more prosaically, it is Gilligan (the novice) who turns out to be brilliant at golf. It is Gilligan, too, who excels at unintentionally-humorous illogical conjunctions; his plan to escape the 'cannibals' in 'Music Hath Charms' was to starve himself to death so they couldn't eat him. As is shown in the very first scene of the series, in which Gilligan attempts to save the Skipper from drowning on dry land, his intentions are always admirable but his methods always incompetent. He is set up as an everyman and tries to be a hero, but squanders any agency he is given. As such he is ultimately recuperated into a capitalistic structure as being fit only to remain a worker / consumer.

Cevin Soling has argued that *Gilligan's Island* can be read as successful Situationist *détournement*: the lack of money on the island means that "the society is unavoidably classless despite the presence of the billionaire Howells."[258] While this may be true according to what the characters *say*, it is not what is shown. The importance ascribed to wealth is demonstrated when Gilligan wins the golf match and $3 million from Howell, who gives him what he thinks is a dry oil well instead. When the oil begins to gush (as the castaways hear on the radio) Gilligan is suddenly found attractive by Ginger, the stereotypically 'sexy' movie star: "Don't be so modest. Everyone knows that that land wasn't worth a cent until you took it over. You're a very remarkable man, Gilligan." The well ends up back in Howell's hands and worthless after all, and the esteem in which wealth is held has been established. As Robert Mayer puts it, the show proposes

> a communitarian approach to the dilemma of being cast away on a putatively uninhabited island, and in the process mount[s] a critique of life back home in

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[256] Tamar Jeffers McDonald, *Romantic Comedy: Boy Meets Girl Meets Genre* (New York: Columbia University Press, 2012), 49.

[257] Immanuel Kant, *Critique of Judgment [Kritik der Urteilskraft],* trans. Pluhar (Indianapolis: Hackett, 1987), 333.

[258] Cevin Soling, "The Gilligan Manifesto," *Americana: The Journal of American Popular Culture, 1900 to Present* v. 14, no. 1 (2015), no page numbers. Subsequent references in text.

contemporary society […] and yet nevertheless end[s] by asserting the primacy of the individual.[259]

Schwartz intended the wealthy Howells to act as satiric commentary on society. Their "endless wardrobe was symbolic comment. It was my way of saying rich people manage somehow to have the best of everything, no matter what the circumstances" (Schwartz, 46-47). The series' structure of endless return to the initial setup (the Howells remain rich and wealth is represented as enviable) undoes this effort. The setting lends itself to this circularity as a space outside of normal time and, because the border is impenetrable, where any journey can only take you back to where you started. Morrison notes that *Gilligan's Island* is anomalous among 'shipwreck narratives' in that "no transformations take place."[260]

In another episode, 'Agonized Labour' (Series 2, Episode 8), the Howells' stocks lose their value, and the Skipper reassures them that "I just want you to know, believe us, as long as we're all on this island together it's not going to make any difference to anyone of us whether you have any money or not." Soling sees this as evidence that the show is "an active affirmation of communism," apparently failing to notice that Gilligan does what he is bidden by his 'superiors' every week, not to mention the casual racism and deeply embedded patriarchal ideology (it is not by choice that I am focussing on the male characters: the women are given very little to say of any substance). Moreover, Soling acknowledges that the Skipper includes the qualifier "as long as we're all on this island" without taking this to its logical corollary. This is, in Situationist terms, recuperative; the 'communism' extends only to the island, with no suggestion that Howells' wealth should not be important once they get back to the mainland. The episode's title, punning on the phrase 'organised labour' implies (correctly) that in fact the castaways are always engaged in tasks and routines, thus conforming to Foucault's disciplinary techniques of "control of activity" (149) and the "composition of forces" (162) as well as the "art of distributions" that casts them away as docile bodies on the desert island in the first place (141). Schwartz suggests that the show's morality lies in "social comment" (191). For example, when he is elected president,

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[259] Robert Mayer, "Robinson Crusoe on Television 1," *Quarterly Review of Film and Video* v. 28, no. 1 (2010): 54.

[260] James V. Morrison, *Shipwrecked: Disaster and Transformation in Homer, Shakespeare, Defoe and the Modern World* (Ann Arbor: University of Michigan Press, 2014), 180.

> Gilligan almost wrecked the entire community because he didn't understand how to interpret or administer the 'official rules' he was given. He became completely dictatorial as he exercised the power of office." (192-93)

What Schwartz sees as 'social comment' invariably has the function of reinforcing the status quo; safe morality that does not challenge society's accepted norms.

The female castaways function as commodities more than protagonists. The men (apart from Gilligan) represent authority through their position, wealth or intelligence. To some extent, Ginger is portrayed as an independent career woman, while Lovey Howell is often wiser and more competent than her husband. That being said, the women are generally understood as having the primary characteristics of being attractive (Ginger), familiar (Mary Ann is the 'girl-next-door') and alternatively spoiled and motherly (Howell, who is known by her nickname or surname rather than her given name, Eunice). The prevailing ideology regarding gender is that the women are the currency by which men can prove themselves to embody *homo oeconomicus*. The second episode of the second season, 'Beauty Is as Beauty Does', neatly demonstrates the way in which *Gilligan's Island* appears to set up a space of difference but ultimately precludes transgression. The set-up reveals the underlying patriarchy of the show; the men argue about which woman is more beautiful (i.e. which is the most successful object) and decide to use them to wage proxy war by means of a 'Miss Castaway' beauty pageant (as such the female bodies are presented for the viewer as well as for the diegetic male gaze). In the beauty pageant scene, the women walk in turn down the 'runway' towards the viewer, and shots of the watching men alternate with shots of the displayed bodies of the women. This cinematography aligns the viewer with the men and serves to confirm that *Gilligan's Island* lies in the tradition of Hollywood cinema, which reflects "the straight, socially established interpretation of sexual difference which controls images, erotic ways of looking and spectacle" (Mulvey, 14). Mulvey also suggests that such conventions can be played with, although that is not the case here. Rather, each woman is:

> a signifier for the male other, bound by a symbolic order in which man can live out his fantasies and obsessions through linguistic command by imposing them on the silent image of woman still tied to her place as bearer, not maker, of meaning. (Mulvey 15)

There are intimations that the hypocrisy of the mainland does not hold on the island: Mr Howell is meant to be laughed at when he asks Mrs Howell: "Are you or are you not rich enough to be the most beautiful woman wherever you go, hmm?" But it is not just the

Howells who attempt to bribe Gilligan, who has the casting vote. In fact each of the other couples cooks for Gilligan in an effort to win his support (the Skipper is supporting Ginger and the Professor backing Mary Ann). The currency may be food but *homo oeconomicus* is alive and well, and while the eroticism and marketisation point to seduction, the regimentation of bodies on display evokes discipline.

Indeed, there is an argument to be made that the other three 'couples' represent (American) society and Gilligan is the outsider, the 'true' castaway. Schwartz intended that the characters were "carefully delineated to form the social microcosm I was attempting" (15). This social microcosm is not represented positively: Gilligan himself mutters to a friendly chimpanzee that it was supposed to be a "friendly little beauty contest. You know what I think Gladys? About as friendly as World War Two!" Gilligan subverts the competition by choosing Gladys as Miss Castaway. Paul Cantor suggests that Gilligan is held up by the programme as an ideal as opposed to the other male castaways: "Whatever virtues the Skipper, the Millionaire and the Professor may embody, they are never allowed to achieve a position of secure authority in the island community."[261] Gilligan shows the others:

> that the goods they are pursuing are merely conventional, and that they thus could be happy without the so-called benefits of mainland society for which they are often pining. (Cantor, 10)

It is 'his' island, of course, so does his ideological position hold sway? No, the island must instead return to being a representation of the dominant ideology with Gilligan made a fool: Gladys the chimp puts him over her shoulder and carries him away. Gilligan is the protagonist but not one with whom the audience is supposed to identify and empathise.

Gilligan's Island, then, offers a fantasy of another way of life, but one which tends either to reinstate and reify conventional behavioural norms, or introduce new modes of behaviour only to ridicule them. Feature film sequels were made in 1978, 1979 and 1981, with largely the same cast. These films retained the ideology of the original series, and the castaways always ended up back on the island. Next I will examine a film made at the same time as these sequels and with a not-dissimilar premise, but with a quite different perspective and far

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[261] Paul A. Cantor, *Gilligan Unbound: Popular Culture in the Age of Globalization* (Lanham: Rowman & Littlefield, 2001), 7. Subsequent page references in text.

more ideological complexity, despite its largely negative contemporary reviews and reputation for being "silly beyond recall."[262]

The Blue Lagoon: Otherness from within and without

The Blue Lagoon tells the story of Emmeline and Richard, young cousins who survive a shipwreck together with ship's cook, Paddy Button. After his death they confront their own changing identities outside the context of society. The film opens with a credit sequence superimposed on a line drawing of a street scene (fig. 12). A shop front with the name 'Boston Neck ____' reveals the location; Boston Neck was the name given to the isthmus connecting Boston (on the Shawmut Peninsular) to the continental coastline. Thus there is already a concern with a space that is islanded, cut off from the mainland, shown in a semi-aerial view in the next shot (fig. 13). I will argue that the Other is used as an analogy of the Otherness that Richard and particularly Emmeline discover in themselves. I will first examine some techniques and themes that arise in the early parts of the film, before undertaking a more detailed analysis of the encounter with the Other.

In the first scene proper, a fire breaks out on *The Northumberland*; Emmeline, Richard and Paddy escape in a lifeboat and drift away from the rest of the passengers through thick fog. As they approach an island a recurrent cinematographic technique is first used. The children dangle their hands over the side of the lifeboat, which is the only filmic motivation for the following sequence, shot underwater, of fish and crabs, one of which appears to dance. These shots are not focalised through any diegetic perspective so have the effect of both estranging the audience and foregrounding the idea of identity: whose view is this? Underwater shots recur through the film, sometimes showing the protagonists in the water but on other occasions reiterating the sense of alienation created when none of the characters are either shown or focalised. Underwater shots are also used to represent transitions in Richard and Emmeline's identities. In an extended sequence soon after Paddy's death, the

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[262] Vincent Canby, "Film View: Adrift in the Shallows of 'the Blue Lagoon'," *New York Times,* 10 August 1980: D13.

Fig. 12. A Boston Neck street scene

Fig. 13. Boston Harbour from above

children swim together underwater, apparently becoming more comfortable and acclimatised to this environment; Emmeline turns somersaults and Richard hitches a ride on a turtle. By the end of the sequence when they emerge, shot from the beach at sunset, Shields and Atkins have taken the place of the child actors as the characters have grown up.

The use of underwater shots for transitional montages (particularly the children's development into young adults) utilises the pre-existing symbolic associations of water; for
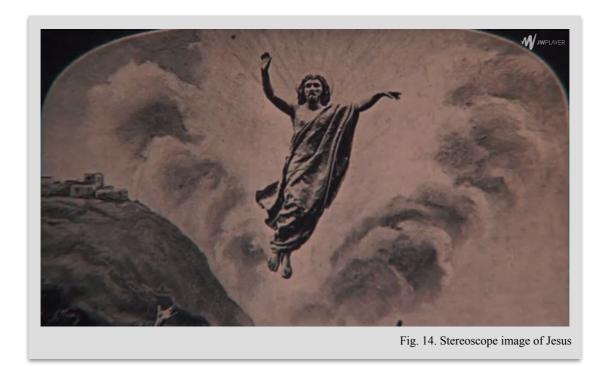
example, Jung proposed that water "is the commonest symbol for the unconscious."[263] Freud suggested that water in dreams - and in myth - often represents birth: "either one plunges into the water or climbs out of it, or rescues someone from the water, or is himself rescued from it, i.e., there is a mother-relation to the person."[264] As such it is being made clear in *The Blue Lagoon* that the island is a site not just of change but transformation through *rebirth*. Indeed the island itself, surrounded by water, is perhaps a useful site for this narrative due to its similarity to the embryo in amniotic fluid.[265] Here, then, there is a clear engagement with the theme of human beginnings (recalling the 'nest' in the theme music lyrics from *Gilligan's Island*), as is evoked by the trope of Adam and Eve alone in a paradisal space. (Like Eve's, Emmeline's sexuality becomes troubling for the patriarchal figures present.) Finally, another underwater sequence takes place when Richard and Emmeline have moved to a new area of the island. Richard is fishing and cuts himself, with the blood attracting sharks. This recalls the previous scene in which Emmeline began to menstruate while swimming; the motif of blood in each scene suggests that this change in Emmeline might be as dangerous to her and Richard as the sharks.

Another repeated technique is the focalisation of animals, which emphasises the theme of confused identity and introduces the idea of going 'back to nature'. As the protagonists first approach the island there is a medium-distance shot of the lifeboat from the perspective of the beach. The reverse-shot shows a turtle, implied by the editing to be straining its neck to watch the arrival. Peacocks, a parrot and an iguana are shown before a cut to the lifeboat, implying that they too are watching. Subjectivity here is fluid between the children and the animals, raising the question of what kind of identity can exist or be constructed here. The fact that animals are focalised suggests a theme of innocence: can the children 'remain innocent' as

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[263] Carl Jung, "The Archetypes and the Collective Unconscious," in *The Collected Works,* ed. Sir Herbert Read, Michael Fordham, and Gerhard Adler, trans. R. F. C. Hull, vol. 9, part 1 (London; New York: Routledge, 1959), 18.

[264] Sigmund Freud, "Symbolism in the Dream," in *A General Introduction to Psychoanalysis,* trans. Hall (Ware, Hertfordshire: Wordsworth Editions, 1920), 126. Freud later illustrates: "In a well-known joke the intelligent Jewish boy is asked who was the mother of Moses. He answered without hesitation, the Princess. But no, he is told, she only took him out of the water. 'That's what *she says*,' is his reply, and thereby he shows that he has found the correct interpretation of the myth" (133, italics in original).

[265] This has been noted by Gillian Beer and James Hamilton-Paterson, both cited in Rod Edmond and Vanessa Smith, "Editors' Introduction," in *Islands in History and Representation,* ed. Edmond and Smith (London: Routledge, 2003), 4.

Fig. 14. Stereoscope image of Jesus

they are outside of the (supposed) corrupting influence of society? The anthropomorphism of animals evokes an ecocritical engagement with the island setting.[266]

The theme of 'home' recurs through the photographs that wash up on the beach and are shown both diegetically and extra-diegetically throughout the film. The first example sits between these two representational modes: a scene ends with Paddy and the children sitting on the beach, which cuts to a black and white still image of a wedding, taking up the entire screen like an extra-diegetic inter-title. It is revealed by the next shot to be an image viewed through a stereoscope by Richard. Thus the themes of romantic relationships and home (the wedding guests are in sophisticated, 'civilised' clothing) are evoked but complicated by their representation.

A little later Emmeline is shown looking through the stereoscope after we see a sequence of three static photos: an argument between a couple, a mother reprimanding a child, a couple embracing. Again the overt theme is relationships and how they function in Edwardian society (Stacpoole's novel was published in 1908).[267] The moral authority of this society is illustrated in the next photo Emmeline looks at: Jesus ascending with halo (fig. 14). The use

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[266] In fact a new species, the Fiji crested iguana, was identified by a herpetologist watching *The Blue Lagoon.* "Good News Week for Animal Conservation," *New Scientist,* 19 November 1981: 484. For a detailed discussion of ecocritical engagement with tropical islands, see Richard Grove, *Green Imperialism: Colonial Expansion, Tropical Island Edens and the Origins of Environmentalism, 1600-1860* (Cambridge: Cambridge University Press, 1995). The work of Elizabeth DeLoughrey is also relevant here.

[267] H. De Vere Stacpoole, *The Blue Lagoon* [1908] (London: Macdonald Futura, 1981).

Fig. 15. Island interior with the ocean in the background

of diegetic photographs sets up an opposition between the island and the children's idea of 'home'. How can the characters construct their identities on this island so far away from society?

The concern with unstable, transgressive identities (evocative of Bauman's liquid modern) is not only communicated through the cinematography but also overtly in the events represented. When the children and Paddy arrive on the island, their first act is to walk across the beach and into the interior where there is thick undergrowth. This movement is foregrounded by a shot that shows them in thick foliage but with the sea visible behind them (fig. 15). It is atypical for desert island castaways to move to the interior so immediately, suggesting that these protagonists don't share the typical semiosphere that considers the interior dangerous.

On their return to the beach Paddy chases the children along the beach as they refuse to wash in the sea, conditioned as they are to more conventional ways of living:

P: Come back here. This ain't gonna hurt you.
E: We don't want to go swimming!
R: We don't have our bathing costumes!

Slightly later a reversal of this shot shows they are now 'of' the island; it is Paddy who represents 'home'. The children, now naked, run down the beach in the opposite direction:

P: Come back here and put your clothes on!
R: I don't want to wear my old britches.

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As such the island can be seen as a site for the transformation or regression into the 'savage' who, as defined by Rousseau, must "begin with functions that were merely animal: to see and to feel would be his first condition, which he would enjoy in common with other animals."[268] At this stage there is an authority on the desert island with the children, although Paddy is at best an ambivalent emissary of 'home'. Between the two beach shots described above is a montage that takes place entirely on the shore of the island, the space between 'home' and the unknown interior. Paddy teaches the children survival skills on the beach, and they play on the rocky shore. Together they build a shelter on the very edge of the beach and the forested interior. In fact the children become more 'at home' on the island than Paddy in this sequence; he carves notches in a tree trunk, marking the days he spends away from home.

The tension between whether the children remain tethered to 'home' and society or become 'of the island' is complicated by the interpolation of the Other, who tends to be associated with Emmeline rather than Richard. Soon after the initial arrival on the island, Richard and Paddy gleefully play in a waterfall, both enjoying the (literal) fruits of the island. Emmeline, meanwhile, has discovered a barrel, implying the presence of others on the island at some time. So too does Richard's discovery directly afterwards: 'Look what a funny thing I found. It's got holes in it.' Accompanied by sinister music (and Paddy's obvious distress), and followed by a shot of a (venomous?) spider, this appearance of the Other is connotative of danger: the 'funny thing' is a human skull.

The implication that the Other is dangerous is made explicit in a scene when Paddy is walking through the island's forested interior (the furthest part of the island from the shore and its link to 'home'). He is shown again to be distressed; the cause is revealed to be apparently human remains on a stone slab. On returning to the safer space of the beach at evening, Paddy talks to the children, who are dressing up in adult clothing, representing their movement towards adulthood (and the loss of innocence). He imparts the 'law of the father(-figure)' to Emmeline and Richard: 'I want you to promise me that you will never, ever go over to the other side of the island.' The other side is the home of the 'boogeyman', who puts 'little people like yourselves […] into his mouth like candy and he chews them up and he

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268 Jean-Jacques Rousseau, *Discourse on the Origin of Inequality [Discours sur l'origine et les fondements de l'inégalité parmi les hommes]* [1755] (Mineola, NY: Dover Publications Inc, 2004), 10.

swallows them, bones and all.' In other words it is made taboo, transgressive, for the children to gain knowledge of the Other: 'From now on, that's the law, see? No one goes over to the other side.' Despite the fact that Paddy was clearly in a heavily forested part of the island's interior rather than on a coast, he describes it topographically as the 'Other side'. What is 'Other' is apparently best represented topographically by the interior but linguistically by the 'other side'. Here, then, Lotman's semiosphere is complicated in that one part of the island is described metaphorically in terms of the "moral value" that is bound up with another part.[269]

As Richard and Emmeline grow up, they experiment with age and gender roles, dressing up in adult clothes, each wearing clothing usually worn by the other's gender. Richard tells Emmeline: 'You look funny', acknowledging the taboo nature of their behaviour but happy to embrace liquid modern fluidity. Paddy joins in this 'transgressive' behaviour, stealing Richard's feather boa, but it seems that Paddy is unable to transgress moderately - perhaps his links to 'home' are too strong. Dressed up in a bonnet, he gets drunk and falls over. Richard and Emmeline leave him and go to sleep in an embrace, appearing like an adult couple, suggesting the beginning of their own sexual (thus 'transgressive') behaviour. While they sleep, Paddy, still drunk, swims to an offshore island where the children find his body the following morning. In the wake of the death of the father(-figure) Emmeline asks Richard to 'Take me away from this place', casting him for the first time as a patriarchal figure. Moving to a new part of the island, they have a second 'arrival' scene, with the joyful music, white beach and turquoise water recalling the first landing. Indeed, Emmeline is dressed for the relocation in her sophisticated 'ship' clothes, in the uniform of a mainlander rather than a 'castaway'.

Emmeline and Richard are disturbed by distant drumming (which signifies the 'native' in many works, including the *Gilligan's Island* episode 'Music Hath Charm') and worry that the sound could be made by 'the boogeyman'. Richard's instinct is protective of Emmeline - 'I'll spear him' - and this is bound up with sexuality; when she gently mocks the machismo of his spear-fishing prowess Richard jokily chases Emmeline telling her 'I'll spear you'. Gregory Woods reads *The Blue Lagoon* as primarily aimed at the teenage female market, and thus

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[269] Yuri Lotman, *Universe of the Mind: A Semiotic Theory of Culture [Вселенная ума],* trans. Shukman (London: Tauris, 1990), 172.

highlighting male sexuality.[270] Indeed, he suggests that "most twentieth-century island stories involve the testing of standards of masculinity" and "ostensibly endorse the standards of 'natural' masculine behaviours" (145). I suggest instead that it is in fact female sexuality that is foregrounded in *The Blue Lagoon*; moreover, while the sexual behaviour exhibited is heteronormative (or 'natural' as Woods knowingly calls it), this is problematised rather than simply endorsed. Emmeline is horrified when she begins to menstruate (while she is swimming in a cavern, with unsubtle symbolism) and hides the fact from Richard. Their naivety is symbolically represented by their ignorance of the value of pearls, which Richard collects and gives to Emmeline as 'marbles' for a Christmas gift.

The approach of sexuality and of the Other coincides with the arrival of danger. A shot of a sea urchin (connoting the threat to the integrity of the body) is followed by a shot of a parrot apparently turning towards something. The reverse-shot implies that it is looking at Emmeline playing naked in the surf. She is thus represented as the object of a gaze whose subject is aware of her sexuality; the following shot is of the parrot again, anthropomorphised by the editing, and fluffing its feathers as if shocked. Emmeline's new status as a sexual entity is emphasised in the next sequence, in which she swims in phosphorescence as a visual metaphor of her changed identity. Richard sees her (his gaze equated with that of the parrot) and joins her in the water. At this point we cut to an extra-diegetic black and white photograph of a man looking at a woman with his hand resting on a phallic column (fig. 16). The photo clearly emphasises the sexual aspect of the children's relationship but also raises the question of whether their sexuality is similar or Other to that of the very civilised-looking members of 'conventional society' shown in the photograph.

When the drumming returns Emmeline follows the sound until she is on a summit. This evocation of the controlling gaze over the island from above is undermined by the sight of waves crashing on the rocks; the shore is an unsafe space at this point, so much so that going through the interior is preferable. An interposed shot of an iguana, implied by the editing to neither see nor be seen by Emmeline, serves to underscore the unnerving quality here; she is no longer in communion with nature. Emmeline walks through the undergrowth to a clearing

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[270] Gregory Woods, "Fantasy Islands: Popular Topographies of Marooned Masculinity," in *Mapping Desire,* ed. Bell and Valentine (London; New York: Routledge, 1995), 132. Subsequent page references in text.

Fig. 16. The male gaze

Fig. 17. Blood on the sacrificial altar

with a fire pit and giant carved stone face; the 'other side' of the island (forbidden by the law of the father) is home to a representation of (and created by) the Other. An unsteady, thus unstable, point-of-view shot identifies the viewer with Emmeline as she gazes up into the face. As when Paddy was here, a (human?) sacrifice has apparently recently been made; blood runs down the centre of a rock, visually splitting it in two, seeming to imply Emmeline's menstrual blood flowing between her legs (fig. 17). Emmeline's sexuality is thus

portrayed as Otherness - she is becoming Other to herself and this leads, in diegetic terms, to the fear of an encounter with a threatening external Other. It is both her own sexuality and the danger of an unknown presence on the island that causes Emmeline to turn and run from the interior of the island back to the beach.

From this point onwards *The Blue Lagoon* seems to negotiate whether Emmeline's new 'Othered' identity is a positive or negative development. Are (female) sexuality and unfamiliar people necessarily a threat or could they be unexpected but 'natural' and unthreatening? The cousins struggle to understand and to integrate what Emmeline has seen into their knowledge of the world. Richard wants to live by Paddy's 'law' (thereby maintaining the semiosphere and the patriarchal law of the father) while Emmeline would rather confront Otherness and the stone face:

> E: He's not the bogeyman. I think he's God.
> R: God? […] I don't want you to ever go there again. It's the law.

It is notable here that Emmeline's desire to reject Paddy's law is expressed in terms of replacing it with an alternative patriarchy, very much in line with Bauman's definition of modernity (as opposed to liquid modernity). For Bauman, modernity was a process of liquefaction of social norms "not in order to do away with the solids once and for all and make the brave new world free of them for ever, but to clear the site for new and improved solids" (2000, 3). Christianity - the pre-existing 'solid' - is foregrounded by the next shot; we cut to an unmotivated reprise of the black and white image of Jesus that was previously implied to be seen through the stereoscope. Emmeline's confusion over whether or not to contradict the ideology that has previously been impressed upon her continues to be linked with her sexuality. She wakes up screaming and kisses Richard passionately, before rejecting Richard's attempts to further develop their romantic relationship.

Emmeline and Richard's conflict about whether to disobey Paddy's orders is now aligned with the idea of being islanded or not. Richard, alone, sees a sailing ship out at sea but fails to attract its notice. Emmeline also sees the ship but, in direct contradiction of Paddy's instructions, chooses not to light the signal fire. On his return, Richard is furious - 'You know how much I want to leave. It's the most important thing to me.' But as Emmeline tells Richard: "This is where we live. This is our home, now and forever." Richard's response to

Emmeline's assertion is that he 'could never live here forever with just you. I don't even like you.' Again, the conflict is linked to her sexuality:

E: You're always staring at my buppies.
R: Only because they look so funny. You know what you look like now? You look like one of those pictures Paddy had. One of his Hoochie Coochie girls.

The focus on sexual 'transgression' effaces that Emmeline is also transgressive in not wanting to escape to her mainland 'home', as is the 'normal' desire of desert island texts' protagonists.

After a period of enmity, during which Emmeline further embraces the island's 'Otherness', leaving garlands of flowers as offerings for the stone god, she is punished by nature and the island. An underwater shot tells the viewer (but not Emmeline) that there is a camouflaged stonefish in the water; she steps on it and is poisoned. This brings the cousins back together; Emmeline asks Richard to 'take her to God' so he disobeys Paddy's law and carries her to the 'Other side', laying her on the stone altar as if she were his virginal sacrifice to the new ideology he may be embracing. Indeed, Richard prays not to "make Em never wake up." The specifics of his prayer suggests that he is abandoning the God of 'home' for the God of the island (or of his own creation): 'Our Father, who art in heaven … kingdom come … with liberty and justice for all. Amen.' Whether or not as a result of this idiosyncratic prayer, Emmeline does recover and wake up. Notably, Emmeline's injury does not reconcile her with the God of her childhood but instead brings Richard over to her embrace of the Other.

It is nature, again, that offers a commentary on Emmeline and Richard's developing relationship; at the beginning of the next scene a seabird flies to join its partner in their nest. The cousins' acknowledgement of their own sexuality - and sexual attraction to one another - seems to lead to Emmeline's sexuality being offered also to the gaze of the viewer, as for the first time her breasts are shown while previously they had always been hidden by her strategically-placed long hair. That is to say that once Emmeline has been aligned with Otherness her sexuality is no longer taboo; that her breasts are first visible while she is still unconscious heightens her objectification for the viewer's gaze. Indeed Emmeline's sexuality is 'colonised'; her body is made visible only once her sexuality has been 'validated' by Richard's recognition of it, representing female sexuality as an undesirable 'Other' aspect to Emmeline unless contained within a heteronormative patriarchy. Conversely, Emmeline's

Fig. 18. Tracking shot of the island from above

nakedness also constructs her as embracing the 'naturalness' and 'innocence' of a 'native', recalling Joseph Banks's description of Tahitians' lack of shame: "all privacy is banished even from the activities which the decency of Europaeans keep most secret [sic]".[271]

The camera treats the island in a new way, suggesting a new order. For the first time, a wide tracking shot from above is used, the cinematography resembling that of a holiday advert rather than focalising the protagonists' emotions (fig. 18). This change seems to be motivated by the cousins' new relationship; the tracking shot zooms in to reveal that they are swimming together a distance offshore, suggesting that they are independent of the island in some way now. That they are now a 'couple' is implied by the next shot which shows them swimming together naked, now with their genitals visible, unlike previous underwater shots. This is the first shot in a minute-long underwater montage of them swimming together underwater, their dancelike movements implying a new sexuality.

Back once again on shore, Emmeline and Richard share a fruit as if to confirm that the swimming scene represented sexual intercourse, its implicit reference to Adam and Eve's apple also containing a connotation that this act is sinful. What follows is a six-minute sequence without dialogue, apparently acting as an extended metaphor for their shared sexuality. The cousins kiss, and a cut to a wider shot reveals the stone god behind them: they

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[271] Joseph Banks, *The 'Endeavour' Journal of Joseph Banks* [1771], vol. ii (Sydney: Public Library of New South Wales, in association with Angus and Robertson, 1962), 340.

are 'lying in the sight of (the Other) god'. A cut from Emmeline and Richard lying together to a pair of parrots and then back to the cousins confirms that their status as a couple involves them having 'gone to nature'. Underwater shots show different sea anemones opening and closing, then a phallic coral; the cut to a phallic palm tree on the beach and then a pair of mating turtles ensures that this metaphor cannot be missed. The tension between sexuality as something of 'home' or something 'Other' is demonstrated by the interpolated photograph of a wedding scene, hammering home that Emmeline and Richard are now a couple, and demonstrating that this is something that happens on the mainland but also foregrounding the difference between a relationship 'at home' and on the island.

Just in case the symbolism of this extended sequence has been missed, Emmeline is now suffering from morning sickness, kneeling on the rocks and vomiting into the sea. Indeed, the consequence of the cousins' sexual relationship - her pregnancy - brings with it a more threatening incursion onto the island by the Other. On a full moon (perhaps the Other, like Emmeline's menstruation, comes once a month), Richard hears not only drumming but chanting. Richard watches a group of 'drum people' dance and make a human sacrifice; when he runs away he discovers that Emmeline is giving birth. This association of threatening Otherness and the cousins' relationship is again undermined, though, when beams of (God's?) light shine down through the forest onto them and their newborn baby, named after Paddy. Here, an aspect of transgressive gender fluidity is effaced, as the (male) baby was named Hannah in Stacpoole's original novel.

There is continued ambiguity as to the morality of the cousins' sexuality in the final section of the film, which shows baby Paddy grow up. Ignoring the fact that the 'drum people' would presumably have visited the island regardless of his and Emmeline's actions, Richard believes that their arrival is a punishment visited on them for transgression: "Paddy was right. We shouldn't have gone to the other side. We should have never broken the law." The topographical transgression stands as a proxy for their sexuality. However, Richard also compares the 'drum people' to representatives of 'home', complicating the equation of the Other and sin:

> Remember on the ship, when we tried to get to the dinghy, how the men pushed and shoved each other? How their eyes looked? It was the same with the drum people. I don't understand. Why do people have to be so bad to each other?

Fig. 19. Leaving paradise

The baby Paddy is represented as innocent in the same way the cousins were, having shed their socialised inhibitions: shot from underwater, he swims naked in the sea. The whole family now embraces the island-as-home; when they see a ship from the shore they decide to retreat from the beach to the interior and reject the chance to return to society; the man on the ship lowers his telescope and is revealed to be Richard's father.

The embrace of island-ness is undercut, though, when Emmeline asks Richard to take her to 'the place where we lived with Paddy'. Here baby Paddy picks the red 'never-wake-up berries' about which the older Paddy earlier warned the cousins. Visiting this symbolic in-between space in fact causes a departure from the island; Emmeline and Paddy sit in the lifeboat on the beach but drift out to sea as she sleeps. Richard swims out to help them but both oars are lost overboard and cannot be retrieved due to a circling shark. As Richard leaves the island it is presented as a stunning paradisal space in contrast to the shark-infested water that they cannot navigate (fig. 19). When Richard and Emmeline realise that Paddy has brought the poisonous berries onto the lifeboat and eaten some, they both decide to eat a handful. Richard's father finds their drifting boat and the credits roll as the camera tracks across the ocean at night, leaving the audience in suspense as to whether any of them survive.

The Blue Lagoon has a contradictory ideology, highlighted by the refusal to disclose whether the protagonists and their son live or die. On one hand, it seems to suggest that living

on a desert island allows Emmeline and Richard to embrace and maintain their childlike innocence as opposed to Paddy Button, whose drinking (the product of being from 'society') kills him. On the other hand, the island contains an otherness that threatens them when Emmeline disobeys Paddy's law, suggesting that the island encourages not innocence but transgression. Notably, however, there is no 'encounter' with the Other, no showdown after Richard watches the drum-people's ceremony and human sacrifice. Roger Ebert sees it as "a measure of the filmmakers' desperation that the kids and the natives never meet one another and the kids leave the island without even one obligatory scene of being tied to a stake" (1980). However, this can alternatively be seen as revealing that the major conflict of the film is not any threat posed to Emmeline and Richard by Others, but the Otherness that exists within them: their development into sexual adults. The 'drum people' are in fact a proxy for the 'dangers' of sexuality, not an actual threat. The transgression, the journey to the 'Other side', is actually the fact that the cousins grow up. The fact that this takes place on a desert island (a paradisal space, as was the space in which Eve 'fell') suggests that female sexual behaviour (in particular) is transgressive and Other, not belonging 'at home'.

In this reading, is sexuality here seductive (in Bauman's definition) or disciplinary (in a Foucauldian sense)? For Bauman, postmodern culture: "prompts the postmodern sensation-seeker to develop in full the potential of the sexual subject" (1998, 32). It could be argued that the display of both the male and female bodies on the screen foregrounds sexuality. Meanwhile, (female) sexuality is marked as being transgressive and possibly punished with death, so certainly not the joyous embrace of the sensual that Bauman associates with the liquid modern. Moreover, the cousin's sexual behaviour seems to be bound up with love rather than eroticism being "its only, and sufficient, reason and purpose," a key feature of the liquid modern (1998, 21). Indeed, eroticism is bound up with marketisation in the liquid modern, and it is a notable feature of *The Blue Lagoon* that *homo oeconomicus* appears to be absent within the diegesis. When sexual activity is linked to economic activity it is "*about orgasm*. Its paramount task is to supply ever stronger, infinitely variable, preferably novel and unprecedented *Erlebnisse*" (Bauman 1998, 24). This is not the case in *The Blue Lagoon*: the erotic is bound up, as in the modern period, with love and reproduction. This is somewhat unusual in desert island texts, as Beer notes:

> Island literature is full of impossible couples: that is to say, reproductively impossible couples, like Crusoe and his dog, or Crusoe and Friday. […] Miranda and Ferdinand must sail away from the island and their progeny will be born outside its bounds. […] [I]n so many of these island texts […] no new generation is possible. No generation is possible. […] Castaways come and go: the triumph of most island fiction is, after all is said and done, to leave the island.[272]

At the end of *The Blue Lagoon*, on the other hand, the castaways leave the desert island only by mistake, with the child who was born to them there. Indeed, it is implied in *Return to the Blue Lagoon* (2001) that the male protagonist is Emmeline and Richard's son, incredibly cast away on the same island.

Like *Gilligan's Island*, *The Blue Lagoon* seems to allow the possibility of Otherness, but difference is then aligned with threatening, orientalised 'Others', recuperating the potential transgression into a reassertion of dominant ideology. What subverts this to an extent in *The Blue Lagoon* is Emmeline's and latterly Richard's embrace of the island (and accidental departure). As in *Lord of the Flies*, albeit in a very different way, discipline is shown to fail in *The Blue Lagoon*. According to the "art of distributions" (Foucault 1995, 141), the children are restricted physically in a space where difference is associated with danger, and the 'rules' of society are present in Paddy, the stereoscope images and many of the children's learnt opinions. However, they decide instead to reject the imported taboos and instead to live according to what seems 'natural'.

In the next section, I will examine several texts from slightly later than *The Blue Lagoon,* in a similar medium and sharing the film's aesthetic of representing the island as a paradisal space. These texts also function through representations of sexuality, but construct sex not as a taboo that might be repressed, but in terms of a "free-floating eroticism", unbound from love or reproduction, in the service of selling chocolate (Bauman 1998, 26).

Bounty on screen: seduction in sight and sound

Bounty chocolate's television advertising is superficially similar to the print ads discussed in Chapter 1; the metaphorical equations made between a desert island, the coconut, the

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[272] Gillian Beer, "Island Bounds," in *Islands in History and Representation,* ed. Edmond and Smith (London: Routledge, 2003), 41-42.

Fig. 20. 1987 Bounty advert: establishing shot

female body and the chocolate bar remain. In a Bounty commercial from 1987, the static establishing shot depicts an island on the horizon, replicating a potential gaze from offshore (fig. 20). This perspective becomes focalised when a catamaran appears from out of shot, travelling towards the island. The opening tableau presents an accessible and desirable island; unlike its equivalents in the Bounty print advertising (see, for example, pages 72-73), the island is shown not partially but whole, contained easily within the frame. As such it encourages the illusory *méconnaissance* of the island as an analogue of a whole, undivided ego, in Lacanian terms.[273] Like the islands typically represented *The New Yorker* cartoons, this one is small. As it is both static and so easily held by the frame (and the viewer's eye) the island is implied to be a space easy to know and possess. The colour scheme is bright and welcoming, much like the music that soon begins. Thus the island is initially represented both as being *like* the viewer and *desirable to* the viewer.

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[273] Jacques Lacan, "The Mirror Stage as Formative of the I Function as Revealed in Psychoanalytic Experience," [1949] in *Ecrits: The First Complete Edition in English,* trans. Bruce Fink (New York; London: W. W. Norton, 2006).

The appearance of the catamaran, cutting across the screen from right to left, locates the viewer's desire for the island in the three passengers on board; it is through them that the viewer may be able to 'consume' the island (this also introduces the idea of cutting). The reverse-shot, from the island, shows the catamaran landing on the beach, its blade-like hulls slicing through the surf and then the sand, penetrating the island. The passengers are revealed to be two women with a man between them; the women are emphasised by their colourful clothes while the man is partly obscured from view by a palm tree branch (fig. 21). One woman (with brown hair) wears a red bikini top with white shorts, and the other (blonde-haired) a white t-shirt and red shorts. Thus, while the colour scheme unites them they are also reversed, perhaps representing two contrasting aspects of paradisal spaces: the blonde woman's clothing has connotations of innocence or *tabula rasa*, while the brunette's is potentially open to a sexually-motivated male gaze. As Mulvey puts it, the "women are simultaneously looked at and displayed, with their appearance strongly coded for strong visual and erotic impact so that they can be said to connote *to-be-looked-at-ness*" (19). The differing representation of the two women echoes Rutherford's observation that

Fig. 21. 1987 Bounty advert: the man partially obscured

> [a]ds strive to communicate through a form of binary logic. […] they employ antonyms such as ugly and beautiful, masculine and feminine, high and low, and so on. But the result is a simplified and compelling portrait of life. (5-6)

As they walk along the beach in the surf, right on the fluid border between the island and 'the world', song lyrics tell us that 'The Bounty hunters are here / They're searching for paradise.' Thus the protagonists are subjectified, with some sort of 'bounty' as object (it might be noted that the male character is turned towards the 'sexy' woman here). As Mulvey observes with regard to classical Hollywood cinema, this advert employs a "skilled and satisfying manipulation of visual pleasure [that] code[s] the erotic into the language of the dominant patriarchal order" (16). The metonym of Bounty, coconut, island and female body means that while the "conventions of mainstream film focus attention on the human form," the Bounty advert focuses on the female body and the island body (17). Moreover, that metonymic link means that the human and island bodies are highly susceptible to the dual function of scopophilia and narcissism; both being subject to the male gaze and offering identification for the implied viewer. The desert island as analogue for the human body reinforces the function of cinema whereby the "contradiction between libido and ego has found a beautifully complementary fantasy world" (Mulvey 18). If the sexualised female bodies speak to mechanisms of seduction, then techniques of discipline are absent: the castaways arrive voluntarily, have control over their own activity, stroll and lounge around rather than undertaking physical exercise, and processes of production are not achieved through "the composition of forces" but effaced (Foucault 1995, 162).

On the lyric 'paradise' we cut to a shot from the verdant interior of the island; the people turn towards this new viewing position, and the bass joins the music, filling out the musical texture to create a richer aural accompaniment. The 'bounty' they are hunting is revealed to be a cache of three Bounty bars and a coconut (fig. 22), in a configuration closely resembling the still life images from Bounty's 1950s print adverts (fig. 23). However, here the background is a bed of palm leaves instead of a sandy beach, there are three Bounty bars (one for each 'character') rather than one, and the coconut so far remains whole. The location of the ensemble places the desirable object(s) in the centre of the island rather than on the beach, the border between the island and 'home'. As well as revisiting a trope of discovering newness in the island interior, this sets up a metonymic relationship between the island and

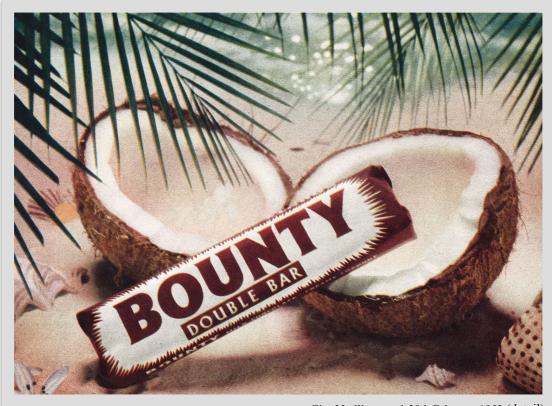Fig. 22. 1987 Bounty advert: the 'bounty' on display

Fig. 23. *Illustrated*, 28th February 1953 (detail)

the coconut, whose *interior* is used to create Bounty bars. The multiple chocolate bars and single, whole coconut undo the phallic effect present in the print advert (with the intimation of sex perhaps already present here in the skimpily dressed woman) so the emphasis here is instead placed on the notion of plenty.

As Berry and Norman jokingly point out in *A History of Sweets in 50 Wrappers*, Bounty commercials efface - through the conjunction of coconut and wrapped chocolate bar - the processes of production. "The intervening stages of manufacture were missing. Where were the grunts shredding the coconut? How did they get hold of the syrup? Whither the glycerol processing plant?"[274] Indeed, what we see here is that both the coconut *and* the Bounty bars already exist, in this space of untouched, paradisal perfection; the implication is that a Bounty is *as natural* as a coconut, as was the case in the print adverts where the coconut, island, female body and Bounty bar were metonymically linked (see page 70). As part of a long history of the manmade posing as the natural, this fetishises the product, as the effect is "to render invisible the information embedded in goods about the social relations of their production" (Jhally, 27). The advert invests the Bounty "with powers it does not have in itself," implying that its qualities "belong to it directly as a thing, rather than as a result of specific human actions" (28).

We next see a tight shot of the coconut as it is cut in half by a machete, accompanied by a non-naturalistic sound effect like a closing spaceship door. The coconuts cut suspiciously easily, emphasising the manipulating power of man over nature, and erotically revealing its interior. Like the ensemble (in the print advertising) of coconut halves and Bounty that can be read as representing both breasts and/or male genitalia, there is ambiguity here about the sexuality that is represented. The coconut milk splashes out in an apparent ejaculation of male sexuality, but the coconut milk could also be read as exoticised breast milk. For Jhally, glossing Freud's 'normal sexual development,' this advertising strategy works on the basis that 'pleasure sucking' (the infant's desire for the breast when there is no need for nourishment) "is the first form of sexual satisfaction" (59). This is succeeded by the anal and phallic stages; in the latter, "the sexual urge towards his mother increases and the boy's love

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[274] Steve Berry and Phil Norman, *A History of Sweets in 50 Wrappers* (London: HarperCollins, 2014), 10-11.

Fig. 24. 1987 Bounty advert: the coconut fading into the Bounty

for her becomes incestuous" as might be implied by the conjunction of semen and mother's milk (59). Consequently, the boy

> … becomes afraid of his rival, the father. This Oedipal stage is characterised by castration anxiety whereby the fear is that the father will remove the offending sex organ of the boy. (59)

Of course, the 'ejaculation' of coconut milk was precipitated by the 'cutting' of the coconut (testicle) by the machete. This is perhaps a misstep on the part of the advertisers as this association would be uncomfortable to many viewers, but also has the potential effect of enhancing the fetishisation of the product. The cutting of the coconut also recalls the catamaran slicing across the beach, reinforcing the metonym of island and coconut. In fact, a male voiceover tells us that "New Bounty ['cutting' sound effect] is coconut". There is no process visible here, rather the island *is* the coconut, which *is* the Bounty. The futuristic sound effect hints at a technological process, but the spoken narrative reduces this to a magic trick. The same trick is then played visually; as the voice-over continues ("moist, tender coconut") the cut coconut crossfades into an unwrapped Bounty, also cut and revealing its interior, the shots framed so that the coconut appears to 'be' or 'become' the chocolate bar (fig. 24).

The dichotomy of image and sound is worthy of analysis here. In classical mainstream cinema, the "visible space of the screen" and the "acoustical space of the theatre or auditorium" are effaced at the expense of the diegetic space: the 'world' that the characters inhabit (166). In terms of its use of image, adverts often conform to this paradigm. However, the use of voiceover is an audible 'breaking of the fourth wall' that brings into play the spaces of the screen and the 'auditorium' (or living room) by acknowledging the viewer's existence. A voiceover has this function precisely because it is exists outside the diegesis, "which endows this voice with a certain authority. […] Disembodied, lacking any specification in space or time, the voice-over is, as Bonitzer points out, beyond criticism," and possesses the power to interpret the image (Doane, 168). Further, this dislocation from any body gives this voice more power than any embodied voice, as it is irreducible to "the spatiotemporal limitations of the body" (Doane, 168). In the current example, then, it is the male voice that has the authority rather than the female bodies that are represented only visually (enhancing their bodily-ness and their objectification). Doane suggests that the powerful disembodied voice has traditionally been a male one in the documentary tradition (168); indeed screen advertising could be said to apply the authoritative voice of the documentary to the image and diegeses that belong to 'classical cinema'. (The work of Mark Pedelty and Morgan Kuecker demonstrates that television adverts replicate the trend of the male voiceover, with 80 per cent of ad voiceovers being male.[275])

As such, this advert conforms to Luce Irigaray's description of the discourse on sexuality: that

> *the feminine occurs only within models and laws devised by male subjects.* Which implies that there are not really two sexes, but only one. A single practice and representation of the sexual. […] This model, a *phallic* one, shares the values promulgated by patriarchal society and culture. (1985, 86)

This culture treats women as the "necessary negative of the male subject, all that he has repressed and disavowed."[276] Elsewhere, Irigaray also makes the point that "our own culture, is based upon the exchange of women"; women are the object of the male subject (1985, 170). However, the women in this advert are not consumed *as* women. As Irigaray continues,

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[275] Mark Pedelty and Morgan Kuecker, "Seen to Be Heard? Gender, Voice, and Body in Television Advertisements," *Communication and Critical/Cultural Studies* v. 11, no. 3 (2014): 251. Subsequent page references in text.

[276] Margaret Whitford, "Introduction," in *The Irigaray Reader* (Oxford: Basil Blackwell, 1991), 24.

> when women are exchanged, woman's body must be treated as an *abstraction*. The exchange operation cannot take place in terms of some intrinsic, immanent value of the commodity. It can only come about when two objects - two women - are in a relation of equality with a third term that is neither the one nor the other. (1985, 175)

Thus, the metonymic/metaphoric chain then takes on yet another link as the Bounty bar crossfades to - or 'becomes' - the brown-haired woman, whose framing is such that it almost looks as if she is topless (revealing what is under her 'shell' or 'wrapping'). At this point the series of analogies (island = coconut = Bounty = woman) is further complicated. The woman is not only an object offered for consumption by the male gaze but is also a subject/consumer: she is eating a Bounty. Further, it is *in her consumption*, i.e. in her attainment of her desired object, that she is the desired object for the gaze of the camera. As such, the multiple links in the metonymic/metaphorical chain become analogues of both the subject and the object, both the self and the Other. It is significant that the Bounty chocolate crossfades to the woman, creating the metonymic link between them, immediately after the cutting of the coconut accompanied by the male voiceover. As Irigaray tells us, "*woman has value on the market by virtue of one single quality: that of being a product of man's 'labor'*" (1985, 175, italics in original). It is because the coconut is "a locus of imprints, marks, and mirage of his activity" that it is able to become an abstraction of the female body (1985, 177).

Apparently by way of contrast, we next see the blonde woman, also eating a Bounty but shot in tight close-up so as not to reveal her body to the viewer's gaze. Moreover, she appears serious as she chews, perhaps even conflicted by the chocolate's sensuous challenge to her (apparent) innocence. This is emphasised as we crossfade back to the brunette, whose body arches as she laughs, Bounty bar raised phallically to her lips. Thus the male gaze (the man is not shown in close-up at all) is offered a conflation of innocence and sexuality, with the latter prioritised through repetition. The woman's desire for the Bounty might be read simply as demonstrating its desirability *per se*, but could also be seen as the satisfaction of penis envy; as Irigaray puts it, the phallic model of society has the potential to create in a woman "the desire to appropriate for oneself the genital organ that has a cultural monopoly on value […] they can only seek to find equivalents for it" (1985, 86-87). Mulvey offers an alternative reading of women's 'lack' of a penis, suggesting that it implies "a threat of castration and hence unpleasure. Ultimately, the meaning of woman [in a phallocentric discourse] is sexual

Fig. 25. 1987 Bounty advert: the beach at duck

difference" (21). In this reading, the female characters connote Otherness here, as opposed to the Otherness that Emmeline discover within herself in *The Blue Lagoon*, although equally evocative of anxiety. The difference (this being an advert) is that the anxiety here can be quelled, in this case by the "complete disavowal of castration by the substitution of a fetish object or turning the represented figure itself into a fetish so that it becomes reassuring rather than dangerous" (Mulvey 21). Mulvey is referring here to the 'cult of the female [movie] star', but the female body is fetishised here through the metonym that 'turns the represented figure' into a chocolate bar that can be consumed, thus dissolving the anxiety (as long as you go and buy a Bounty bar). In the next shot it is suddenly dusk, and the man and two women sit on the beach, next to the catamaran, each with a Bounty in hand. This topographical movement back towards the shore is also a metaphorical gesture, hinting towards the fact that all this pleasure is available to the viewer back at home on the 'mainland' (fig. 25).

The presence of a male body on the island may appear curious; why not allow the implied viewer to consume the female bodies without 'competition'? For Irigaray, the commoditisation of women relies in part on the circulation of women among men:

> there is no such thing as a commodity […] so long as there are not *at least two men* to make an exchange. In order for a product - a woman? - to have value, two men, at least, have to invest (in) her. (1985, 181)

As Paul Rutherford notes about advertising, "masculinity is always being tested in one way or another. Men are forever engaged in competition, to best nature, circumstance, others, even themselves" (110). Both the male character and the implied viewer are offered the 'consumption' of the women in order to create the semblance of a market. Further, Mulvey points out that in Hollywood cinema the woman has traditionally "functioned on two levels: as erotic object for the characters within the screen story, and as erotic object for the spectator within the auditorium" (19). The viewer can identify with the male character and share *his* gaze toward the female body:

> As the spectator identifies with the main male protagonist, he projects his look onto that of his like, his screen surrogate, so that the power of the male protagonist as he controls events coincides with the active power of the erotic look, both giving a satisfying sense of omnipotence. (Mulvey 20)

This shot on the beach shows all three characters 'whole', entirely contained by the frame, just as the island was in the establishing shot. Indeed, the male character is only ever shown whole (albeit sometimes hidden by branches). The women, on the other hand, are shown in close-up, 'cut' by the edge of the frame just as the coconut is cut by the machete. As such, the man and the island (but not the women) are represented in a mode aligned with Doane's analysis of filmic practice: "the body reconstituted by the technology and practices of the cinema is a *fantasmatic* body" whose primary attribute is unity (162).

To conclude the commercial we see a reprise of the shot of the coconut being cut in half, complete with the 'cutting' sound effect. The previous voiceover is also repeated but in condensed form and with a tag line: "New Bounty. Moist tender coconut gives you the taste of Paradise." In other words, a Bounty gives the same pleasure as the desert island, which is one of sexual gratification. In fact, the slogan 'Bounty is the taste of paradise' effaces the ideology of the advert, which prioritises consumption and possession within a phallic economic model. The idea of the taste is an aesthetic surface standing in for this consumption. There is only one Bounty left at the end both because it emphasises the (illusory) unity of the self and stands for the male phallus, just as in the print adverts (fig. 26). All that remains for the consumer is to buy a Bounty and experience the (libidinal) pleasure for himself, accessing the plenitude and paradise that the advert has presented.

Fig. 26. 1985 Bounty advert: final shot

Fig. 27. 1985 Bounty advert: two varieties of Bounty

This advert is a reworking of one two years older, which appears superficially similar but has significant differences. The music is the same, and the establishing shot almost identical but at a greater distance from the island, so that it appears as a smudge on the horizon. The island is, then, not immediately made available for consumption by its framing. The 'protagonists' appear in the sea, but emerging from underwater in scuba gear rather than on a boat; we then cut to them *already on* the island, with their arrival implied rather than shown, with the penetration of the island by the catamaran missing. The first shot on the island is a woman unzipping her wetsuit, revealing her body and foreshadowing the cutting of the coconut. This compromises the effectiveness of the advert's metaphorical linking, as it suggests that the consumption of the female body gives rise to the consumption of the coconut. The 1987 advert reverses this to make it clear that eating the coconut / Bounty gives access to sexual gratification, not the other way round.

The final shot of the earlier advert is the same as in the later one, except that two Bounty bars are present, one wrapped in red (for dark chocolate) and the other in blue (for milk) (fig. 27). The effect is to undo the phallic effect and the sense of a singular united self that are present at the end of the 1987 advert (fig. 26). The 1985 advert also has four shots which show another island offshore, making the island we are on part of an archipelago (figs. 28-31). In fig. 28 as the woman unzips her wetsuit the land in the background could potentially be understood as part of *this* island, and in fig. 29 the offshore island is effaced, blocked by the silhouette of one of the women. In figs. 30 and 31, though, the offshore island is clearly present, compromising the Crusoe-esque trope of a single, unified body of land representing the lone western male who arrives there. As Epeli Hau'ofa points out, the idea of remote 'individual' "islands in the sea" is at least in part a western construction of what could alternatively be seen as a 'sea of islands,' "a more holistic perspective in which things are seen in the totality of their relationships."[277] The single remote island, though, is much more susceptible to the psychological projection or Lacanian *méconnaissance*, and the advertisers made sure there was no archipelago in the 1987 advert.

The voiceovers in all of the adverts discussed so far have been male voices. Kaja Silverman echoes Mary Anna Doane's analysis of voiceovers, calling them "a kind of 'voice

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[277] Epeli Hau'ofa, "Our Sea of Islands," *The Contemporary Pacific* (1994): 143.

Fig. 28. 1985 Bounty advert: ambiguous land in the background

Fig. 29. 1985 Bounty advert: an obscured offshore island

Fig. 30. 1985 Bounty advert: an offshore island

Fig. 31. 1985 Bounty advert: an offshore island

on high' [with] superior knowledge and diegetic detachment" (163). Silverman extends this to outline how this can be seen to underpin Irigaray's analysis of society as phallic. Noting that voiceover is usually male, Silverman points out that the "sequestration of the male voice from the male body works to align the male subject with potency, authoritative knowledge, and the law - in short, with the symbolic father" (163). For Silverman, women in classical cinema are typically both seen and heard because just as giving her voice without a body would confer power, "[t]o permit a female character to be seen without being heard would be to activate the hermeneutic and cultural codes which define woman as 'enigma', inaccessible to definitive male interpretation" (164). The visible but non-speaking woman could be read as connoting an inaccessibility that is part of the woman's (and thus the island's and the Bounty's) attraction.

In an advert from 1988, a male voice sings the lyrics of the accompanying music ('Try a Little Tenderness') but over the last shot, a female voice tells us that "Bounty [is] a taste of paradise." In terms of its content, this has the metonymic effect of linking the product and the island, but it also competes for narrative authority with the male singing voice. This would seem to offer an advertisement in which some authority rests with the woman. However, it is still the woman's body that is represented visually, including while the voiceover is heard. So while this female voice does not issue from the represented female body, it is still matched up to *a* female body (and thus lacking the potency of the male voiceover in the first advert analysed, which spoke over many different images). As was found by Pedelty and Kuecker, the gender imbalance in speech in adverts is reduced when the voice is matched to a body: "a woman's voice is 2.5 times more likely to be heard if her body is also on display" (256). This advert could be seen as giving the female voice more agency than would be likely in classical film. Silverman tells us that "there are no instances within dominant cinema where the female voice is not matched up in some way, even if only retrospectively, with the female body. […] In short, it is fully recoverable" (165). The female voice here is not 'recovered'; although there is a female body represented, it is a different woman to 'the body connected by the female voice.'

This ambivalence over agency and potency is reflected in the image as well as in sound. We open on a view of a lush peak, before panning down to the island floor, where a woman

stands. The pan reveals her body gradually, seductively, and never reaches her feet, refusing her the integrity of being shown whole. We then cut to a butterfly inside a pink, fleshy flower (reminiscent of those in the 1950s print ads) and then to a tight close-up of the woman's face, identifying her with the flower/butterfly. This shot cuts her up, representing her as a fragment, as an object. However, she is then given more agency; she looks straight into the camera, refusing to be bound solely to the diegetic space and instead challenging the gaze of the viewer. Doane suggests that "[i]f a character looks at and speaks to the spectator" a transgressive challenge is being made (166). We cut back to the flower as the butterfly flies off and the woman picks the flower and puts it in her hair. Its pollination by the insect foregrounds the flower's suggestive power as "an allusion to sensuality and eroticism, to fertility and abundance, symbolic of physical and spiritual love."[278] Putting the flower in her hair (becoming integrated with the flower, being one with the island) makes the woman visible to a man. At this stage she is figured as the object of his desire; he appears, before a reverse-shot shows her in silhouette, implying that her identity is subsumed as she is objectified. In order to 'obtain' the woman, the man cuts a coconut from the top of a palm; it falls onto a rock and splits cleanly in half, with the same ejaculation effect as in the earlier adverts (emphasised as it is synchronised with the entry of bass guitar). Then by a metonymic replacement communicated by a filmic cut, the half-coconut becomes a wrapped Bounty bar that the woman unwraps and consumes.

A new paradigm exists here: the man wants to possess the woman, but the woman is not equated with the Bounty metaphorically, signalling that (while she remains objectified) she has more agency here than in earlier adverts. Rather, they are related in a chain of desire: the woman wants the Bounty and the man wants the woman, so procures a coconut (i.e. a Bounty) for the woman. Indeed, the woman reemerges as the *subject* of desire after eating the Bounty; we cut to the man removing his shirt in two successive shots, the second one framing just his muscular chest. The proceeding close-up of the woman's face implies that she has been watching him undress. Ultimately she sits on a rock next to the waterfall, alone, apparently satisfied. The woman is both subject *and* object of desire. The resolution of the

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[278] Andrew W. Moore and Christopher Garibaldi, *Flower Power: The Meaning of Flowers in Art* (London: Philip Wilson, 2003), 33.

narrative is that her desire for the man and chocolate is sated, while his desire for her is absent (as is his body). Hollywood cinema, for Mulvey, is subject to "the principles of the ruling ideology and the psychical structures that back it up" and so

> the male figure cannot bear the burden of sexual objectification. Man is reluctant to gaze at his exhibitionist like. Hence the split between spectacle and narrative supports the man's role as the active one of advancing the story, making things happen. (20)

In this advert, as in *The Blue Lagoon*, this paradigm is subverted to some extent. In contrast to the slightly earlier Bounty screen adverts, this commercial "plays on the straight, socially established interpretation of sexual difference which controls images, erotic ways of looking and spectacle" (Mulvey 14). The viewer can identify either with the satisfied woman or with the man whose pleasure has been deferred, and both characters are given a certain amount of visual agency. This advert could be read along the lines of Pedelty and Kuecker's observation that "[c]omplex media texts are rarely simply sexist or subversive. Perhaps the advertiser's preferred reading is not singular either. Strategic polysemy allows ads to appeal to broad consumer bases" (263).

Another Bounty advert from the 1980s [exact date unknown] at first appears to have less ambivalence to it. The first half consists of a series of sultry looks between a man and a woman in and around a waterfall in the interior of an island. The same 'chain of desire' exists as in the 1988 advert, whereby the man (and the camera) objectifies the woman, who in turn objectifies the coconuts. The familiar sequence also remains, in which the coconut metonymically cuts to the Bounty bar, which cuts to the woman consuming the Bounty. At this point, though, the island is transformed into a space rich in figurative allusions. As the woman (fragmented, in medium close-up) bites into the Bounty, she looks just past the camera and then, for about half a second, directly 'at' the viewer, challenging 'his' authority. We then immediately cut to a shot of palm trees blowing in the wind, framed so that no 'land' is visible, only trees and sky. This, then, is an 'ungrounded' shot, denying the viewer the possibility of situating the shot spatially, just as the woman looking into the camera complicated the processes of identification. Over the palm trees is superimposed a tight close-up of the woman's mouth; half her face fills the screen as she again bites into the Bounty (fig. 32). Except that this is a new Bounty bar; she is not continuing to consume it, but rather re-consuming it, emphasising the implication of fellatio. The woman's lips here are

Fig. 32. 1980s Bounty advert: the island with the Bounty consumption superimposed

superimposed on the island and, I would suggest, offering a representation of the island as other than part of a purely phallic economy. The conjunction of mouth and island allows a reading that they stand for one another; as such this island is represented not as a phallic unity but aligned with Irigaray's depiction of female sexuality: "fundamentally continuous and auto-erotic; the vulval lips are 'always joined in an embrace.'"[279] This would be more explicit in an aerial view of the island, but this shot is rare in Bounty advertising. This advert, though, seems to offer a representation of the island that encompasses both genders and as such undoes some of their supposed associations:

> Through a curious kind of paradox, man, with his 'strikingly visible' organ, is defined primarily in terms of abstract and immaterial qualities such as potency, knowledge, and power, whereas woman, whose genitals do not appeal to the gaze, becomes almost synonymous with corporeality and specularity. (Silverman, 164)

In this advert both the singer of 'Try a Little Tenderness' and the voiceover are female. The effect is that the woman is represented as challenging the male gaze, as she did when looking into the camera. At the same time, though, the camera objectifies her so that this power is part of her 'attraction', not actual agency.

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[279] Silverman, 144, citing Luce Irigaray, "Woman's Exile: Interview with Luce Irigaray," *Ideology and Consciousness* v. 1(1977): 65.

In the 1980's, advertising "came to celebrate a distinct lifestyle of play, pleasure, beauty, and excess where the young seem to be living in a time of perpetual carnival" (Rutherford, 113). The appropriateness of the desert island setting is made clear by Rutherford's observation that

> [t]he most outstanding property of this lifestyle is the liberation of the body from the rules and regulations imposed by social norms so that this body can wallow in excess. […] Young women and young men flouted convention in a fashion that seemed to express a free spirit at play, unbounded by fear of embarrassment or submission to rules. (113-14)

The desert island offers a space both physically and figuratively distant from 'social norms' and 'rules,' and yet is used here not to challenge that ideological apparatus but to sell chocolate. While there are examples in some adverts of women as well as men being given visual agency, the predominant paradigm is that the female body is identified with the Bounty bar in order to encourage its consumption. In other words, the free-floating eroticism associated with seduction and the liquid modern is employed here in order to construct viewers as consumers of the product on offer.

The texts discussed in Chapter 3 depict on screen desert islands that are bountiful for their protagonists. The trope of the space as paradisal is foregrounded, despite the fact that in *Gilligan's Island* and *The Blue Lagoon* the castaways have been shipwrecked. This would seem to suggest that techniques of seduction are emphasised, but in fact the discourses of power are more complex here. *Gilligan's Island* calls attention to its circularity, with each episode rehearsing in its credit sequence the arrival on the desert island. And indeed the protagonists always return to the ideologies with which they arrived on the island: a generalised social liberality that hardly masks an underlying sexism and prioritisation of wealth. Threats to the castaways are always from without but, unlike in *Lord of the Flies*, it is never recognised that Otherness is actually internal. As such, the status quo is continually reified, with conventional behaviour sometimes mocked but only for the purpose of comic relief and with no transformative effect. As in *The New Yorker* cartoons, the paradisal *mise en scène* encourages identification with the protagonists, whose own (explicit if not implicit) goal is to return home. Thus the *viewer* is seduced into desiring the plenty that the desert

island provides, while simultaneously being made aware that it is back in society (as a consumer) that one can be fulfilled.

The Blue Lagoon also has protagonists who direct their fear of Otherness at external Others, although this is - to some extent - resolved rather than sustained here. The children finally embrace their own Otherness, in a move that is echoed topographically as they venture to the 'Other side' of the island (which actually seems to be its interior). As such, Paddy Button's disciplinary efforts to ensure that the children conform to conventional morality are shown to fail. However, what fails is a distinctly Edwardian morality, in which sexuality is hidden and childhood innocence is prized. Moreover, one patriarchal order is rejected not for a radical alternative but to be replaced with another 'god' - that of the 'drum people'. Indeed, while the film has the appearance of transgression in the children's decision to stay on the island rather than attempt escape, there is little of any substance to what they are embracing. They certainly reject the consumerism left behind in Boston (communicated by the shops shown in the opening still images). Their new ideology, though, seems to consist of nothing more than a Rousseauian desire to 'be themselves'. Any transgressive rejection of discipline and seduction, though, is undone by the ending in which Emmeline and Richard drift at sea, their baby having consumed poisonous berries.

As in the print adverts discussed in Chapter 1, the television advertising of Bounty chocolate uses a metonymic relationship between the desert island, the coconut, the female body and the chocolate bar. This has the effect of seducing the viewer into consumerist behaviour but also reifies a traditional heteronormative perspective on sexuality. Some of the adverts subvert this to some extent by portraying female protagonists with greater agency, thus extending the seductive effect to both male and female consumers. While the print adverts tended to display the uninhabited island and a female body in separate images, the TV commercials all end with an island that has become inhabited (at least temporarily) so the tension of an island that is both 'desert' and not is lost. Rather, there is a double movement here in that the viewer is seduced into wanting to be on the desert island, but in order to achieve this what is necessary is to purchase a Bounty bar, which is possible (only) 'at home' in society. In order to get to the desert island one must not be there.

In the next Chapter I will examine various works from around the turn of the twenty-first century, which engage more explicitly with the idea of the desert island as a cultural icon. These works are also more reflective of the fluid identity postulated by Bauman to be characteristic of the liquid modern period.

Chapter 4: Swept away

This final chapter examines a cluster of works from a period straddling the turn of the twenty-first century. First I will discuss Alex Garland's 1996 novel *The Beach*, also touching on Danny Boyle's 2000 film version. From here I will consider two further screen works: the film *Cast Away* (2000) starring Tom Hanks and the 2004-2010 television series *Lost*. Finally in this chapter I will analyse video games set on desert islands, including the *Monkey Island* series (1990-2009), *Myst* (1993), the *Far Cry* series (2004-), *Minecraft* (2011) and *Dear Esther* (2012). When discussing these games I will introduce appropriate theoretical frameworks: Coyne on the 'digital uncanny', Wood on 'recursive space', Spittle on the uncanny in gaming, and Cremin on video-game form.[280] For the novel and screen works the theory will be familiar from previous chapters, including Deleuze on desert islands and De Certeau on 'spatial stories'.[281] I will also draw on the work of writers who have discussed my primary sources. As in the previous chapters, my focus will be on the ideological subtexts of each work, which will be discussed with reference to Foucault's conception of discipline and Bauman's of seduction. In line with each of the previous chapters, the works featured have been selected for their penetration into the popular consciousness. This was a fertile period for desert island texts, particularly given the rise of reality television programming; this will be discussed briefly below.

The Beach was Alex Garland's debut novel and was hugely successful; it was the main winner of the 1997 Betty Trask Prize, "was reprinted 25 times in less than a year and the film rights were quickly snapped up."[282] By 1999, sales of 679,270 were reported,[283] and 2016's

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[280] Richard Coyne, "The Digital Uncanny," in *Spaces, Spatiality and Technology,* ed. Phil Turner and Elizabeth Davenport (Dordrecht: Springer, 2005); Steven Spittle, "'Did This Game Scare You? Because It Sure as Hell Scared Me!' F.E.A.R., the Abject and the Uncanny," *Games and Culture* v. 6, no. 4 (2011); Colin Cremin, "The Formal Qualities of the Video Game: An Exploration of Super Mario Galaxy with Gilles Deleuze," *Games and Culture* v. 7, no. 1 (2012); Aylish Wood, "Recursive Space: Play and Creating Space," *Games and Culture* v. 7, no. 1 (2012). Subsequent page references in text.

[281] Michel de Certeau, *The Practice of Everyday Life [L'invention du quotidien],* trans. Rendall (Berkeley: University of California Press, 1988); Gilles Deleuze, "Desert Islands," in *Desert Islands and Other Texts, 1953-1974,* ed. Lapoujade, trans. Taormina (Los Angeles, CA; London: Semiotext(e), 2004). Subsequent page numbers in text.

[282] Vanessa Thorpe, "Plot Dries up for Beach Writer," *The Guardian,* 24 June 2001, <http://www.theguardian.com/uk/2001/jun/24/books.booksnews> (accessed 23 April 2015).

[283] Rod Stewart, "Alex Hamilton's Paperback Fastsellers of 1999," *The Bookseller,* 7 January 2000, <http://www.thebookseller.com/feature/alex-hamiltons-paperback-fastsellers-1999> (accessed 4 March 2015).

twentieth-anniversary edition is marketed as a "million copy bestseller".[284] The film adaptation of *The Beach*, starring Leonardo DiCaprio, was released in 2000 and nominated for the Golden Bear award for Best Picture at the Berlin International Film Festival. However, its success was not as pronounced as the novel's, with the film becoming only the 60th most successful film at the US box office in 2000, with worldwide gross takings of $144 million.[285]

Cast Away, like the film of *The Beach,* was released in 2000, although with much greater financial success. Directed by Robert Zemeckis and starring Tom Hanks, *Cast Away* was the second-most successful film of the year at the US box office, with a domestic gross of $233 million ($429 million worldwide).[286] For his portrayal of Chuck Noland, Tom Hanks was nominated for Best Actor at the Academy Awards, BAFTAs and Golden Globes, winning in the latter. Chuck Noland's fictive employer is Fedex, who took advantage of the film's success in their high-profile TV ad screened during the 2003 Super Bowl; in a reworking of the film's final scene, a package that had washed up on Chuck's island is revealed to have contained "Just a satellite phone, GPS locator, fishing rod, water purifier, and some seeds. Just silly stuff."[287]

In terms of ratings, *Lost* was immediately successful, as ABC's "best start for a drama with [...] viewers since *Murder One* in 1995."[288] Two seasons in, a 2006 survey published in *Radio Times* magazine listed *Lost* as the second most popular TV show in twenty countries,[289] while in 2010, its final year of broadcast, *Lost* spent five consecutive months as the show most watched online in the US.[290] It was the American Film Institute's 'TV Program of the Year' in 2004, 2005 and 2008, with its citation for the third win applauding the show for

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[284] "The Beach: Alex Garland," *Penguin,* 2016, <https://www.penguin.co.uk/books/56173/the-beach/> (accessed 8 August 2016).

[285] "The Beach," *Box Office Mojo,* 15 November 2016, <http://www.boxofficemojo.com/movies/?id=beachthe.htm> (accessed 15 November 2016).

[286] "Castaway," *Box Office Mojo,* 15 November 2016, <http://www.boxofficemojo.com/movies/?id=castaway.htm> (accessed 15 November 2016).

[287] Bryan Buckley, "Hungry Man [Fedex Commercial]" *BBDO*, 2003.

[288] Rick Kissell, "ABC, Eye Have Quite Some Night," *Variety,* 23 September 2004, <http://variety.com/2004/tv/news/abc-eye-have-quite-some-night-1117910869/> (accessed 3 February 2016).

[289] "CSI Show 'Most Popular in World'," *BBC News,* 2006, <http://news.bbc.co.uk/1/hi/entertainment/5231334.stm> (accessed 1 February 2015).

[290] Cynthia Littleton, "ABC Series Score Online Audiences," *Variety,* June 14 2009, <http://variety.com/2009/digital/markets-festivals/abc-series-score-online-audiences-1118004942/> (accessed 3 February 2016).

"redefining the very possibility of storytelling on television."[291] At the Golden Globe awards *Lost* was nominated as 'Best Television Series (Drama)' in 2005, and won in 2006.[292]

A popular recent use of the desert island as a setting is in video games, with many examples across gaming platforms. Like *The Beach* and *Lost*, video games are often 'convergence texts' (see MacCallum-Stewart, 2010), referencing texts in other media; *The Adventures of Robinson Crusoe* (2009) has an obvious literary source, while the *Far Cry* series (2004 onwards) owes a debt to the scientific-experiment trope going back to *The Island of Doctor Moreau*. I will examine a range of games from the early 1990s to the present.[293]

The Secret of Monkey Island (1990) was ranked 19th in all-time games lists in both *Amiga Power* and *Computer Gaming World* magazines.[294] The player's avatar is would-be pirate Guybrush Threepwood, who the player controls by mouse-clicking on verb commands. The game was lauded by critics for its graphics, controls and particularly its humour.[295] *The Secret of Monkey Island* was one of five games selected by the Smithsonian American Art Museum to be played by visitors to its 2011 exhibition 'The Art of Video Games'.[296] Also selected for inclusion in the exhibition was *Myst*, which was released in 1993 for Mac OS. *Myst* was also commercially successful, becoming the bestselling PC game ever worldwide, until it was overtaken by *Sims* in 2002.[297] *Far Cry 3* is set on an apparently deserted island, which during gameplay reveals itself to have inhabitants after all. The game was extremely commercially

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[291] "AFI Awards 2008," *American Film Institute,* 2008, <http://www.afi.com/afiawards/AFIAwards08.aspx> (accessed 23 April 2016).

[292] In all but the last year of its run, *Lost* won the Saturn Award for 'Best Network Television Series' from the Academy of Science Fiction, Fantasy & Horror Films. Other awards included the Golden Nymph for 'Best Drama Series' at the 2007 Monte-Carlo TV Festival, the 2005 Emmy for 'Outstanding Drama Series', and 'Outstanding Achievement in Drama' at the Television Critics Association Awards in 2005, 2006 and 2010.

[293] It has been disputed that games can be called 'texts' at all, but I will use this shorthand here to avoid being drawn into a tangential debate. For his interesting discussion of the 'genre' of computer games, see Espen Aarseth, "Genre Trouble: Narrativism and the Art of Simulation," in *First Person: New Media as Story, Performance, and Game,* ed. Noah Wardrip-Fruin and Pat Harrigan (Cambridge, Mass.: MIT, 2004).

[294] "The Ultimate Amiga Power All-Time Top 100," *Amiga Power,* August 1996: 25; "150 Best (and 50 Worst) Games of All Time," *Computer Gaming World,* November 1996: 68.

[295] Paul Glancey, "The Secret of Monkey Island," *Computer and Video Games,* December 1990, 112-14; Duncan MacDonald, "The Secret of Monkey Island," *Zero,* November 1990: 58; Paul Presley, "The Secret of Monkey Island," *The One,* June 1991: 56-58; Mark Ramshaw, "The Secret of Monkey Island," *Amiga Power,* June 1991: 22-24; Hartley Lesser, Patricia Lesser, and Kirk Lesser, "The Role of Computers," *Dragon Magazine,* May 1993: 49-50.

[296] Its sequel, *LeChuck's Revenge*, was 1992's "best adventure game" in "CGW Salutes the Games of the Year," *Computer Gaming World,* November 1992: 110.

[297] Trey Walker, "The Sims Overtakes Myst," *Gamespot,* 17 May 2006, <http://www.gamespot.com/articles/the-sims-overtakes-myst/1100-2857556/> (accessed 3 November 2014).

successful, selling 10 million copies in its first two years.[298] *Minecraft* was released in 2011 and is now available on practically every available gaming platform, including consoles for use in the home and handheld devices. Remarkably, the game sold a million copies in its first month[299] and less than three years later surpassed 50 million.[300] Finally, *Dear Esther* was first released as a free mod (modification) to the pre-existing game *Half-Life 2* in 2008 and then as a standalone title in 2012. As of late 2013 it had sold over 850,000 copies, far surpassing the expectations of a small independent release.[301]

The texts in Chapter 4 vary as to whether or not the 'castaways' are on the desert island by choice. In *The Beach* Richard intentionally travels to a remote Thai island, while the protagonists in both *Cast Away* and *Lost* have been in plane crashes. Many of the computer games are ambiguous as to why the player's avatar is on the desert island. Only in *Far Cry* and *Far Cry 3* are the protagonists on their islands (in Thailand and Micronesian respectively) in order to enjoy them, evoking the 'paradise' topos. What is common to many of the texts examined in this final chapter is that they embrace knowingly many tropes that are associated with postmodernism and Bauman's liquid modernism. Further, these most recent texts are more concerned with the shifting, fluid sense of human identities associated with the liquid modern, and engaged with how this is represented in desert island narratives. There is a great deal of work in these texts to disrupt previous representations of what desert islands are 'like', which is communicated in terms of topography, intertexts and their textual 'poetics'.[302]

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[298] Eddie Makuch, "Watch Dog Ships 9 Million Copies, Helping Ubisoft Sales Rise Sharply," *Gamespot,* 30 October 2014, <http://www.gamespot.com/articles/watch-dog-ships-9-million-copies-helping-ubisoft-s/1100-6423279/> (accessed 3 November 2014).

[299] Jim Reilly, "Minecraft Sales Pass One Million," *IGN,* 12 January 2011, <http://uk.ign.com/articles/2011/01/12/minecraft-sales-pass-one-million> (accessed 3 September 2014).

[300] Tom Phillips, "Minecraft's Console Versions Have Now Outsold Minecraft on PC, Mac," *Eurogamer,* 26 June 2014, <http://www.eurogamer.net/articles/2014-06-26-minecrafts-console-versions-have-now-outsold-minecraft-on-pc-mac> (accessed 1 July 2015).

[301] Rainer Sigl, "'Games Are Architectures for an Emotional Experience': An Interview with Dan Pinchbeck," *Video Game Tourism,* 11 September 2013, <http://videogametourism.at/content/games-are-architectures-emotional-experience-interview-dan-pinchbeck> (accessed 14 June 2015).

[302] Daniel Graziadei et al., "On Sensing Island Spaces and the Spatial Practice of Island-Making: Introducing Island Poetics, Part I," *Island Studies Journal* v. 12, no. 2 (2017); ———, "Island Metapoetics and Beyond: Introducing Island Poetics, Part II," *Island Studies Journal* v. 12, no. 2 (2017).

***The Beach*: taking 'home' to the desert island**

Alex Garland's 1996 novel *The Beach* tells the story of Richard, a British backpacker who travels to a remote Thai island in order to join an idyllic secret beach community.[303] Richard first hears about the beach from one of its founders, Mister Duck, in a Bangkok hostel. Through a gap in the wall between their adjoining rooms, they have an oblique conversation but the following day Richard finds Mister Duck's body. He has committed suicide, leaving Richard a map to the beach. Together with Étienne and Françoise, a couple from the hostel, he travels there. The setting is a 'desert island' in that the community there do not consider it home, but "a place to come for vacations", as Sal, the community's leader, tells Richard (96). There is also a group of Thai farmers on the island who use it as a marijuana plantation but Richard is unaware of them before arriving so they play no role in his pre-conception of the space as a desert island.

Richard, Étienne and Françoise become part of the beach community and Richard is assigned to work with Jed as lookout. Scouting for new arrivals while evading the armed marijuana farmers, Richard indulges his fantasies of being an American soldier in the Vietnam War; he also hallucinates conversations with Mister Duck. The ending is ambiguous as to what Richard has gained or learned from events; he sees it as an achievement that he is marked by the trauma of the novel's climax:

> I play video games. I smoke a little dope. I got my thousand-yard stare. I carry a lot of scars.
> I like the way that sounds.
> I carry a *lot* of scars. (439)

This ambivalence is key to *The Beach*, illustrating a liminality that is bound up with popular cultural references and the theme of mediation.

The novel's tone owes a lot to its juxtaposition of the literary and the demotic, densely filled with the iconography of pop culture but also echoing *Lord of the Flies* and *Heart of Darkness*. Most significantly, Richard is preoccupied to the point of obsession with the Vietnam War, predominantly through its representation in American films. The opening of the novel, subtitled 'Boom-boom', is a textual collage of various 'Western' media representations

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[303] Alex Garland, *The Beach* (London: Viking, 1996). Subsequent page references in text.

of the Vietnam War, so this topos is evoked before there is any sense of narrative or an

identified narrator:

> Vietnam, me love you long time. All day, all night, me love you long time.[304]
> 'Delta One-Niner, this is Alpha Patrol. We are on the north-east face of hill Seven-Zero-Five and taking fire, I repeat, taking fire. Immediate air assistance required on the fucking double. Can you confirm? […] We are … Incoming, incoming!'[305]
> Boom.
> '… Medic!'[306]
> Dropping acid on the Mekong Delta,[307] smoking grass through a rifle barrel,[308] flying on a helicopter with opera blasting out of loudspeakers,[309] tracer-fire and paddy-field scenery, the smell of napalm in the morning.[310]
> Long time. (1)

The prologue creates an intertextual discourse before there is even a subject, foregrounding

an unstable, fragmented existence: that of a Westerner brought up in front of a screen. This

palimpsestic layering of the desert island in *The Beach* makes it into a space of abjection,

where the body and psyche are threatened with violence. Richard appears to revel in this

degeneration but also sees it as a challenge to be overcome, as implied in the misquotation of

Psalm 23:4 in the closing line of the prologue: "Yea, though I walk through the valley of

death I will fear no evil, for my name is Richard. I was born in 1974" (1). Richard chooses to

visit the desert island as it offers the promise of realising his fantasies, which strongly involve

the sensory pleasures of consuming popular culture. This would seem to evoke seduction, but

this is complicated by the nature of the consumed products; they are focussed on the body but

through physical trauma rather than eroticism.

The Vietnam War intertexts are just one aspect of the iconography of 'home'; others are

evocative of the paradisal. Members of the community have brought with them to the island

emblems of their own identities, which bind them together as members of a western, pop-

culture-savvy population. For example, the beach community have a ritual of saying

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[304] A Vietnamese prostitute in *Full Metal Jacket* (Stanley Kubrick, 1987) says: "Me so horny. Me love you too much. Hey, what you say? Number one pussy. Me love you too much."

[305] *Full Metal Jacket*: "'Delta Actual, we are receiving enemy sniper fire. I have one Whiskey, India, Alpha. My position, up three over one. Azimuth 105 degrees, back 210 degrees.'
'Roger, copy that, Delta One.'"

[306] In *Platoon* (Oliver Stone, 1986), after an RPG strike a voice cries "MEDIC!! DOC! DOC!"

[307] Lance has taken acid in the famous scene at Do Lung Bridge in *Apocalypse Now* (Francis Ford Coppola, 1979).

[308] Smoking marijuana is a recurring feature of Vietnam war films including *Full Metal Jacket*, *Platoon* and *Apocalypse Now*.

[309] This is a reference to the famous scene in *Apocalypse Now* in which Lieutenant Colonel Kilgore plays Wagner's 'Ride of the Valkyries' from his helicopters as they attack.

[310] Kilgore in *Apocalypse Now* tells Lance: "I love the smell of napalm in the morning." The presence of *Apocalypse Now* here means that its source text, Conrad's *Heart of Darkness* is also embedded in *The Beach*.

goodnight in turn; "The origin of the ritual was the Waltons TV series. At the end of each episode you'd see a shot of the Waltons' house and hear all of them saying good night to each other" (120). Mister Duck, Sal and her boyfriend Bugs are named after Daffy Duck, Sylvester the Cat and Bugs Bunny. The imagining of the self through mediations can be seen as a heightened version of Deleuze's desert island that is 'not a desert island' because the 'castaways' have brought their own culture with them. According to Deleuze's criteria, Richard's island is not a desert island because, as much as he indulges in ideas of escape, Richard desires neither being "separate" (he figures the island as Vietnam, a continental space) nor "starting from scratch" (he brings 'home' with him in its cultural touchstones) (Deleuze 2004, 10). The narrating Richard makes explicit that he takes his preconceptions to the desert island with him: "I'd been carrying an idea that when we reached the beach we'd see groups of friendly travellers with sun-kissed faces, hanging out, coral diving, playing Frisbee. All that stuff" (83). The use of the word 'stuff' underlines the sense that his imagined island is built from representations rather than experience. The 'stuff' fantasised creates an alternative fantasy more in line with seduction, as implied by the focus on eroticised (if slightly Othered) 'sun-kissed faces', leisure and play.

The Beach is narrated in the first person; it is an older version of the protagonist who tells the story. The reader is encouraged to identify with Richard and to take up his position in relation to the novel's events. However, Richard's self-assurance is ultimately shown to be misplaced, with his desire for paradise thwarted. As such, the first-person narration can alternatively be read as emphasising the sense of mediacy and the concomitant instability.[311] This ambivalence is emphasised in *The Beach* because narration and telling are explicit themes, and because Richard's first person narration is self-conscious, aware of its own uncertain state. Other asides speak to the mediating presence between the events and their telling: "I'll put it another way" (338); "it's going to be a brief account because the story is over. This is just an epilogue" (437). First-person narration in the novel is recalled in the film by the use of voiceover; there is also a nod to the intertexts of the novel, with the opening section in Bangkok showing western tourists watching *Apocalypse Now*.

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[311] Michał Głowiński and Rochelle Stone, "On the First-Person Novel," *New Literary History* v. 9, no. 1 (1977): 104.

Narration is a theme of the novel both in the sense that the communication of ideas is a recurring trope and in that the idea of telling is discussed by characters. Bangkok is full of text and communication: "there were long distance telephone booths with air-con, the cafés showed brand-new Hollywood films on video, and you couldn't walk ten feet without passing a bootleg-tape stall" (5). When Richard is grabbed by a stall-holder, he, Étienne and Françoise are not speaking because "[d]odging through the hundreds of travellers made it impossible to have a conversation" (22); possession of the narrative voice does not always give Richard vocal agency. The instability of the narration is encapsulated when Richard first overhears Mister Duck and discovers the existence of the beach:

> I was wide awake now so I sat up in bed.
> 'Cancer in the corals, blue water, my bitch. Fucking Christ, did me in,' the man continued.
> He had an accent, but at first my sleep-fogged head couldn't place it.
> 'Bitch', he said again, spitting out the word.
> A Scottish accent. Beach. (7)

The reader shares Richard's misunderstanding and arrives at comprehension simultaneously with him. The communication of information is as important as the information itself. Mister Duck's creation of a map (i.e. its 'telling') is also foregrounded: "The map was beautifully coloured in. The islands' perimeters were drawn in green biro and little blue pencil waves bobbed in the sea. […] A thinner red pen had been used for the islands' names" (15). While the panoply of voices speaks to sensory pleasure and seduction, the instability of voice evokes something more complicated: the undermining of structures of power.

Richard's mishearing of 'beach' means that the negative connotations of the word 'bitch' are embedded in his understanding of the beach. This is in addition to Mister Duck's ambivalence about it, and epitomises the co-existence of abjection and paradise regarding the space. The topos of the desert-island-as-paradise is present in Richard's determination to get there; he casts himself away rather than being cast. This seems to be not despite but because of the presence of abjection; Mister Duck's ambivalence (and death) seem to entrance Richard rather than discourage him. When Richard hears again about the beach from American backpackers Sammy and Zeph, it is described as a paradisal space:

> Think about a lagoon, hidden from the sea and passing boats by a high, curving wall of rock. Then imagine white sands and coral gardens never damaged by dynamite fishing or trawling nets. […] Canopies three levels deep, plants untouched for a thousand years, strangely coloured birds and monkeys in the trees. (58)

Even this description of the seductive island is produced through negative comparison with the abject, with the imagery of environmental damage textually present despite its stated absence.[312] When Richard reaches the island it conforms to the paradisal fantasy:

> 'You fish, swim, eat, laze around, and everyone's so friendly. It's such simple stuff, but…
> If I could stop the world and restart life, put the clock back, I think I'd restart it like this.
> For everyone.' (133)

This invokes a pre-lapsarian topos that is returned to with the fall from this Edenic state, in which Richard heretically kills Christo (who in his name unsubtly resembles Christ) and is himself nearly killed.

A theme of visuality in the novel of *The Beach* contributes to the topos of mediation. Thai islands are appropriated for the gaze of the Westerner in Richard's metaphorical description of a (different) island as an image for consumption: "Chaweng was a travel-brochure photo" (38). This recalls the seductive, sexualised gaze at the island in Bounty advertising and the iconography of the desert island as a space with highly-desirable attributes to be possessed. But when *the* island is reached it is often discussed in term of its resistance to visual representation. The interior of the island is not visually reliable for Richard upon his arrival: "I have almost no recollection of the few hours after leaving the plateau. I think I was concentrating so hard on the immediate that my mind couldn't afford space for anything else" (81). Later the lagoon bordered by the beach is discussed in similar terms: "The sea was covered in a thick, low mist of vaporized raindrops" (197). As Richard 'loses himself' on the beach, his self image becomes hazier, and appears against a backdrop of mortality, his reflection appearing in the bucket of fish he has caught: "I walked to the buckets, and as I bent to lift them I saw my face reflected in the bloody water. I paused to study myself, almost a silhouette" (209). This speaks to the liquid modern and its fluid sense of identity, but in a manner that is more disconcerting than seductive.

Richard seems to be preoccupied not with his direct gaze but a mediated version of it, in which his memories are filtered through the 'lens' of technology. This is further mediated by the temporal dislocation of the image: he discusses not what he saw but what he can't have seen, yet 'remembers' seeing:

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[312] This has a curious analogy with the controversies over environmental damage allegedly caused by the crew during the filming of *The Beach*. See Richard Maxwell and Toby Miller, *Greening the Media* (Oxford: Oxford University Press, 2012), 70-71.

> What I do have is a couple of *snapshot* images [my emphasis]: the view from the pass looking back on the dope fields below us; and a more surreal one – surreal because it's a sight I could never have seen. But if I close my eyes I can see it as clearly as I can see any image in my mind.
> It's the three of us making our way down the mountain on the far side of the pass. (81-82)

The idea of Richard as the object of the gaze places him within his fascination with mediation and pop-culture, thus extending the environment's dichotomy of stability and abjection to himself.

The identity created between Richard's body and the island body, based on their mutual instability, is reinforced by moments at which they seem to be joined. This connection is established at the point of Richard's arrival on the island: "I lay down, pressing the side of my face into the wet sand" (72). Later when he moves from the beach community to the 'DMZ' (where the farmers grow their marijuana, which he refers to in Vietnam-War parlance as the De-Militarised Zone) Richard gains a greater understanding of how his body intersects and interacts with the island:

> I'd noticed [Jed] was able to walk much more quietly than me […] By spreading the pressure across his whole foot he put less weight on twigs and flattened an area of leaves instead of just one or two. When I swapped to his method, I heard the change immediately. (255)

Richard seems to be assimilating with the island, 'going native'. This neatly illustrates his jointly-held desires to be like the island and to colonise it, or to see the island as both self and Other. It must be said that Richard's assimilation is less successful than he believes it to be; it is later revealed that the Thai farmers were not fooled by his walking technique and were often aware of his presence. Richard's self-reinvention is guided by the abjection and war imagery that he brings to the island. This can be seen in the light of a long tradition stemming from nineteenth-century non-fictional accounts of travels in which the creative impulse (whether in terms of creating art or a colony) is bound up with themes of entropy and decay, as is foreshadowed by the mishearing of 'beach' for 'bitch'.[313] This seems to suggest that the fantasy of the seductive island might be possible were it not for the corruption of the mainland psyche, thus critiquing the power structures of 'home' and the fantasy of the desert island as a paradisal space.

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[313] This theme is discussed extensively, for example with regard to *White Shadows in the South Seas* and *The Pagan*, in Jeffrey Geiger, *Facing the Pacific: Polynesia and the U.S. Imperial Imagination* (Honolulu: University of Hawai'i Press, 2007), 191. Subsequent page references in text.

This also has an eco-critical angle; Étienne is aware, and tells Richard, that as new Thai islands are 'discovered' they decay: "'Too many tourists. [...] Now maybe some travellers feel these islands past Ko Pha-Ngan are also spoiled. So they find a completely new island, in the national park'" (25).[314] Richard creates not a 'travel brochure photo' paradise but a diseased fantasy. When a bad squid causes a bout of food poisoning, the scene resembles the aftermath of an RPG strike in one of Richard's 'Nam films:

> Through the burning-wax fumes there was the sour smell of vomit. Everybody was moaning – probably not constantly, but there were enough of them to overlap and keep the noise at a steady level – and everybody seemed to have reverted to their own language. (262)

The abjection of sickness is echoed in the loss of verbal communication, foregrounding the sense that as the castaways' bodies are incapable of maintaining their integrity the island body rejects the imposition of a paradisal topos.

After a shark attack, Richard realises that Christo is missing, and rescues him from a dark air pocket in an underwater cave:

> I continued feeling along the skin, working out which part of the body I was touching. […] What I first took to be an arm turned out to be a leg, and what I took to be a mouth turned out to be a wound. (295)

Christo's body is not only damaged but deceptive, unfamiliar, belying any suggestion that this island might be perceived as an easy totality standing for an integrated self. This scene takes place in a crypt-like space, but does not have the same function as the encrypted spaces in *Five on a Treasure Island* and *Pincher Martin*. This seems to be a space between life and death, reflecting Christo's injuries:

> I surfaced, incredibly, into stars. I wondered if I'd missed the turning a fourth time, got disorientated, come up in the open sea or the lagoon. But the stars were beside and ahead of me. The stars were everywhere, unnaturally dense, within reaching distance and a thousand miles away. (295-96)

The 'stars' are, in fact, phosphorescence.

The bodies of the three Swedes haunt the community. Richard mentions "the stench of rotten Sten (a sudden hot blast erupted when his feet slipped out of his sleeping-bag)" while Christo and Karl, though still alive, are figured as decaying bodies infecting the community. Christo's body becomes progressively more corrupted: "Jed pulled back the sheet. The entire

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[314] The producer of the film, Andrew MacDonald, hoped that it would "encourage people to learn more. Perhaps to come themselves for a visit. Thailand will become famous […] as a country where paradise is possible." Informed of this, Alex Garland replies that "I really don't see Leo fans jumping on planes and coming to Thailand. I hope not", see Ron Gluckman, "Postcards from the Beach," *Ron Gluckman's Reporting Pages,* 1999, <http://www.gluckman.com/BeachGarland.html> (accessed 23 March 2015).

area of Christo's stomach was almost jet-black" (334). Not only do these decaying bodies represent the decline of the beach community, they also signal the theme of repression; the community's reaction to the bodies is one of avoidance. Nobody visits Christo as he lies dying, mirroring their voluntary obliviousness to their desert island project's futility.

If the failure to address the corrupt bodies of the Swedes is a form of repression then the violent climax of the novel can be read as a return of the repressed. Zeph and Sammy arrive at the island and threaten its secrecy. When the marijuana farmers discover their presence they beat and kill them and bring their bodies to the beach. The farmers' arrival figures them as clichéd exotic Others in the mould of the 'savages' in *Robinson Crusoe*.

> None seemed wet, so they couldn't have jumped from the waterfall. Maybe they knew a secret route into the lagoon or had used ropes to abseil the cliffs, or maybe they simply floated down. The way they hovered in the darkness, it didn't seem unlikely. (421)

Their speech is written in an approximation of a Thai accent, emphasising their Otherness: "'You the boy always come to see us… Every day, ha? You li' to come see us'" (423). They threaten violence, with the guard resting "the muzzle of his AK against my forehead" (422). But also foregrounded here is the farmers' ambiguity, as they consider themselves owners of the island:

> 'I give you warning. You people here, tha' OK for me. One year, two year, three year, no problem, ha? […] *Maps bring new people! New people here! New people are danger for me! Tha' is bad fuckin' danger for you!'* (423-24).

This subjectification figures Richard and the other Westerners as Others, complicating any idea of self and Other here.

The intrusion of the drug farmers into the beach community can be seen as a result of Richard's Vietnam War fantasies, as he has figured them as the VC (Vietcong). As such, their violence brings into reality his fantasies of violence, and undermines the idea of fantasising about desert islands. The appearance of the farmers at the beach disabuses Richard of his illusions that this space exists for the projection of his fantasies. The Vietnam War was an actual war, not just a representation, and (within the novel's diegesis) this is a real space, populated by real people who resist colonisation.

The Thai farmers do not hurt the members of the beach community, who themselves begin to attack Zeph and Sammy's corpses in an animalistic frenzy when the presence of the corrupt body ceases to be something that can be ignored:

> It began with kicking, which quickly became stabbing. In the chest, the groin, the arms, anything. Next [Bugs] straddled the corpse and began tugging at the neck. […] I only saw when he rose up. He'd cut Sammy's head off. (428)

This violence echoes the frenzied attack on Simon at the climax of *Lord of the Flies*, in which his friends kill him, mistaking him for 'the beast':

> At once the crowd surged after it, poured down the rock, leapt on to the beast, screamed, struck, bit, tore. There were no words, and no movements but the tearing of teeth and claws.[315]

The farmers are brutally violent in defending their 'territory' against newcomers, but the violence against the beach community comes from within.

The object of the violence moves from the corpses to Richard as it is revealed that he drew Zeph and Sammy's map. If this is the return of the repressed, it is a repression that has constantly leaked, as manifested in Richard's preoccupation with 'Vietnam'. Indeed the theme of the abject is so manifest that it is difficult to call it repressed. Richard was so obsessed by his war fantasy that now he is inextricably inside it: "The only thing I could be sure of was that if Vietnam was heading for a bitter end, I was too" (384). As as result he is figuratively cast away not from 'home' but from the somewhat-Otherness that has been constructed on the island, belonging neither to the mainland or the island (the beach community can be seen in the mode of Bhabha's 'hybrid' or 'ambivalent' subjects, despite them being colonisers rather than colonised).[316]

The sense that Richard is 'multiple' - split between being 'of the island' and belonging to a mediated world of signs - is reflected in his doubling by Mister Duck, whose name signals that he is 'other' to the 'real' world. After his suicide, Mister Duck appears to Richard throughout the novel in apparent hallucinations; he is a projection of the Otherness that Richard contains, who expresses and encourages Richard's most transgressive desires. It is in a dream that Richard first 'sees' Mister Duck after his suicide.

> Sitting beside me was Mister Duck, the sheets around him red and wet.
> 'Would you sort this out for me, Rich?' Mister Duck said, passing me a half-rolled joint. (34)

It is in similarly hazy or dreamy spaces that Mister Duck tends to appear, such as when Richard faints on arriving at the beach (89). This topos of dreaminess and unstable ontology foregrounds the sense that the narrated events are expressions of the unconscious. Mister

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[315] William Golding, *Lord of the Flies* (London: Faber & Faber, 2011), 169.

[316] See Homi K. Bhabha, *The Location of Culture* (London: Routledge, 1994).

Duck expresses a certain disposition that is appealing to Richard: hedonistic, unpredictable, vulgar, and similarly obsessed with the Vietnam War. The implication is that by indulging the 'Mister Duck' part of his personality, Richard allows himself to engage with his fantasies of Vietnam and War, avoiding responsibility by situating the blame with an (apparently) external agent. Following this reading, Richard's dual desires of wanting to escape from society and wanting to be part of the Vietnam War are exposed as hypocritical, but he avoids acknowledging this by externalising the desires of 'Mister Duck'. This fragmentation of the self reflects that this island refuses to conform to disciplinary or seductive conceptions of the self:

> Whenever we speak of identity, there is at the back of our minds a faint image of harmony, logic, consistency: all those things which the flow of our experience seems - to our perpetual despair - so grossly and abominably to lack. (Bauman 2000, 82)

Mister Duck encourages a perspective that prioritises the grotesque and war:

> One moment I was looking at coral. Red corals with curving white fingers. The next moment I was looking at bare ribs poking out of bloody corpses. Ten or twenty ruined bodies, or as many bodies as there were coral beds.
> 'Rorschach,' said Mister Duck.
> 'Mmm.'
> 'Is it a cloud of butterflies? Is it a bed of flowers? No. It's a pile of dead Cambodians.' (147)

And indeed Mister Duck is the site of confusion to do with Vietnam War popular culture imagery. He wants to show Richard a picture of a 'naked girl', but rather than a woman in a pornographic magazine, the picture is Nick Ut's famous photograph of Phan Thj Kim Phúc, aged nine, running from away from a napalm attack. Mister Duck has fundamentally misunderstood this iconography of the Vietnam War, but Richard's implied criticism of this is hypocritical, as he has consistently glamourised cultural representations of the conflict. Mister Duck later communicates this to Richard:

> 'Vietnam!' A great crowing grin spread across his features. 'You said it! You wanted it! And now these are the breaks! In Country, losing your shit comes with the territory!' He whooped and slapped his thigh. 'Fuck it, man, you should be welcoming me! I'm the proof you made it! Rich, I am your lost shit! Viet-fuckin'-nam!' (323)

Mister Duck's identification of himself as Richard's 'lost shit' makes explicit his status as Richard's transgressive self, and simultaneously reminds the reader that we have known since before Richard ever reached the island that he is preoccupied with it as an abject space, exposing to view from the start his repressed 'shit'.

As discussed in previous chapters, de Certeau and Lotman identify a strong link between a space and meaning. Gillian Beer has identified that islands have particular spatial conventions:

> Once within, the island may seem single, without frontiers. The island has its bounds on the outside, on its encircling parameters. But within islands are also islands - boundaries that may not be crossed, dangerous frontiers.[317]

Indeed, the island in *The Beach* has different zones that are operative in the construction of the narrative. This island is also topographically eccentric: the titular beach that hosts the castaway community is not at the edge of the island but in the centre: "it was as if a giant circle had been cut out of the island to enclose the lagoon in a wall of rock" (82). Once Richard, Étienne and Françoise have landed on the island there are boundaries they have to cross in order to reach the beach, most significantly a waterfall "the height of a four-storey building—the kind of height I hate to stand upright near" (82). Thus the beach is not a place of crossing, as theorised by Dening, but a destination that is hard to reach (the trio do arrive on the island on a beach, but it is not 'the beach').[318] Thus the beach itself, as well as the island, contains the paradox of being simultaneously a paradise and a prison:

> From the waterfall, I'd seen the vast circle of granite cliffs as a barrier to getting down, but now they were a barrier to getting back up. A prison could hardly have been built with more formidable walls, although it was hard to think of such a place as prison-like. (102)

Moreover, the beach is not 'the' interior of the island, but one of two interior spaces that plays an important role in the plot.

Richard's closer engagement with his own corporeality occurs as he moves into the space that he refers to as the 'DMZ', where he goes to act as lookout. The spatial focus of the narrative becomes the island's summit, which speaks to its role as both a signifier of increasing dramatic tension and a space from which the island can be surveyed and so figuratively controlled: "The first [aspect of Richard's new work detail] was getting to know Jed. We spent every hour until nightfall sitting on a rocky outcrop at the highest point of our island" (232). It is from this physical position that Richard begins to conceive of himself not as a member of a community but as a loner: "I never had time to feel […] sad that the secrets

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[317] Gillian Beer, "Island Bounds," in *Islands in History and Representation,* ed. Edmond and Smith (London: Routledge, 2003), 34. Subsequent page references in text.

[318] Greg Dening, I*slands and Beaches: Discourse on a Silent Land: Marquesas, 1774-1880* (Melbourne: Melbourne University Press, 1980); ———, "Writing, Rewriting the Beach: An Essay," *Rethinking History* v. 2, no. 2 (1998).

I was keeping were causing unexpected barriers between me and my friends" (237). Indeed, it could be said that it is at this stage that the space figuratively becomes a new kind of desert island, one where he is an individual castaway in the tradition of Robinson Crusoe.

Further, the movement from paradise to dystopia is figured topographically as Richard moves to the 'DMZ'. Richard stops just talking about Vietnam and enters into a fantasy that he is there, an American soldier engaged in conflict with the VC. At this point he is still self-aware enough to acknowledge his media sources, suggesting that this is a conscious fantasy, a daydream rather than a delusion:

> There was nothing strange about it. Jed and I were on a covert mission. We had binoculars, jungle, a quarry, a threat, the hidden presence of AK-47s and slanted eyes. The only missing element was a Doors soundtrack. (238)[319]

This consciousness begins to slip, though, when the use of Vietnam War jargon comes to seem natural:

> We'd say, 'I'll take point,' instead of, 'I'll walk first,' and we described distances in terms of klicks. […] I think they'd simply felt like the most appropriate vocabulary for the situation. (239)

It is from this position - when the two contrasting interior spaces of the island have been opposed, and when Richard has been displaced from the paradisal beach to the DMZ - that his militaristic, violent conception of the island-as-Vietnam is transmitted to the beach. And it is at this moment that Richard realises that it is not what he wants after all: "'Étienne,' I said, hearing my voice from far away. 'Would you like to go home?'" (391). They escape through the caves in the wall between the lagoon and the open sea; on this occasion the caves function not as crypt-like spaces but as giving a permeability to the island and allowing it a degree of fluidity so that 'the world' can be returned to.

Richard's projection of mainland Vietnam onto the island complicates the topographical reading of *The Beach*. While there are many examples of the island as a militarised space (in particular the 'total militarisation' of the 'American Pacific' after WWII), here Richard figuratively turns a paradisal island into a *continental* space of conflict. This reinforces the sense in which the repressed and expressed abjection that preoccupies him can be read as an intrusion of home onto the desert island. Mister Duck questions Richard's desires and

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[319] The Doors' song 'The End' bookends *Apocalypse Now* as it is used both in the opening sequence and during the killing of Kurtz at the end of the film.

suggests that he is hypocritical, that he wanted 'Vietnam' *and* 'the beach' (379); what he really wants is to achieve independence from the 'home' (the 'parent') while remaining in dialogue with it through his obsession with popular culture. That this preoccupation becomes progressively focussed on the abjection of war reveals the conflicted relationship that Richard has with 'home'. As he tells Mister Duck, he wanted to experience an abjection held in a balance with reality, a mediated abjection, on his own terms: "'But I didn't want that Vietnam!' I began. 'I didn't want that kind!'" (380). Just as the island is figured as a space of simultaneous paradise and abjection, it is a place where transgressive desires are expressed but simultaneously repressed. This is present in the simple fact that the desires are expressed in a space that is Other to home, disconnected from 'real life', figuratively not integrated into the ego but instead contained in this Other-space. Indeed the 'island dream topos' offers the possibility that these desires are only ever present in the unconscious, to which the desert island narrative allows the audience temporary access.

The penultimate occasion on which Richard 'sees' Mister Duck synthesises the dialectic between the mediation of cultural artefacts and the real danger that Richard faces when the drug farmers kill the newcomers and bring their bodies to the beach. Just before this takes place, Richard thinks that everything is "back to normal", but realises he is wrong when Mister Duck appears:

> 'Tell me why you're here!'
> 'The horror,' he said.
> '…What?'
> 'The horror.'
> 'What horror?'
> 'The horror!'
> 'What horror?'
> He sighed, and with a quick movement, twisted out of my grip. 'The horror,' he said
a final time, ducked through the doorway and was gone. (418-19)

Richard doesn't understand that Mister Duck is quoting the end of Joseph Conrad's *Heart of Darkness*; the line also appears at the end of *Apocalypse Now*, Francis Ford Coppola's Vietnam-War set retelling of *Heart of Darkness*. This repackaging of Conrad commodifies the idea of 'the horror', transforming Charles Marlow and Mr. Kurtz's existential anguish into an ironic comment on the superficial angst of a young man at the turn of the millennium.

Cast Away: embracing internal and external Otherness

In Robert Zemeckis's 2000 film *Cast Away*, Tom Hanks plays Chuck Noland, a systems analyst for FedEx obsessed by timekeeping to the detriment of his relationship with his girlfriend Kelly. After leaving Christmas dinner when he is called to work, Chuck's FedEx plane crashes and he is left alone on a tiny island for over four years. Ultimately he manages to build a raft and escape, only to find that back at home Kelly has married their dentist. The film is about the loss of agency on the island and can be read as subverting the iconicity of the desert island as a space of paradise; in a reversal of *Robinson Crusoe*'s narrative, Chuck never wanted to leave his home but doesn't recreate it on the island. (The title *Cast Away* implies Chuck's unasked-for abjection from his continental life, although his preoccupation with his job was a figurative casting away of himself from his family.) As Hanks said:

> I didn't want to show a man conquering his environment, but rather the effect the environment has on him. I wanted to deal with subject matter that was largely verboten in mainstream movies, taking the concept of a guy trapped against the elements, with no external forces, no pirates, no bad guys, and tell it in a way that challenged the normal cinematic narrative structure.[320]

This challenging of cinematic norms includes the fact that there is no dialogue for a forty-minute period, and no music between the Christmas festivities and the scene in which Chuck leaves the island. Neither is there a conventional happy ending. Rather, Chuck is left both literally and figuratively at a crossroads at the close.

The space of the island is 'Othered' and made strange during Chuck's approach to it, as the arrival (during the storm that caused the plane to crash) is occluded. As Chuck clings to an inflatable life raft, battered by waves and rain, the screen flickers with moments of blackness that seem to imply gaps in Chuck's consciousness. The cinematography, which has predominantly focalised Chuck through camera angles that place the viewer with him, now changes to an aerial view showing him in a foetal position, with the round life raft figured as a miniature island. Continued flickering, the increased distance between the viewing position and Chuck, and his lack of movement reinforce the sense that he has lost consciousness. Eventually there is a full eighteen seconds of unbroken blackness (recalling Pincher Martin's

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[320] Richard Natale, "Casting About," *L.A. Times,* 20 December 2000, <http://articles.latimes.com/2000/dec/20/entertainment/ca-2136> (accessed 3 August 2014). Subsequent references in text.

struggle to reach the island: "There was no up or down, no light and no air"[321]), which ends with Chuck waking, having run against a rock, which he climbs. This arrival, though, is inexplicably repeated; after continued flickering we cut to daylight, and Chuck asleep again in the raft, back floating in the surf. This time he wakes up and crawls out of the life raft onto the beach; it is only on this unexplained second arrival that Chuck 'reaches' the island. (The space he awakes to is a stereotypically paradisal South Seas island, subverted by the overcast weather.) The problematic arrival scene, imbued with uncertainty, suggests that this will not meet the paradisal generic expectations of a Hollywood desert island film.

Communication and technology break down on the desert island. The pocket watch that Kelly gave Chuck has stopped working, although her photo inside it survives. When Chuck realises that his pager is also broken he turns to the interior and calls 'Hello!', attempting to communicate with an Other - there is no answer. This is despite the noises Chuck has heard that seem to suggest an unknown presence, and cinematography that has the same effect, such as shots of Chuck obscured by the dinghy or from a half-submerged camera, the artifice of which implies an unseen diegetic focaliser. As he finds his pilot's corpse, Chuck's loss of language is foregrounded - he puts his hand to his mouth and emits only muffled non-verbal sounds. At this point Chuck has been on the island for 15 minutes of screen-time and has spoken only eighteen words. There is, then, an ambiguity here as to whether Check will engage with Otherness; the presence of an Other is gestured towards, but Chuck seems to lack the agency to engage with it or impose his own image on the island.

This desert island presents the protagonist with the challenge not just of surviving physically but also of learning to exist outside of society, stripped down to his or her essentials. Seductive techniques are not in evidence, as Chuck on the island is anything but an avid consumer. This is not a space of sensual pleasure or eroticism; as Emmanuel Levy noted:

> Don Burgess' unglamorous lensing contributes to the saga's modulated look … the island and its rugged, distinctive geography is shot in a static manner to depict Chuck's quiet desperation.[322]

Chuck's inability to indulge his preoccupation with time suggests that neither is this a disciplinary space, as the seriation of time and the imposing of timetables rely on

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[321] William Golding, *Pincher Martin* (London: Faber, 1960), 7.

[322] Emanuel Levy, "Review: 'Cast Away'," *Variety,* 7 December 2000, <http://variety.com/2000/film/reviews/cast-away-2-1200465966/> (accessed 4 October 2016). Subsequent references in text.

timekeeping (although Chuck does devise his own calendar). Discipline is seen in Chuck's tasks of searching for food, building a shelter and lighting a fire, which enact "control of activity" (given that Chuck must perform these tasks to survive) (Foucault 1995, 149). A little later, Chuck also exhibits the "composition of forces" as he collects the FedEx packages that wash up on shore, exchanging his labour for goods (Foucault 1995, 162). Do these gestures towards discipline translate into a reaffirmation of the ideologies of 'home'? The flotsam FedEx packages provide useful tools - like Robinson Crusoe's, Chuck's 'ship' provides for him. As Morrison points out "[t]he implication seems to be that an isolated person is unlikely to last for long without any implements from the 'civilised' world."[323] This echoes Rebecca Weaver-Hightower's assertion that "all [Chuck's] emotional energies are turned towards his lost US home."[324] However, while the objects arrive with him, the parcels are not emblematic of home for Chuck, who seems to value them solely for their use value. Indeed, as parcels in transit, the FedEx packages could be seen to embody nomadism and movement rather than a fixed vision of 'home'.

Where I agree with Weaver-Hightower is in her observation that Chuck "never really *settles* his island in the sense that generations of literary castaways did" (2006, 297). Rather than building shelter, Chuck lives in a cave opening onto the beach, subscribing to the semiosphere that models the beach as somewhere between the familiar and the Other.[325] Chuck never figuratively 'crosses the beach', neither 'going native' nor recreating home on the desert island, and instead simply learns to survive. Weaver-Hightower suggests that failure to engage with the island represents "a myth of *non*colonization [with] a more indirect (sometimes covert) economic and cultural hegemony" (300). While I do not dispute her reading of *Cast Away* as a "*neo*-imperial island fantasy" (300) that effaces its colonialism, this does not detract from the fact that *Cast Away* does not represent the island as a space for the transformation of the subject, and does not model disciplinary or seductive modes of control.

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[323] James V. Morrison, *Shipwrecked: Disaster and Transformation in Homer, Shakespeare, Defoe and the Modern World* (Ann Arbor: University of Michigan Press, 2014), 146.

[324] Rebecca Weaver-Hightower, "Cast Away and Survivor: The Surviving Castaway and the Rebirth of Empire," *The Journal of Popular Culture* v. 39, no. 2 (2006): 297.

[325] Yuri Lotman, Universe of the Mind: A Semiotic Theory of Culture [Вселенная ума], trans. Shukman (London: Tauris, 1990), 172.

It is on the beach that Chuck constructs an Other to whom he can relate. Like Mister Duck in *The Beach* and the stone dwarf in *Pincher Martin,* this is an externalised projection of part of Chuck's psyche, physicalised in one of the objects washed ashore in a FedEx package, a Wilson-brand volleyball. Having cut his hand while trying to light a fire, the bloody handprint Chuck makes on the ball resembles a face; he names his new friend Wilson. Wilson serves as an outlet for Chuck to communicate with and on 'whom' he can project (repressed?) thoughts. Wilson offers encouragement and consolation to Chuck, who is able to light a fire in the new benevolent presence he has created.

At this point an intertitle informs the viewer that we have moved forward to 'Four years later'. Chuck's dialogue suggests that he still holds onto his previous identity rather than having been changed by the island: "We live and we die by time. We must never let go of time." However, his bond with Wilson has grown over the intervening period, such that at one point Wilson is even made the focalizer; Chuck asks him if he has any matches and the shot / reverse-shot sequence cinematographically indulges in Chuck's ascription of consciousness to Wilson. Chuck is building a raft and runs out of materials and talks to Wilson as if the volleyball were disagreeing with him: "I know. I know we're 30 feet short of rope. But I'm not going back up there." In such interactions Chuck externalises one side of his thoughts in order to create the illusion of interaction. This bestowing of consciousness to the volleyball was recognised in the year's awards season; Wilson won 'Best Inanimate Object' at the Broadcast Film Critics Association Awards and, with Tom Hanks, the Teen Choice Award for Screen Chemistry. In this relationship the film seems to convey John Donne's sentiment that 'No man is an island';[326] Chuck's survival depends not on him conquering the island and any Otherness it contains or on him 'going native' but on having some form of society.

Wilson's function of empowering Chuck is enacted in the use of the volleyball as the figurehead of his escape raft; unlike many castaways who remain on their desert islands until they are rescued, Chuck escapes under his own steam. Chuck sailing away from the island is accompanied by the first original music in the film and the first non-diegetic music since the

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[326] John Donne, "Meditation Xvii," in *Devotions Upon Emergent Occasions* [1624] (Oxford: Oxford University Press, 1987).

film's opening scene. This contrasts with Chuck's 'voicelessness' on the island, as the heightened emotion of the music suggests that it is only as he leaves that Chuck's feelings can be expressed, that he regains agency. On the other hand, the music here is nostalgic, suggesting that Chuck has some regret at leaving, despite his desire to return home. The shot as the music begins is from Chuck's point of view back towards the island and tightly frames it. Equivalent shots on the approach to islands or from above (à la Cowper's Selkirk) often connote colonial possession of the space. Here, on departure, it seems more to represent through analogy that Chuck has reintegrated his psyche and become whole. On the voyage home Chuck lets go of Wilson (the externalised part of his psyche); after a storm in which the screen flickers black (recalling the storm during his 'shipwreck') Wilson falls overboard while Chuck is sleeping. When he wakes to see Wilson floating away, Chuck prioritises remaining on the raft instead of saving him - this is 'possible' because he has internalised and integrated the part of his psyche that he had projected onto Wilson. The implication seems to be that by existing on the beach and learning to be liminal, Chuck has not transformed himself but understood himself better.

In a brief sequence, Chuck is picked up by a passing container ship and flown home. The first shot of him back on the mainland shows Chuck walking into a room towards the viewer; through the glass walls and door behind him a FedEx plane and a cheering crowd with falling ticker tape are visible, while in the foreground a television is showing a press conference. As Chuck stands in the room his image appears on the television screen, doubling him. This striking image is emphasised as both 'Chucks' are facing the viewer, at the same depth of field and on the same horizontal plane. His doubling here is a moment of uncanny cognitive dissonance, emphasising Chuck's ambivalence at returning home (also communicated by his bemused expression) but also his reintegration, as his double now resembles him rather than being figured as a volleyball.

On the mainland, unlike the island, time has moved on. Kelly is married with a daughter and Chuck, ironically, is left isolated. He attempts to visit the sender of the one unopened package that washed up on the island. He fortuitously meets her at a crossroads, which gives him a degree of narrative resolution; he has succeeded in his last FedEx delivery. But the film closes not with 'closure' but with indecision as Chuck moves to the very centre of the

crossroads and considers each possible direction in turn. *Cast Away* fulfils to a great extent Hanks's desire to create a film outside "normal cinematic narrative structure" (Natale). As there is no active antagonist, binary structures in the film are largely avoided, with Chuck instead vacillating in an in-between zone, both topographically (remaining on the beach) and figuratively, in that he adapts but goes through no great ideological transformation.

The film has been read as a critique of corporate capitalism, where capitalist time breaks down and is replaced with a form of 'island time', in the process teaching Chuck the value of family or leisure time.[327] This is supported by the fact that the gestures towards Foucauldian discipline (the various tasks and exercise that Chuck's body is subjected to) do not ultimately recuperate Chuck into a capitalist paradigm. Alternatively, it could be said that Chuck never really lets go of his obsession with time-keeping (in fact his calendar helps him leave the island at the best opportunity for survival), so while the status quo is not reaffirmed, neither is it inverted or substantially undermined. The lack of any conclusive ending leads more to ambivalence than to an anti-capitalist critique (after all, on a diegetic level Kelly would have moved on whatever Chuck learned on the island). The title of the film is instructive here; it foregrounds not that Chuck is a castaway but that he has been *cast away*. The implication that he is buffeted by circumstance is illustrated in the opening scene, shot mainly from the perspective of a FedEx package on its journey from a Texas ranch to its delivery at an unknown urban location. Chuck is likewise lacking in control of his destiny, and in this sense the film is unusual in its portrayal of the desert island neither as a transformative space nor a reaffirmation of 'home' - it is simply a challenging environment to survive. As Morrison puts it, Chuck "rejects the shipwreck's potential for inner change, undermining the fictional ideal of positive transformation on an island" (151). In the next section I will examine a television series that was partly inspired by *Cast Away*,[328] but which represents the desert island as fundamentally different and to significantly contrasting effect.

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[327] Martina Allen, "Re-Writing Crusoe's Island: Economy, Ecology and the Savage Other in the Contemporary Robinsonade" (paper presented at Arts Week, Birkbeck College, London, 16 May 2016).

[328] Olga Craig, "The Man Who Discovered 'Lost' - and Found Himself out of a Job," *The Telegraph,* 14 August 2005, <http://www.telegraph.co.uk/news/worldnews/northamerica/usa/1496199/The-man-who-discovered-Lost-and-found-himself-out-of-a-job.html> (accessed 20 February 2017).

Lost: the dissolution of a desert island

Originally broadcast on the US television network ABC from 2004 to 2010, _Lost_ is a drama series about the survivors of Oceanic Flight 815 from Sydney to Los Angeles, which has crashed onto a remote and apparently uninhabited tropical island. It is revealed that there are other castaways on the island, which has previously been used for scientific research by the DHARMA Initiative. In fact a community called 'The Others' have been brought there over many centuries by Jacob, who appears to be immortal. Jacob and his twin brother The Man in Black, who transforms into the Smoke Monster, were born on the island to Claudia around 2,000 years ago after she survived a shipwreck. A giant frozen wheel in an underground research station controls the island's position in space and time. When the wheel is turned at the end of Season Four, some castaways are transported to 1974. Other castaways manage to escape the island, and we follow their lives back on the mainland; they all return to the island, some to 2007 and some to 1977. A hydrogen bomb explosion returns all the characters to the present and in the final season one storyline depicts the Smoke Monster attempting to start a global war between good and evil, while an alternative 'flash-sideways' timeline follows the characters in a reality where Flight 815 never crashed. In the show's climax, the Smoke Monster attempts to 'turn off' the island because it is the source of all good in the world (there is a plughole at the 'heart of the island' which enables this). The Smoke Monster is killed and most of the protagonists finally return home. In the final episode, The 'flash-sideways' timeline is revealed in fact to be a limbo where the characters are reunited on their deaths. The show's closing scene reunites all the major protagonists in a church, from which they 'move on' by walking into a bright light.

This last scene is intercut with shots on the island as Jack Shephard, the main protagonist and focaliser of the show, dies there. This takes place in a bamboo grove in the island interior, and the very last shot is his eye closing, in tight close-up. This is an inversion of the initial scene of the very first episode, which begins with an extreme close-up of Jack's eye suddenly opening, as he wakes up in the same location after the plane crash. Nearly a fifth of _Lost_'s 121 episodes open with a close-up of an eye; vision is foregrounded and thematicised. There is also very often an emphasis in dialogue on what characters can see. John Locke, Jack's

antagonist, tells him, "I've looked into the eye of this island. And what I saw was beautiful" (Series 1, Episode 5). However, once vision is established as a thematic concern it is made unreliable, making explicit the show's concern with instability. Vision is used both cinematographically and diegetically as an analogy of the disrupted, unresolved island space. This can be seen even in the show's title card, the very first thing the viewer sees. The text 'Lost' is blurred, refusing to come into focus. The title floats on a black background, unanchored, surrounded by nothingness.

The island itself also resists easy visualisation. There is no approach *to* the island (the plane has crashed before the first episode begins) so we lack the stereotypical shot of an island on the horizon, which could figure it as a totality held in the frame. This lack refuses the clichéd iconography by which "islands, unlike continents, look like property. [...] Boundedness makes islands graspable, able to be held in the mind's eye and imagined as places of possibility and promise."[329] Indeed, the aerial view of the island - despite the fact that it is arrived at (and ultimately departed from) by air - is notably lacking in *Lost*. Even when characters do leave the island on a plane we see mountain tops through the window but not a view of the whole island surrounded by water. Again, this seems to confound the idea of an island as a space that can be easily conquered and assimilated. This island is seen almost entirely from eye level, and is resistant even to this gaze. There are always barriers, tree-lines and dense foliage to interrupt and disrupt the colonising view of the castaway.

There is one significant exception to the rule that this island is not seen in an aerial view. In the finale of series four, the frozen wheel is turned, which moves the island in both time and space. In the series' only totalising aerial view of the island, it sinks below the sea and disappears (Series 4, Episode 14). Thus, a view that would normally connote stability and control ironically presents the island at the moment when it is least stable, and revealed to be not only an internally disrupted space but one which does not even stay put. Ian Kinane has suggested that the disappearance of the island is a metaphorical representation of it sinking under the weight of the significations that are placed upon islands.[330] I would argue that a

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[329] Rod Edmond and Vanessa Smith, "Editors' Introduction," in *Islands in History and Representation,* ed. Edmond and Smith (London: Routledge, 2003), 1-2.

[330] Ian Kinane, *Theorising Literary Islands: The Island Trope in Contemporary Robinsonade Narratives* (London and Washington: Rowman and Littlefield, 2016), 218.

contrary reading is also possible, wherein the instability of this island is due to its *lack* of signification and its refusal to be tied down to any external meaning or interpretation. Inasmuch as the desert island stands for the castaway it does so in a way that highlights the disrupted, slippery identity of the twenty-first-century mediated subject, reminiscent of the dissolving island in *Pincher Martin* and Julian's fear in *Five on a Treasure Island* that the waves would "gobble it whole."[331]

An island that can travel in space and time maps well onto Bauman's suggestion that the abilities to change shape and travel easily are characteristic of the liquid modern (2000, 2). Indeed, *Lost* is atypical of desert island narratives in that castaways voluntarily leave the island and then return to it, making use of its somewhat permeable border (Robinson Crusoe returns to his island too, although he is there for twenty-eight years before ever managing to leave). It could even be said that the spaces of the desert island and 'home' develop an archipelagic formulation; this would radically erase the desert island's boundaries. This would constitute the undoing of the desert island as "a legitimate theatre of practical actions", a space where certain behaviour is permitted (De Certeau, 125). Both in flashbacks to their earlier lives and in timelines taking place on the mainland, we see characters' lives at home, thus making the border between the desert island and home *textually* fluid. Indeed, the flash-sideways timeline provokes the question of whether and how the island exists at all. However, at the very end of Season 3 it is revealed that the off-island scenes in that season, which the viewer has assumed to be flashbacks, are in fact flashes-forwards. From this point onwards, i.e. for the fourth, fifth and sixth series, all off-island scenes are unanchored in terms of time, and have to be pieced together by the audience to create a coherent narrative. In *Cast Away* normative time was threatened when Chuck's watch stopped but he was able to reconstitute his capitalist understanding of the world. In *Lost* the temporal instability means that meaning, linearity and control are constantly subverted. One character even exists in two different times, one physically and one mentally. Unlike *Cast Away*, which was "shot in a static manner to depict Chuck's quiet desperation" (Levy 2000), the cinematography in *Lost* is often hyperactive and dynamic, adding to the representation of identities that, rather than

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[331] Enid Blyton, *Five on a Treasure Island* (London: Hodder & Stoughton, 1942), 66; William Golding, *Pincher Martin* (London: Faber, 1960), 200.

being made whole by the healing powers of the island, are constructed as lacking "the comfort of the universal guidance that modern self-confidence once promised" (Bauman 1992, xxii).

Throughout the series there is uncertainty about the reliability of vision. Jack sees his dead father (as does the viewer) but fellow castaway Kate can't (Series 1, Episode 4). This is later explained in a way that is fantastical but consistent with the internal logic of the diegetic world; Jack's father could be time-travelling. But this explanation comes much later; at the time, the viewer is disoriented about what can be trusted; characters and viewers are asked to question what they see. The question of what is 'real' and 'true' is also a diegetic concern, as a central plot point is the conflict between Jack Shephard, a doctor and 'man of science', and John Locke, a 'man of faith' whose paralysis is immediately cured after the crash. It is worth noting that the name Jack is a diminutive of John, "a generic proper name for any representative of the common people",[332] hence 'Jack of all trades'. Thus Shephard and Locke are both opposed and equated with one another. The dichotomy between them is not given an easy resolution, and this ambiguity is also foregrounded by the irony of the two central characters' names. The rationalist is called Jack 'Shephard' - in fact his father is Christian Shephard! - and the believer shares his name with 17th-century empiricist John Locke.[333] Moreover, both faith and reason are destabilised to the point of total unreliability. Jack Shephard moves between science and faith - he comes to believe that his 'destiny' lies on the island. Eventually there is no longer a stable belief system at all; this vacuum of authority is transgressive in that it removes any sense of certainty in how the diegetic world functions, evoking Bauman's liquid modernity in a similar way to *Lord of the Flies* and *Pincher Martin*.

In terms of Lotman's semiosphere, *Lost* can be seen as conventional and normative in terms of how the space operates topographically and how the characters move around it (Lotman 2000, 172). As is so often the case in desert island texts, the protagonists base

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[332] "Jack, N.1," *OED Online, Oxford University Press,* 2016, <http://www.oed.com/view/Entry/100485> (accessed 27 April 2016).

[333] In naval slang, Jack is also the "inevitable nickname of any man surnamed Sheppard", after the popular eighteenth century burglar and serial prison-escapee Jack Sheppard. This reinforces the sense of Jack as an everyman figure as well as providing a coincidental link back to penal systems. Eric Partridge, *Dictionary of Slang and Unconventional English,* [1937] (London: Routledge & Kegan Paul, 1949), 429.

themselves on the beach, close to where they land (Oceanic flight 815 crashes on the beach, just where a shipwreck might have run aground, unlike the aeroplane in *Lord of the Flies*). This offers a transitional space that links them to home. The island interior, by contrast to the beach, contains the threat of violence and the unknown; it is where two castaways, Charlie and Claire, are kidnapped and taken by 'The Others' (Series 1, Episode 11). Most of the DHARMA Initiative's research stations are in the interior or out at sea, while the various settlements are nearer the shore.

However, like Ralph in *Lord of the Flies*, Jack is marked by his readiness to cross frontiers as somebody liminal, happy to exist in this space of borders, but also happy to transgress them. When Jack regains his senses in the aftermath of the plane crash, he runs through the bamboo grove, with frantic cutting of shots and crescendoing soundtrack. The camera is always beside or behind Jack, placing the viewing position in the interior with him. When he emerges onto the beach, though, Jack is framed from the front with the jungle behind him, positioning the viewer on the beach and figuring the transition from interior to beach as the crossing of a boundary. This is reinforced by the fact that the viewer 'arrives' on the beach fractionally before Jack, so he bursts from the foliage into view. In de Certeau's terms, Jack's initial movement from the interior to the beach marks the boundary between them as both a frontier (he is represented differently in the two spaces, and has to break through a screen of foliage) and as a bridge (he is able to cross the boundary) (de Certeau, 128-29). Thus Jack, the primary focaliser of *Lost*, is figured as an inhabitant of a space in which borders are both frontiers and bridges. Jack, like Ralph in *Lord of the Flies*, is liminal: open to exchange and encounter.

Generic expectations are also subject to subversion and instability in *Lost*. At first it is a tale of survival, and of strangers thrust into close contact. The characters' familiar desert island concerns are to find food and shelter, and to escape. There are elements of uncertainty (strange noises from the island's interior, visions of dead people) but the predominant generic expectations raised are those of a realist drama. Mysterious but realist elements are introduced in the form of the Others and the DHARMA Initiative, who have built several scientific research stations on the island. By the end of the fourth series, *Lost* has become a melange of genres, including elements of magic realism and sci-fi. This aspect of the

programme seems to offer a reading of *Lost* as transgressive from the conventional norms of genre television. Further, *Lost* gestures towards a wide range of other 'types' of desert island text. The castaways build a raft and in doing so evoke Robinson Crusoe and his efforts to escape the desert island. The scientific research of the DHARMA Initiative echoes that on *The Island of Dr Moreau,* and there are various incidents of people being kidnapped and held prisoner as in *The Coral Island*. The bomb that is used to destroy the Swan Site research station nods towards the use of South Sea islands as nuclear testing sites, and the wheel in the island's bowels which can be used to move it is reminiscent of the mechanical island in the 1990s video game *Myst*.

This medley of desert island references is explicit. In the very first episode Sawyer calls the Island 'Monkey Island', in reference to the LucasArts series of computer adventure games, while in Episode 11 he calls Walt 'Tattoo' after the character in the American television show *Fantasy Island*. Later in the first series Sawyer tells Jin that "Folks down on the beach might have been doctors and accountants a month ago, but it's *Lord of the Flies* time, now" (Series 1, Episode 17). In Season 4, Episode 4 Sawyer reads Adolfo Bioy Casares's *The Invention of Morel*. As well as these desert island references, a vast array of cultural texts are seen or mentioned. This intertextuality also takes in characters' names; castaways have the surnames Austen and Sawyer (literature), Linus, Faraday and Hawking (science) and Locke, Rousseau and Hume (philosophy). The mosaic of references seems to invite interpretation, as if to make as explicit as possible that *Lost* embraces its multi-layered doublings and paradoxes, but also resists any clear signification. As in *The Beach*, the panoply of cultural references resembles a liquid modern, highly fragmented and multiple identity.

If *Lost* is expressive of the liquid modern, then is Bauman's seduction (which is bound up with that period) present on this desert island? Eroticism is largely lacking; there are love affairs but they are concerned with tortured intimations of love rather than eroticism for its own sake. The erotic is also bound up with reproduction; an Australian castaway called Claire is pregnant when she arrives on the island. If this island is seductive, it is as a space where

protagonists can reinvent themselves.[334] Indeed, each of the central characters is figured as broken, incomplete, or otherwise in need of rehabilitation. In the first two episodes the viewer learns that Charlie is an aimless drug addict, Sawyer and Locke are both outsiders, Kate is in handcuffs, and Jin and Sun are unable to communicate with anyone else. At first Jack is figured as an alpha male, explicitly even, as Sawyer tells him: "Whatever you say, Doc, you're the hero" (Series 1, Episode 2). Even Jack, though, is soon revealed to be looking for a new start in which he can escape the shadow of his father, who never believed that Jack has "what it takes" (Series 1, Episode 5). Recurring phrases spoken by characters are that they need to "let go" and "move on", while John Locke in particular is determined to refigure himself, repeatedly insisting that people "don't tell me what I can't do." As Neil Rennie puts it in reference to *Robinson Crusoe*, the protagonist is "sent back to nature for reformation."[335] When Kate attempts to tell Jack why she had been arrested, he replies that "It doesn't matter, Kate, who we were - what we did before this, before the crash. It doesn't really... Three days ago we all died. We should all be able to start over" (Series 1, Episode 3, cited in Morrison, 197). As well as injuries healing faster than they 'should', the castaways learn to be new versions of themselves, and become progressively closer to being model citizens.

On the other hand, *Lost* can also be seen to complicate the sense of the island as a space of self-realisation as it also functions as a site of abjection and of non-creation. The island's electromagnetism causes the death of women who become pregnant there. Indeed, given their abjection, the castaways can be seen as having been quarantined. As Rod Edmond puts it in reference to island leper colonies, the abject is "that which must be expelled if psychic and social order is to be established and maintained."[336] Fantasies of (re)creation (and therefore potentially not of correction but of further transgression) exist on the desert island (outside of the normative) in order that they can be contained and do not infiltrate into mainstream (mainland) society. In order to facilitate this the island is figured as simultaneously being both a seductive space and a 'leper colony'. The island also has in place disciplinary

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[334] Morrison argues that *Lost* exemplifies transformation as the predominant theme of 'shipwreck narratives' (180).

[335] Neil Rennie, F*ar-Fetched Facts: The Literature of Travel and the Idea of the South Seas* [1995] (Oxford: Clarendon, 1998), 76.

[336] Rod Edmond, "Abject Bodies / Abject Sites: Leper Islands in the High Imperial Era," in *Islands in History and Representation,* ed. Rod Edmond and Vanessa Smith (London: Routledge, 2003), 135.

techniques of control. Jack (like his father) is a doctor, and in the opening scene of *Lost* he supervises the efforts to help those injured in the crash. As such he is the engineer of the "control of activity" (Foucault 1995, 149). The presence of discipline figures the protagonists' abjection as needing correction.

Jack's own abjection is expressed in the difficult relationship he had with his recently deceased father, as Morrison points out (198). In fact, Jack is on Oceanic Flight 815 to transport his father's body for burial. Jack's guilt foregrounds that he has figuratively murdered his father by his desire to remove himself from his father's sphere of influence. The sense that the desert island in *Lost* is a site for the enactment of oedipal fantasies is reinforced by the fact that many characters have antagonistic relationships with their fathers: "Jack's father was an alcoholic; Locke's conned him out of a kidney; Sawyer's murdered his mother and then killed himself."[337] Indeed, every character whose past family life is explored in flashbacks over the series seems to have an absent or inadequate father. This recalls *Robinson Crusoe*; Defoe's protagonist desires to travel the world in order to "to act the rebel" to his parents' authority, although Crusoe notes that this was to act "the fool to my own interest."[338]

Despite the characters' liminal nature, the particular choice has been made to situate this story on a desert island. This decision always has the connotation of a boundary, represented by the shoreline, between the island and home. However much it is complicated, the desert island remains fundamentally a space with an implication of separation, the sense that the castaway protagonist does not *belong* here. This is emphasised by the fact that while desert islands' shorelines may be porous at first (castaways cross that border on their arrival) they usually then become sealed, making the island a hermetic space from which there seems to be no escape. Is this, then, the "Art of Distributions" as theorised by Foucault (141)?

When it is revealed at the end of Season 3 that the scenes set back on the mainland, which were implied to be flashbacks, are in fact 'flashes-forward', it becomes apparent that Jack, among other castaways, has escaped the island. Not only that; he wants to return. As such, the border between island and home is degraded as a boundary, and thus it is emphasised that the shoreline connotes communication and connection as well as difference. This recalls de

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[337] Ginia Bellafante, "Philosophy, Mystery, Anarchy: All Is 'Lost'," *New York Times,* 29 May 2008: E1.

[338] Daniel Defoe, *Robinson Crusoe* [1719] (London: Penguin, 2003), 34.

Certeau's observation that the 'bridge' is ambiguous, not just opposing insularities but welding them together (128). Reinforcing this is the fact that, unlike Robinson Crusoe's ship, the wreckage of Oceanic Flight 815 is split up between the beach and other places on the island, suggesting that the castaways' link to 'home' is distributed across the island, rather than existing just on the shore. As such the text evokes the liquid modern rather than the modern and its disciplinary techniques.

The effect here is to bring into frame what is usually out-of-field. In desert island texts what is conventional is that 'home' is present in the diegesis (either explicitly or by implication) only at the beginning of the text and at the end; the castaway makes a journey from home to the desert island at the beginning of the narrative and back in the other direction to close it. The rest of the time, 'home' is present in what is termed by Deleuze the "out-of-field" - that which is "neither seen nor understood, but is nevertheless perfectly present."[339] That which is inside the "closed system determined by the frame" is therefore separate to, but in communication with, the out-of-field (18). The degradation of the island's boundary in *Lost* means that the extent to which the desert island is conceived in opposition to 'the world', as an 'other' space, is simultaneously foregrounded and diminished.

Another disciplinary technique is the "control of activity" (Foucault 1995, 149), which can be seen in the way the protagonists tend to behave on the island. There is always a goal to be achieved, whether building a shelter, planning escape, exploring the island or dealing with antagonists. Movement across the island of the castaways in *Lost* tends to consist not of aimless wanderings but a series of 'missions'. Even Jack's first run to the beach can be seen in this light: it is energetic and purposeful. In the second episode, a group of protagonists travels across the island in order to find a summit. Here, though, the castaways' climb is not in order to survey but to speak; they intend to find high ground from which they may be able to use the plane's radio transceiver to broadcast an SOS message. The castaways even refer to their own activities as 'missions': "I didn't go swanning off to the Black Rock on the bloody A-Team mission, but I would have if someone had asked me" (Charlie Pace in Series 2, Episode 4).

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[339] Gilles Deleuze, *Cinema 1: The Movement-Image* [1986], trans. Hugh Tomlinson and Barbara Habberjam (Minneapolis: University of Minnesota Press, 1997), 15-16. Subsequent page references in text.

This type of activity is most pronounced at the series' climax, as the protagonists work to stop the Smoke Monster / Man in Black from destroying the island and, with it, all the goodness in the world. Such a totalising moral goal contrasts strongly with the fluidity that has been set up through the show, as the final few episodes of *Lost* serve to restabilise and solidify the desert island. The show becomes a mythic creation story, as it is revealed that the source of all life is on the island, consisting of a pool of glowing water. Jacob and the Man in Black are embodiments of pure good and evil respectively; Jacob's task is to protect the source of all life, while the Man in Black seeks to destroy it. Indeed, Jacob is revealed to have been manipulating the protagonists from the start; they were chosen to arrive on the island as they are candidates to replace him as its protector. His observation and manipulation of them in the service of 'good' speaks to the "control of activity." Eventually Jacob's strategies pay off; the castaways are reunited and manage to prevent the Smoke Monster from destroying the island. *Lost* reasserts the least subversive aspects of the desert island topography, as the climactic events on the island take place in a cavern at its centre where Jack sacrifices himself in order to save his friends and ensure the victory of good over evil. As Kevin Carpenter notes about *Robinson Crusoe*,

> This scene - defence of stockade, last minute deliverance - occurs in many Robinsonnades to the extent that it seems to constitute not merely an exciting moment but a symbol of something larger: the defence of Christianity, the salvation of civilisation, of the race.[340]

Thus *Lost* offers a vision of an unstable and disrupted desert island but ultimately reintegrates this space into a stable regulative paradigm with a cathartic resolution relying on absolutist ideas of good and evil. As Jeffrey Geiger notes in his discussion of US representations of the South Seas:

> Hollywood is often able to recuperate such disruptions through hierarchical resolutions in the narrative and other forms of thematic closure that restore 'order' to potentially subversive plot and character elements.[341]

The last scenes of *Lost* move away from the dichotomy of home versus desert island, as the protagonists 'move on' into a new space. This has the effect of ultimately neither recuperating the transgressive desert island space into the dominant ideology of home, nor allowing it to

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[340] Kevin Carpenter, *Desert Isles and Pirate Islands: The Island Theme in Nineteenth-Century English Juvenile Fiction: A Survey and Bibliography* (Peter Lang, 1984), 44.

[341] Jeffrey Geiger, *Facing the Pacific: Polynesia and the U.S. Imperial Imagination* (Honolulu: University of Hawai'i Press, 2007), 195.

remain a transgressive space. Rather, the subversiveness is recuperated into an even less subversive space, a heaven-like zone that is all the less transgressive for being introduced as a *deus ex machina* never mentioned before the series' last episode. Patricia Pisters, although apparently writing without knowledge of this ending, suggests that the narration of time in *Lost* "addresses fundamental questions about second beginnings and the (im)possibilities of renewal and the creation of the new."[342] While my reading of time in the show is different, such resistance to transgressive ideology is emphasised by *Lost*'s ending. In fact the location of the series' ending resembles very much a space redolent of the dominant ideology: a Christian church. In its reductive ending, *Lost* retreats from the liquid modern to the disciplinary modern, undoing at a stroke the complex formation of identities that had been constructed over six seasons.

Video games: the striated space of virtual representations

One can discuss the storyline and textual construction of a game just as we can of a film, novel or advert, but this is to neglect an integral part of video games. Marcus Schulzke identifies a dichotomy in video-game scholarship between narratology and ludology. "According to the former, games are best analyzed with reference to their narrative structures, character development, and plot […] narratologists treat game narratives as texts to be read and interpreted." On the other hand, ludologists would prioritise the degree and nature of games' interactivity: "games should be analyzed in terms of the algorithms that allow them to function, and play must be viewed as a process of learning and adapting to the rules of the game."[343] What distinguishes a video game is that the reader becomes a player; the protagonist and the reader are elided through the player's control of the character's actions. As Steve Spittle puts it, "we occupy the dual identity of player-character" (316). This has a great bearing on how video game texts might utilise the environment of the desert island,

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[342] Patricia Pisters, "The Need for Fiction: Myths of Desert Islands," in *The Neuro-Image: A Deleuzian Film-Philosophy of Digital Screen Culture* (Stanford: Stanford University Press, 2012), 168.

[343] Marcus Schulzke, "The Critical Power of Virtual Dystopias," *Games and Culture* v. 9, no. 5 (2014): 317.

given that major tropes associated with this setting are the themes of subjectivity, agency and creativity, and, conversely, imprisonment and abjection. Thus my intention is to examine desert island-set video games as both narratologist and ludologist in order to give an account of the treatment of the setting in this medium.

The Secret of Monkey Island (LucasArts, 1990) was a 2D adventure game using verb commands such as 'talk to', 'walk to' and 'use'. It was released for platforms including Amiga and Atari ST and is the story of Guybrush Threepwood, who dreams of becoming a pirate (the game is apparently set in the late 16th-/early 17th-century 'golden age of piracy'). The setting is a (largely inhabited) Caribbean archipelago but the sequel *Monkey Island 2: LeChuck's Revenge* (LucasArts, 1991) features Dinky Island, a desert island. In their gameplay, the *Monkey Island* games are very similar to a much later title, *Adventures of Robinson Crusoe* (*ARC*) (MagicIndie Softworks, 2009), an online game available since 2009 (a sequel, *Robinson Crusoe and the Cursed Pirates* (MagicIndie Softworks, 2010), followed a year later.[344] In *ARC* the player is faced not with an extended adventure but standalone logic puzzles, predominantly tasks in which the player needs to find the hidden objects in a tableau. This acquisitive model speaks to consumerist behaviour; the seductive power of video games is highlighted by a 2005 study which "found that young gamers felt that the presence of in-game advertisements, if well integrated into the games, increased their enjoyment of the games."[345]

The island in *ARC* is divided into zones; each task takes place in a different geographical location. This follows the plot of the novel, in which Robinson first explores the wrecked ship for tools, then explores the shore, before moving into the interior of the island. Likewise in *LeChuck's Revenge,* Threepwood begins on the coast of Dinky Island, then goes through the jungle to get to treasure in a clearing. However, this clichéd spatiality of the desert island is parodied when Herman Toothrot, castaway and student-less teacher of "Neo-existentialist Cartesian Zen Taoism", tells Threepwood that he should have used the shortcut, revealing

[344] Vladislav Chetrusca, "Yo-Ho-Ho and Bottle of Grog!!!," *Magicindie Blog*, 4 September 2013, <http://www.magicindie.com/magicblog/2013/09/04/yo-ho-ho-and-bottle-of-grog/> (accessed 1 July 2015).

[345] Martin Picard, "Video Games and Their Relationship with Other Media," in *The Video Game Explosion: A History from Pong to Playstation and Beyond,* ed. Mark J. P. Wolf (London: Greenwood Press, 2008), 294. Picard refers to "Activision and Nielsen Entertainment Release Results of Pioneering Research on in-Game Advertising," *Nielsen Media,* 2005, <http://nielsenmedia.co.nz/news.asp?newsID=190> (accessed 11 April 2017).

that the apparent interior of the island is just next to where he landed on the beach. The physical movement that has been undertaken by the character is revealed to be unnecessary, emphasising the "control of activity" that Foucault describes as disciplinary (Foucault 1995, 149).

These two games were released nearly two decades apart, and have contrasting representational relationships with the game-world. Playing *ARC* as Robinson Crusoe, the player shares the character's point of view, i.e. it is played from a first-person perspective. Inversely, Guybrush Threepwood can be seen onscreen in the *Monkey Island* games. The games also have very different aesthetics, governed in part by their contrasting technical limitations. However, the two franchises have similar interfaces (hence ludology); the player engages with the game entirely by clicking (with a computer mouse) words or items on the screen. This limits the options as to how the player-character behaves; for example, when in the 'Dark Swamp' in *ARC* the player can choose whether to visit the 'Skull Cave' or the 'Treasures', but cannot wander the represented space at will.

Space works differently in a game than in a literary or filmic text. As Wood has put it: "Space is actively created when a gamer becomes entangled with the game world and the possibilities of a game's code" (88). The interactivity of player with text means that the video game genre always involves the creation of space to a certain extent. Aylish Wood glosses Laurie Taylor's discussion of game space in terms of whether it is striated (from the latin *stria*, meaning furrow[346]) or smooth, terms borrowed from Deleuze and Guattari:

> Striated space is delimited and defined, a highly controlled space consisting of predictable objects. Striated space is geometrically understood, already systematically organized through a system of precise definition […] By contrast, smooth space is given through relations between the objects that exist within the space.[347]

It can be argued that playing video games always has a smooth spatiality, in that play is a "free activity, presubjective, and noncommodified, in this respect fitting the description of smooth space."[348] The implication is that the events of the 'diegesis' are within the agency of

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[346] "Stria, N.," *OED Online, Oxford University Press,* June 2016, <http://www.oed.com/view/Entry/191551> (accessed July 27 2016).

[347] Wood, 97, citing Laurie Taylor, "A Ludic Model? Smooth and Striated Space and Sid Meier's Civilization (Online Component)," *Civilizations: Virtual History, Real Fantasies,* ed. Bittanti, M. Edizioni Costa & Nolan, 2006, <http://www.videoludica.com/graphic/dynamic/books/pdf/21.pdf> (accessed 4 January 2015). Taylor here is herself glossing Gilles Deleuze and Félix Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia* [1980] (London: Continuum, 1987).

[348] Cremin, 74, glossing Johan Huizinga, *Homo Ludens: A Study of the Play Element in Culture* (Boston: Beacon Press, 1955).

the player-character, and so there is no room for disciplinary mechanisms of power; if the text does not prescribe movement in space then there is no "art of distributions" or "control of activity" apart from the fact of being on the desert island. However, the *Monkey Island* and *Robinson Crusoe* games are examples of striated space because the path that the player's avatar can take is tightly controlled by the games' mechanics. Movement between locations happens either in 'cutscenes' or implicitly with a 'jump' to the new location.[349] Moreover, the avatar can only move in two dimensional space; as Michael Nitsche points out, "game spaces evoke narratives because the player is making sense of them in order to engage with them" and three-dimensional game-worlds can offer different viewing angles to whatever events are realized in them."[350] Thus in terms of how the represented space is experienced ludologically, it can be seen that these games are disciplinary. They utilise various locations on their islands but efface this spatial practice.

Cremin suggests that for "a competent ludo-apprentice playing a well-designed game […] [that game] becomes more than a sequence of representations of reality, it becomes real life, a telepresence or feeling that we inhabit a mediated world" (82). As Barry Atkins observes, the fact that the he or she controls events "places the player at the center of experience as its principle creator, necessarily engaged in an imaginative act, and always oriented toward the future."[351] However, when the mediated world is a desert island - even in a very well-designed game - the represented space is in itself striated given its restrictive topography; the desert island (if represented specifically *as an island*) has a shoreline that usually cannot be crossed. As a result the rules of the game are foregrounded, reducing the extent of the 'telepresence'. In the game *Dear Esther*, the player, who has an immersive first-person perspective, can go wherever he or she likes, without being restricted to preconceived paths. However, if the player directs his or her avatar into the sea then the games' mechanics interrupt this smooth sense of inhabiting the space, as the avatar dies and is brought back to life on the shore; there is "a long tradition of video games using water as a fixed and

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[349] In cutscenes, also known as 'cinematics', the player loses control of the avatar, who typically is shown in a scene for the purposes of exposition.

[350] Michael Nitsche, *Video Game Spaces: Image, Play, and Structure in 3D Game Worlds* (Cambridge, Mass.: MIT, 2008), 3, 5.

[351] Barry Atkins, "What Are We Really Looking At? The Future-Orientation of Video Game Play," *Games and Culture* v. 1, no. 2 (2006): 137.

sometimes lethal boundary, designed to keep characters moving in a certain direction or confined to a certain location."[352] As Cremin himself observed (in reference to the game *Call of Duty 4*), "The Oedipal Father enters the screen punishing us if we do not follow the rules" (75). Ludological freedom is always tempered by the desert island's topography and its influence on the game mechanics.[353]

Just as in literary and filmic texts such as *The Beach, Cast Away* and *Lost*, the desert island in video games often uses abject imagery as a signifier of the uncanny (indeed it has been convincingly suggested that gaming has an increasing influence on the aesthetics of cinema and television[354]). *Far Cry 3*, a 2012 first-person shooter game (FPS) for Playstation 3, Xbox 360 and Microsoft Windows, has modern-day pirates as antagonists. It is a first-person 'open-world' game in which the player has a considerable degree of immersion, sharing the protagonist's point of view and able to choose any of various routes around the island and ways to accomplish their goals. The graphics are detailed and richly coloured, depicting beautiful landscapes, and the protagonist arrives on the island while on a hedonistic holiday. As in *The Beach*, though, this fantasy is undermined by the abject imagery and threatening events that follow. But while Garland's novel critiques the fantasy of the paradisal desert island, in *Far Cry 3* the abject remains seductive, being focused on the body and providing a simulacra of something approaching the "straightforward sensual joy of tasty eating, pleasant smelling, soothing or enticing drinking, relaxing driving, or the joy of being surrounded with smart, glittering, eye-caressing objects" (Bauman 1992, 50-51).

Far Cry 3 opens with a menu screen showing a face doubled in a reflection, and communicates its own sense of the uncanny through the presence of unexpected Others; when the avatar Jason Brody lands on an apparently deserted island it turns out to be the hideout of modern pirates and the home of the 'Rakyat' village. Jason 'goes native', being given tattoos by the Rakyat warrior-priestess Citra and hunting down the pirates, but later

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[352] Elizabeth Nyman, "The Island as Container: Islands, Archipelagos, and Player Movement in Video Games," *Island Studies Journal* v. 8, no. 2 (2013): 270.

[353] There is an exception to this rule, in a less mainstream or commercially successful title. *Proteus* does let you swim away from the island for as long as you want, unless it is after the 'winter' (the 'end' of a game), in which case you fly away from the island and return to the title screen.

[354] Leon Gurevitch, "The Cinemas of Interactions: Cinematics and the 'Game Effect' in the Age of Digital Attractions," *Senses of Cinema,* December 2010, <http://sensesofcinema.com/2010/feature-articles/the-cinemas-of-interactions-cinematics-and-the-%E2%80%98game-effect%E2%80%99-in-the-age-of-digital-attractions/> (accessed 11 April 2017).

discovers that Citra has kidnapped his friends. Throughout the game, although the player can guide the avatar wherever he or she wants, creating a 'smooth' space in Wood's terms, tasks are tightly structured by explicit onscreen instructions to be followed, a series of small missions that should be achieved in order to progress through the game. In other words, the avatar is confined on an island, has to undertake certain tasks, at a determined time, and working efficiently with others. As such this enacts discipline through Foucault's criteria of the "art of distributions" (141), "control of activity" (149), "organisation of geneses" (156) and "the composition of forces" (162).

Ultimately the player does have the agency of a choice as to how to end the game. Citra offers Jason the choice of staying with her - she tells him she loves him - and executing his friends or saving his friends and leaving with them. If the player decides to leave then a cutscene (a non-interactive scene) shows a fight in which Citra dies; Jason and his friends escape but a voiceover reveals his feelings of anger and self-loathing. If the player decides to stay then the cutscene, all in first-person perspective, has Jason killing his friends and then having sex with Citra. She then stabs him so that he will "die as the warrior he has become […] our child will be the perfect warrior: you win!" As Steve Spittle remarks,

> As a horror film spectator, of course, we can always duck behind the sofa, removing ourselves from the fictive threat. The FPS survival horror allows no such respite, which [is one of the] important differences between patterns of identification in filmic texts and the FPS. (316)

Thus the player's agency, whichever choice he or she makes, results in a cutscene which cannot be avoided and in which eroticism reaches its orgasmic conclusion (against the tenets of seduction, as Bauman describes it) and is coupled with the ultimate in abjection: the death of the player-character. Spittle notes that by "pitting the player-character against the monstrous feminine [the game *F.E.A.R.*] threatens conventional masculine ontological security and encourages the reassertion of dominance through violence" (322). Citra's death and Jason's alternatives of self-loathing or death in *Far Cry 3* would seem to tally with Spittle's reading of *F.E.A.R.* while also reinforcing the desert island as a site in which the (male) subject confronts the threat to his subjectivity:

> Fear of the archaic mother turns out to be essentially fear of her generative power. It is this power, a dreaded one, that patrilineal filiation has the burden of subduing. (Kristeva, 77, cited in Spittle, 323)

Rather than rebirth and self-creation, *Far Cry 3* teaches the player (whose avatar is male) to desire a figurative return to the mainland and its unthreatening patriarchy.

Minecraft (2011) is an open world exploration video game in which the player's avatar 'spawns' in one of countless possible worlds. The purpose of play is, as the title suggests, to gather materials from the environment and to construct things with them. There are various modes including Creative (in which the player has unlimited resources with which to build) and Adventure. This allows players to explore worlds created by other users, often based on existing texts; for example players can explore other players' versions of Robinson Crusoe's island, *Treasure Island*, and the island from *Lost*.[355] However the primary mode is Survival, in which one must gather food and build shelter and items useful for protection from the hostile creatures that spawn in the dark. The Creative mode, which unsurprisingly prioritises creation, is the least disciplinary mode, as behaviour is decided by the player, with no explicit goals to achieve. Survival mode often uses the location of a deserted island, which is seen by players as a particularly hard environment in which to survive, since there are few resources.[356] The player-character must build shelters in order to survive, thus the disciplinary technique of "control of activity" is present. The antagonists in *Minecraft* Survival mode are often zombies, supernatural beings that threaten both the self and the island as a double of home: as noted in reference to other games, the "player vanquishes monsters and clarifies ambiguities which threaten not only the stability of the player's subjectivity, but also the psycho-social order founding his or her subjectivity."[357] Thus *Minecraft* teaches the player that in order to survive what is needed is to manipulate resources to protect the psyche, or in other words, to exist as a producer in order to avoid being consumed.

An earlier game has similar concerns communicated differently. In *Myst*, the player's avatar is a 'stranger' on a deserted island that has a library and various small buildings. With its use of scientific imagery (which in turn seems to inform the scientific research stations in

355 Iron Miner [username], "The Lost (Tv Show) Island Map," *Minecraft Forum,* 9 June 2011, <http://www.minecraftforum.net/forums/mapping-and-modding/maps/1462112-adv-the-lost-tv-show-island-map-70-000-dls> (accessed 1 July 2015); Icrafting [username], "Crusoe," *Minecraft Maps,* 27 March 2014, <http://www.minecraftmaps.com/survival-maps/crusoe> (accessed 1 July 2015); Dchid [username], "Treasure Island," *Minecraft Maps,* 16 January 2015, <http://www.minecraftmaps.com/survival-maps/treasure-island> (accessed 1 July 2015).

356 Ian Miles Cheong, "16 Best Minecraft Xbox 360 Seeds," *Gameranx,* 18 March 2015, <http://www.gameranx.com/features/id/15254/article/best-minecraft-xbox-360-seeds/> (accessed 1 July 2015).

357 Marc C Santos and Sarah E White, "Playing with Ourselves: A Psychoanalytic Investigation of Resident Evil and Silent Hill," *Digital Gameplay: Essays on the Nexus of Game and Gamer* (2005): 70, cited in Spittle, 317.

Lost) there appears to be an influence of Bioy Casares's *La Invención de Morel* and/or *The Island of Doctor Moreau*. The first-person perspective is immersive but the space is more striated than in the *Far Cry* games or *Minecraft* as the avatar can only turn in certain directions. Interaction is by mouse-clicking in the desired direction of travel, and is sometimes slightly more haptic, for example dragging the mouse to pull a lever up or down. There are no instructions as to how to navigate the world or solve its puzzles - the player can only explore and piece together clues. This sense of a space that can be understood only through exploration seems to enact a desert island experience more readily than one in which an authorial presence gives constant instruction, as in the *Far Cry* series. Moreover, despite the striated space the 'diegesis' is open to the player-character to decide, so the disciplinary effect is lessened.

In comparison to the cartoonish or stylised animation of the *Monkey Island* games, *Adventures of Robinson Crusoe* and *Minecraft*, the *Far Cry* series and *Myst* have a relatively realistic aesthetic as far as technological limitations allow. As Richard Coyne has suggested, this can create a sense of the uncanny without the need for abject imagery: "Spatial negotiations that excite our curiosity as technically and aesthetically ingenious or spectacular in some sense flit along the boundary between the familiar and the unfamiliar" (5). For Coyne this is heightened by the fact that as audiences we are not used to computer imagery and as it is "not yet absorbed into a well-established and familiar mode of practice then it can produce an outcome that is uncanny" (6). Because in this realistic-looking space, otherworldly behaviour is possible (such as the movement between 'Ages' in *Myst*),

> the creation and manipulation of digital environments brings recollection of a less sophisticated state of mind, where cause and effect were not so well developed. In other words there was an infantile stage where we believed in magic caves […] and our own omnipotence. (8)

Coyne thus draws a link between the comfort and wholeness of the Oedipal condition and the near-realism of computer imagery which he refers to as the 'digital uncanny'. Attempts for realistic aesthetics that mimic the real world, when accompanied with the unfamiliar, make digital representations particularly uncanny. Coyne discusses this in relation to digital media in general but to this can be added that the very elision of player and character adds an uncanny doubling in games, heightening the effect. While this speaks neither to discipline or

seduction, it is bound up with the fluidity of identity that Bauman suggests is characteristic of the liquid modern.

I will finally focus on a game which uses the desert island setting in its attempt to do something innovative in gaming. *Dear Esther* was "created by Dan Pinchbeck, a researcher based at the University of Portsmouth […] to explore experimental game play and storytelling."[358] Where *Minecraft* focused on the idea of building rather than combat, and *Myst* removed instructions and left the player to discover how to proceed, in *Dear Esther* there is no ostensible purpose to gameplay at all. It is an immersive first-person RPG in which the avatar is not visible, and there are no antagonists, puzzles or explicit aims; the only mysteries are the nature of this space and why you are there.

Game-play consists of exploring the island. There is a 'smooth' spatiality; the player can 'walk' wherever would be reasonable in real life, and can choose where to go and in what order, reducing the disciplinary effect. On the other hand, moving around takes place in real time and changes depending on the terrain - it is quicker to walk along paths than across sand. This is a good example of Coyne's digital uncanny in that the near-haptic experience creates not immersion but awareness of the game's mechanics (the same is true of the quasi-photo-realistic graphics). Gameplay begins next to a lighthouse while an electrical beacon (the counterpoint or uncanny double of the lighthouse) is visible in the distance, serving as some sort of telos. But any sense of teleology is effaced by the fact that there is no antagonist obstructing the player, who must simply explore, sometimes discovering new parts of the island but sometimes only dead ends or cliff edges. (That being said, this is somewhat subverted at the end when a cutscene takes over from gameplay; the avatar climbs the radio mast and flies over and away from the island.)

This is not to say that there is no narrative or meaning in *Dear Esther*. The player-character does not need to find food or shelter, and there is no interaction with the represented space apart from moving across it: the avatar cannot manipulate objects. The theme of creation is present in that the player is left to formulate an understanding of the game-world from the clues that are present. In the absence of weapons, combat or corpses in *Dear Esther*,

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[358] "Dear Esther: About," *The Chinese Room,* 24 January 2013, <http://dear-esther.com/?page_id=2> (accessed 1 July 2015).

abject imagery remains present. This desert island is not paradisal and tropical but windswept, bare and grey. This is unusual in desert island representations and complicates the 'desert island imaginary' as northern islands carry different connotations to tropical islands. As Johannes Riquet has noted in reference to literary texts, "the visible material changes that Arctic islandscapes undergo become linked to the textual production of multiple, conflicting island conceptions."[359] There are in *Dear Esther* what appear to be shrines; candles next to images or objects, which introduce the topos of mortality and call into question whether this island is or has been inhabited (who constructed the shrines and lit the candles?). In one location a fleet of paper boats made of letters seem to imply the theme of communication and signification; but the letters cannot be read. The creation of meaning, though, does not here correlate to the construction of a self as this creative act is the piecing together of a subjectivity belonging to an unknown other; while the first-person perspective invokes a sense of immersion, this jars with the player's impotence. Indeed, Nina Shiel has pointed out that the player's lack of agency contributes to the sense of uncanniness; she also suggests that, as the avatar is not visible, perhaps the player's character doesn't even exist in the game-world.[360] When the cutscene takes over and the avatar climbs the radio mast (itself connoting communication), the narrator's identity is further confused, being merged with the other characters: "I will look to my left and see Esther Donnelly, flying beside me. I will look to my right and see Paul Jacobson, flying beside me" (cited in Shiel). Shiel convincingly suggests that the game thus creates "a powerful metaphor of the experience of the […] ontological virtual: the abstracted and the imaginary"; this desert island is highly evocative of Bauman's liquid modern. As Steve Spittle discusses in relation to *F.E.A.R.*, "fragments of information about our identity suggest a divided and incomplete self that reflects much contemporary theorizing on the late or postmodern search for identity" (317). *Dear Esther* situates this crisis of identity on the desert island in a way that does not seek to efface or resolve it. The meaning of the game seems to be simply the absence of clear signification, the lack of the certainty that the desert island can be seen to offer. This game is unlike so many

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[359] Johannes Riquet, "Islands Erased by Snow and Ice: Approaching the Spatial Philosophy of Cold Water Island Imaginaries," *Island Studies Journal* v. 11, no. 1 (2016): 158.

[360] Nina Shiel, "Becoming the Island: Considering the Self, Virtual Self and Illusion in Dear Esther" (paper presented at Islands and Continents: (Re)Constructions of Identity, Madeira, 2013). Subsequent references in text.

others that "are characterised by repetitive actions" and "make conspicuous the repetitive processes of moving, advancing and retreating, aiming and shooting […] Repetition is linked to reward" (Coyne, 11).

Dear Esther uses the desert island location not only to experiment in game play and storytelling, but to threaten the very idea that the video game is a medium in which the player can be immersed in a way that offers any stable sense of subjectivity. This, of course, is highly redolent of the liquid modern. So too is the lack of clear significance; not only does the player-character have no explicit aim, but the entire construction of meaning (and therefore ideology) is left open and undetermined. That this takes place on a desert island is ironic; the monad that is open to construction as a *méconnaissance* seems more appropriate to solid, stable constructions of the self. Like *Lost*, however, *Dear Esther* refuses any totalising view of the island, thus foregrounding Bauman's conception of liquid modern identity as fluid and fragmentary.
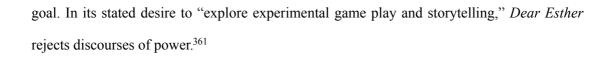
In Chapter 4 I have analysed works from the late twentieth and early twenty-first century that engage with postmodern identities and with the multiplicity of meanings attached to the figure of the desert island. In *The Beach* Richard intentionally travels to the desert island in order to reconstruct himself away from society, but brings with him the cultural markers of home. The version of the desert island that he brings with him oscillates between the paradisal image of a travel brochure and the imagery of the Vietnam War (in its pop cultural representations), thus importing both consumerism and physical trauma to the desert island. As such the novel is a critique of the seductive powers of popular culture, including advertising. Richard's obsession with being on the desert island conceals his desire to conform to the culturally-constructed subject of constant consumption. This seduction ultimately almost destroys him and the paradise he has invented, bringing only violence to the island onto which he projects his fantasy.

Contrastingly, the desert island in *Cast Away* is not an attractive space, except to the extent that it symbolises Chuck's tendency to escape from family commitment. Stranded on the island, he learns that he needs to embrace his own Otherness and the company of others. But the others that he needs are others that are like him - society, in other words. As in

Pincher Martin, the desert island is a desolate space as opposed to the seductive charms of home, but here those charms are desired rather than revealed to be false. This is complicated by the lack of resolution when Chuck returns home, but he willingly re-embraces his role within the capitalist hierarchy as a literal deliverer of consumer products (for FedEx). As such, the island is a space without modes of disciplinary or seductive power, but which magnifies the seductive charms of home, to which Chuck returns.

Lost radically works against much of the stereotypical representation of desert islands as monadic, isolated spaces. This desert island is fragmented, mobile in time and space, and (eventually) allows its castaways to leave and return. The island also facilitates the castaways' re-fashioning, representing disciplinary techniques that allow them to reconstruct themselves as model citizens, having arrived as abject figures. Thus the island is constructed as a transgressive space but actually represents characters who desire to conform to societal norms. This is reinforced by the denouement in which the protagonists save the world and all that is good in it, the source of which is contained on the island. This ultimately reintegrates the space into a stable regulative paradigm with a cathartic resolution relying on absolutist ideas of good and evil, thus promoting the status quo. Having saved the world, the castaways appear to go to heaven, rewarding them for their conformist behaviour.

The confined topography of the desert island is represented as spatially striated to a varying extent in different video games. The consumption of a video game text differs from that of a film or novel because the player takes an active role both in the creation of space and in the sequence of events. Video games set on desert islands tend to echo the clear boundaries of the space in their game mechanics, thus imposing disciplinary techniques of control onto the avatar and player. This is coupled with the seductive joy of consuming the text, as it promises the reward of success. Moreover, the ideology of most of the games examined prioritises a return to society and conformity to its normative behaviours. *Dear Esther*, on the other hand, rejects this narrative teleology, seeking neither to escape nor somehow vanquish the island. The aim here is to create meaning, and while there is an 'ending' sequence in which the island is left behind, this is constructed as simply 'happening' rather than being the

goal. In its stated desire to "explore experimental game play and storytelling," *Dear Esther*

rejects discourses of power.[361]

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[361] "Dear Esther: About," *The Chinese Room,* 24 January 2013, <http://dear-esther.com/?page_id=2> (accessed 1 July 2015).

Conclusion

In 2004, its first year of broadcast, *Lost* won an American Film Institute 'TV Program of the Year' award. The award citation described the show as having been "found by American audiences this year, just when they needed to be rescued from reality television."[362] In fact, the desert island has been prolifically fertile ground for reality programming. In 2000 the BBC broadcast *Castaway 2000*, in which thirty-six men, women, and children were left on a remote Scottish island. They were provided with buildings and the focus was less on survival than building a successful society. The format was resurrected in 2007. *Shipwrecked* also launched in 2000 on the Channel 4 youth strand T4 and ran until 2012. First conceived as a social experiment, a competitive format was introduced in later seasons, in which teams compete for new members in order to win a prize. Also in 2000, *Survivor* was launched in the US. Two competing 'tribes' must find food and shelter, and compete in challenges to avoid elimination (i.e. ejection from the fantasy). There is a $1m prize and the latest season was broadcast in September 2016. The reality desert island 'genre' works in the opposite direction to texts like *The Beach*, *Lost* and *Dear Esther*, which critiqued the idea of the desert island being a space onto which to project fantasies. These reality shows erect this fantasy once again, with the location serving as a space that seems to offer the possibility of self-creation against the abjection of fighting for survival.

The entry of explicit eroticism in desert island reality programming came with *Temptation Island* (US, 2001-03), in which romantic couples are separated and surrounded with 'attractive' men and women to test their commitment to their partners. In 2005 in the UK *Love Island* took the eroticist tendency to its logical conclusion, putting a group of celebrities (and non-celebrities in the 2015 reboot) on a desert island, with a public vote to choose which two contestants would be confined to the 'love shack'. The most recent examples revert to the survival trope: *Marooned with Ed Stafford* (UK Discovery Channel, 2013-16) follows the explorer as he attempts to survive alone on desert islands for 10 days. *The Island with Bear Grylls* (UK, 2014) and *The Island* (US, 2015, also hosted by Bear Grylls) put groups on

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[362] "AFI Awards 2004," *American Film Institute,* 2004, <http://www.afi.com/afiawards/AFIAwards04.aspx> (accessed 23 April 2016).

desert islands to fight for survival, with branding that clearly mimics that of *Lost*. Competition and the (heteronormative) erotic are removed as there are no challenges other than survival, and there are separate islands for men and women.

Desert island reality television reflects Thomas Mathiesen's notion of the Synopticon. For Mathiesen, glossed by Bauman,

> the introduction of a panoptical power represented a fundamental transformation *from a situation where the many watch the few to a situation where the few watch the many.* In the exercise of power, surveillance replaced the spectacle. […] Mathiesen takes Foucault to task for not giving due attention to the parallel modern process: the development of new techniques of power, consisting - on the contrary - in the many (as many as never before in history) watching the few. He means, of course, the rise and rise of mass media – television more than any other – that leads to the creation, alongside the Panopticon, of another power mechanism which, coining another apt phrase, he dubs the *Synopticon*.[363]

In *Shipwrecked*, *Survivor*, *Love Island*, etc., consumers are seduced into watching participants who themselves are subject to mechanisms of seduction and discipline. Those participants are either celebrities (as Mathiesen conceives Synoptical power) or are 'ordinary people', giving rise to the seductive fantasy that 'it could be me'. Participation in a reality TV show offers, in Bauman's words, the possibility of becoming part of "the world of celebrities– a world whose main distinctive feature is precisely the quality of being watched– by many, and in all corners of the globe: of being global in the capacity of being watched" (53). Thus another dimension is added to the mechanisms by which conformity and consumers are ensured: "Segregated and separated on earth, the locals meet the globals through the regular televised broadcasts of heaven" (54).

In fact, it is even possible to insert oneself into the desert island fantasy in a more direct way. Alongside the flurry of desert island reality shows, there is the phenomenon of Tribewanted, a real-life project to build sustainable tourism projects, with the first on a Fijian island in 2006. They have created "community projects and co-living experiences" in Bali, Umbria, Papua New Guinea and Sierra Leone; although a BBC documentary was made, the stated purpose is not entertainment but to allow people to "live differently for a little while", as the slogan puts it.[364] Meanwhile, the business venture Docastaway "is the first travel company in the world to specialize in holidays and experiences in remote desert Islands [sic]

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[363] Zygmunt Bauman, *Globalization: The Human Consequences* (Cambridge: Polity Press, 1998), 51-52. Subsequent references in text. Bauman glosses Thomas Mathiesen, "The Viewer Society: Michel Foucault's "Panopticon" Revisited," *Theoretical Criminology* v. 1, no. 2 (1997).

[364] "Tribewanted," *Tribe Wanted*, 2015, <http://www.tribewanted.com/> (accessed 23 July 2016).

around the planet. Docastaway offers you a unique experience unknown until now; the chance to feel like a castaway."[365] Apparently borrowing the terminology from video games, customers can buys holidays in 'Comfort Mode' or 'Adventure Mode', with the former essentially a holiday in a secluded location. 'Adventure Mode' offers different levels of isolation; on one island "Docastawayers will be completely on their own, without guides, and will have to obtain their own food from the surrounding nature. There will be a boat and total freedom of movement."[366] The juxtaposition here of survivalism and 'freedom of movement' opposes discipline with its absence. The idea of obtaining one's own food involves the disciplinary techniques of "control of activity" (Foucault 1995, 149) and "the composition of forces" (162), while freedom suggests the ability to create oneself, living naturally without the restraining influences of society (i.e. the absence of discipline). This fetishisation of the 'noble savage' is revealed to be a fantasy:

> If docastawayers should run out of food, or maybe prefer not to cook on a particular day, or either want to change their menu or simply wish to get "civilized" and be with other humans, they can always go to the eco-resort with their own canoe to eat at the restaurant. They can also order food by phone and the staff will bring the meals to the cottage by speedboat.[367]

The fact that this is a paid-for experience rather than an accidental shipwrecking - that this is a transaction in a marketplace - reveals that it is in some way *discipline that is seductive*. The very attraction of the desert island encapsulates the idea of *wanting to be cast away*; this is a space that simultaneously privileges and threatens the protagonist's subjectivity. This is fitting in the liquid modern era:

> In the time of the re-evaluation of all values and the revision of historically shaped habits no norm of human conduct can be taken for granted, and none is likely to stay uncontested for long. All pursuit of delight is therefore shot through with fear. (Bauman 1998, 32)

Indeed the same can be said about each text I have examined that represents a desert island as a space of self-making, but which in fact either disciplines or seduces its castaway into particular behaviours. In most of the texts discussed in the preceding chapters the protagonist explicitly expresses some desire for being on the desert island, either literally (Ralph's headstands in *Lord of the Flies*) or metaphorically (Chuck's avoidance of family

[365] "Docastaway: Desert Island Experience," *DoCastaway,* 2016, <http://www.docastaway.com/> (accessed 23 July 2016).

[366] "Tropical Island Holidays: Adventure," *DoCastaway,* 2016, <http://www.docastaway.com/pages/adventure-cottages-huts/list> (accessed 23 July 2016).

[367] "Silent Retreat," *DoCastaway,* 2016, <http://www.docastaway.com/pages/adventure-cottages-huts/southeast-asia/marooning/marooning-main/> (accessed 23 July 2016).

occasions in *Cast Away*). Moreover, due to the nature of the space and the palimpsestic layering of successive representations, desert island narratives are *always* somewhat disciplinary and *always* somewhat seductive. However much discipline is subverted, it is always present in the restrictive topography of the desert island and its historical associations with abjection and privation. On the other hand, however abject a space it is, the seductive attractions of re-creation and recreation are also ever-present in the desert island's desertedness and implicit promises of plentitude, respectively.

Given that each text is an artefact of popular culture, to be consumed by its viewers, the attractiveness of the desert island can also be seen as seduction operating *on the consumer of the texts*. The reader, listener, viewer or player of each desert island text is him- or herself seduced by the charms of the desert island, and through the consumption of the novel, film, etc., enacts the success of that seduction into the marketplace of consumer capitalism. The consumer is doubly capitalised on, first in the payment for the consumption of the text and secondly through the consumption of the disciplinary or seductive mechanisms contained within, which, to a greater or lesser extent, promote conformity and/or further consumption. This is particular powerful, I would suggest, in desert island texts where "ubiquitous scenes of arrival […] offer the protagonist as an avatar for the reader entering the storyworld."[368]

That desert island narratives have become palimpsestic repetitions is linked to a curious feature they share. In every text where a protagonist goes to a desert island and ultimately leaves it again, the space is necessarily desert again, returned to its initial state. Unless the island has been destroyed or never actually existed (such as the disintegrating psychic space in *Pincher Martin*) the text ends with a desert island returned to its state of *tabula rasa*. This circularity can be seen in terms of Ernst Bloch's theory of the 'not yet', the utopian tense in which a better society is created but which material conditions postpone.[369] Desert islands can be read as embodying a sense of the 'Not Ever', a utopia which can never be constructed because its existence is contingent on it not being reached. Fulfilment and happiness cannot be achieved on the desert island because if somebody is there it is not a desert island. As such the desert island narrative can only ever be a fantasy.

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[368] Ralph Crane and Lisa Fletcher, "The Genre of Islands: Popular Fiction and Performative Geographies," *Island Studies Journal* v. 11, no. 2 (2016): 640.

[369] Ernst Bloch, *The Principle of Hope* (Cambridge, Mass.: MIT Press, 1995).

The irony here is that the need for the island to be blank is often so that discipline or seduction can be imported there from home. Indeed, the desert island is not only the defining Other of 'home' but an uncanny double of it: the space where the protagonist can 'truly belong'. This is central to what is implied by the uncanny for Freud, for whom it is always:

> predisposed to remind us of home. […] The uncanny house reminds us of our origins in the womb, before our subjectivity emerges, and points to the ultimate self-negation of death - tomb and womb operating as an unwelcome double.[370]

That the search for subjectivity on the desert island is an attempt to fend off death, doubled by the womb, is most explicit in *Pincher Martin*, where the protagonist's last word is 'Moth-' as he dies, unable even to articulate fully his desire for the maternal in the face of death.

Tombs and crypts are common in the texts I have discussed, particularly the more recent examples: the dungeons in *Five on a Treasure Island*; the underwater cave from where Richard rescues Christo in *The Beach*; Chuck's cave in *Cast Away*; the underground research stations in *Lost*; and the underground cavern in *Dear Esther*. As Spittle points out, "both tomb and womb pre-suppose the absence of subjectivity" (315). While 'home' is often figured as the motherland or fatherland (each term with its own embedded connotations), the desert island is both a space to transgress against the 'parent' while also returning to them. Staying forever on the island might seem the only route to a successful separation from the figurative parent. Jack wants to do this in *Lost* but dies in the attempt, while Emmeline wants to stay on the island in *The Blue Lagoon* but literally drifts away. However, the parent (representative of the state or the market in discipline and seduction respectively) remains present on the desert island; as Deleuze tells us:

> An island doesn't stop being deserted simply because it is inhabited. [...] *some* people can occupy the island - it is still deserted, all the more so, provided they are sufficiently, that is, absolutely separate, and provided they are sufficient, absolute creators. Certainly, this is never the case in fact, though people who are shipwrecked approach such a condition.[371]

One way of reading this would be to say that however much a protagonist rejects 'the mainland', what is repressed will always return. Typically the return of the repressed is enacted in the appearance of the 'native' Other, who in turn represents both Otherness and selfhood. One thing very often repressed is the common ancestors shared by protagonists and

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[370] Sigmund Freud, *The Uncanny* [1919] (London: Penguin, 2003), cited in Spittle, 315.

[371] Gilles Deleuze, "Desert Islands," in *Desert Islands and Other Texts, 1953-1974,* ed. Lapoujade, trans. Taormina (Los Angeles, CA; London: Semiotext(e), 2004), 10.

antagonists on the desert island; this is perhaps complicated most in *Lost* where 'The Others' are mainly white Americans while the protagonists include castaways from the UK, Australia, Iraq, South Korea, Nigeria and Brazil, as well as Americans of diverse ethnicities.

As discussed in reference to *Gilligan's Island*, Bauman uses Levi-Strauss's contention that, throughout human history, "whenever the need arose to cope with the otherness of others" either the *anthropoemic* ("spitting out the other") or *anthropophagic* (ingesting the other) strategy was used.[372] It might be noted that the desert island text in which a 'western' protagonist meets a 'native' on the island involves at least the anthropoemic but possibly both strategies. Robinson Crusoe is 'vomited' out of society, cast away due to his desire to be different from his family, but once on the desert island he acts as the consuming coloniser who 'ingests' 'Friday'. The interactions between Crusoe and Friday also demonstrate the 'modern' ideology of 'culture', "that narrative representing the world as man-made, guided by man-made values and norms and reproduced through the ongoing process of learning and teaching."[373] Crusoe teaches (thus 'humanises') Friday to repress his "animal (and almost invariably antisocial) predispositions" but also yearns to be back among society in order to complete his own humanisation (Bauman 1992, 3).

In the "post-Fordist, 'fluid modern' world of freely choosing individuals" (Bauman 2000, 61), by contrast, convention and social structure have liquefied to the extent that:

> Everything, so to speak, is now down to the individual. It is up to the individual to find out what she or he is capable of doing, to stretch that capacity to the utmost, and to pick the ends to which that capacity could be applied best - that is, to the greatest conceivable satisfaction. (Bauman 2000, 62)

Thus the 'fluid modern' desert island text dramatises the individual's quest not to recreate society but to construct the self in a world without "pre-allocated 'reference groups'" against which to position oneself (Bauman 2000, 7). The development of the fictional desert island reflects the development of the self in society between modernity and postmodernity. For Bauman, "the civilizing formula of modernity called for surrendering at least a part of the agent's freedom in exchange for the promise of security", as dramatised in Crusoe's confinement to (and colonisation of) the island (Bauman 1992, xxiv). The postmodern era, on the other hand, "proclaims all restrictions on freedom illegal, at the same time doing away

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[372] Zygmunt Bauman, *Liquid Modernity* (Cambridge: Polity Press, 2006), 101.
[373] ———, *Intimations of Postmodernity* (London: Routledge, 1992), 2.

with social certainty and legalizing ethical uncertainty" (Bauman 1992, xxiv). The postmodern desert island text continues to use a setting that is restricted in space (an archipelago might offer a model of a truly transgressive island narrative). Through the post-war period, however, the desert island takes on in its representation a key characteristic of the postmodern subject: an "ontological contingency of being" (Bauman 1992, xxiv) that reflects its ill-defined and unstable 'desertedness' and its etymology as watery land.[374]

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[374] "Island, N," *OED Online, Oxford University Press,* September 2016, <http://www.oed.com/view/Entry/99986> (accessed 3 November 2016). Subsequent references in text.

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