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**MYTHOLOGICAL ALLUSIONS IN JOHN FOWLES'
NOVEL "THE MAGUS"**

**MITOLOĢISKĀS ALŪZIJAS DŽONA FAULZA NOVELĒ
"BURVIS"**

BACHELOR THESIS

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ANOTĀCIJA

Bakalaura darbā tiek pētīts alūziju lietojums Džona Faulza novelē ‘Burvis’. Darba teorētiskajā daļā pētīta teorētiskā literatūra par intertekstualiti, alūzijām un alūziju kā līdzekli intertekstuālu saistību veidošanai. Vērā ir arī ņemtas mitoloģiskās alūzijas un arhetipi. Darbā izmantota kvalitatīvā un kvantitatīvā analīze. Galvenie secinājumi norāda uz to ka mitoloģiskās alūzijas Džona Faulza novelē atklāj galvenā varoņa raksturojumu, viņa skatījumu uz apkārt notiekošo, kā arī norāda uz turpmākiem notikumiem novelē.

Atslēgvārdi: alūzija, intertekstualitāte, mitoloģija, mitoloģiskās alūzijas, Džons Faulzs, Burvis

ABSTARCT

The Bachelor Thesis investigates the use of mythological allusions in John Fowles' novel 'The Magus'. In the theoretical part of the research, the most known theories about intertextuality, allusions and allusion as a means of creating intertextual relations are investigated. Mythological allusions and archetypes are also included into the study. The qualitative and quantitative research methods were applied in the present study. Main conclusions after the analysis of the mythological allusions in Fowles' novel show that the allusions reflect the personality, the views on life of the protagonist and the events present in the novel. Mythological allusions are also used as means of foreshadowing the events of the novel.

Key words: allusion, inetrtextuality, mythology, mythological allusions, John Fowles, The Magus

TABLE OF CONTENTS

INTRODUCTION	6
1. Concept of intertextuality	8
1.2. Functions of intertextuality	10
1.3. Types of intertextuality	13
2. Allusion as a Means of Creating Intertextual Relations.....	15
2.1 Characteristics of allusion as a stylistic device.....	15
2.2 Correlation between allusion and intertext	17
2.3 Mythological allusions as a link to the cultural heritage of the humanity	19
3. Methodology	23
4. Analysis of Allusions to Mythology in ‘The Magus’ by John Fowles	26
4.1. Mythological allusions in J. Fowles’ novel “The Magus”.....	26
4.1.2. The analysis of Nicholas Urfe’ character.....	27
4.2. Allusions to Greek mythology	31
4.2.1. Apollo and Artemis allusions in <i>The Magus</i>	38
4.3. Allusions to Roman mythology.....	41
4.3. Allusions to Egyptian mythology	41
4.5. Allusions to Celtic mythology.....	42
CONCLUSIONS	45
THESES	47
REFERENCES	45
Appendix 1	52

INTRODUCTION

In the course of the development of the humanity, man has been exposed to a variety of influences – natural elements, unexpected emergencies and misfortunes, and has tried to protect himself, trying to explain and understand the world surrounding him. The set of beliefs, the system of gods people worshipped, customs they followed constituted a shared experience that in the form of myths transcended generations and centuries and was passed to the following generations, forming the foundation of the culture of the respective people. Thus it is only logical to say that mythology is closely intertwined with the cultural development of the humanity in a diversity of forms and aspects.

The ancient Greek spiritual beliefs, religion, and oral tradition are all reflected and formulated through rich myths and legends that besides entertainment provided an insight into the content of the Greek culture. Greek and Roman cultural heritage, that has been handed over through centuries is mainly based upon myths, which almost everyone knows. The influence of Roman and Greek mythology extended farther and has lasted until today. Statues, temples, and other structures associated with Greek and Roman gods and myths can be found far from its ancient capitals.

Moreover, mythology is present in modern life – Greek and Roman mythology has given names to medical conditions, like the Achilles tendon, the Oedipus complex, the Electra complex etc. In a way, it can be said that mythology reflects universalities of human life that transcend ages and never lose their relevance, and thus are not infrequently referred to in writing of later periods, thus creating a link between the similarities of situations and experiences, establishing links among various texts belonging to different epochs. The Oxford English Dictionary defines this technique as allusion – ‘reference to previous works of literature, especially references to the Bible and Greek or Roman mythology’ (OED, 2010:45).

An allusion as a stylistic device may be employed for a multitude of purposes. . As allusions are based on prior knowledge, frequently the speaker or writer is unaware of his use of allusion. Due to that fact allusions are a part of our daily lives; therefore, the use of allusions, their source, as well as their meaning and purpose in a text have been researched numerous times by many scholars, e.g. Irwin (2001), Lennon (2004), etc.

Allusion is one of the stylistic ways to create intertextuality in a literary work.

Intertextuality has become an important term in contemporary literature. Since the coinage of the word, there have been various researches on intertextuality, e.g. Barthes (1977), Kristeva (1980), Foster (2003), Graham (2005), etc. It can also be added, since intertextuality possesses links from various previous works of fiction and non-fiction, it is believed that intertextuality and myths are intrinsically linked. So the role of myths in the creation of intertextual links should be investigated.

The present Bachelor's thesis is dedicated to the examination of the mythological allusions found in John Fowles' novel "The Magus"

The hypothesis of the present research is: mythological allusions in J.Fowles' novel "The Magus" serve as a means employed by the main protagonist for interpretation of his experiences and the surrounding reality, emphasizing the similarity of situations and developments.

The goal of this paper is to analyse mythological allusions found in the novel "The Magus" by John Fowles.

The following enabling objectives have been formulated for the present research paper:

- To study theoretical sources on allusions.
- To study theoretical sources on intertextuality
- To study theoretical sources on mythology
- To explore the mythological allusions in John Fowles' novel "The Magus"
- To draw relevant conclusions

The theoretical part of the paper covers such issues as intertextuality, allusion, mythological allusions, "The Magus" by John Fowles. In the present paper the theoretical background will be drawn from the theoretical findings of such authors as Graham (2005), Irwin (2001), Lennon (2004), Kristeva (1980), Hebel (1991), Foster (2003), etc.

The present Thesis consists of four chapters: The first chapter deals with the meaning and usage of allusions, the difference between allusion and intertext, it explores mythological allusions.

The second chapter defines and focuses on intertext and intertextuality, its origins and usage.

The third chapter deals with the methodology of the present thesis

The fourth chapter presents the analysis of the mythological allusions found in John Fowles' novel 'The Magus'

1. CONCEPT OF INTERTEXTUALITY

This chapter deals with the theory of intertextuality. The chapter explores the origins of the term, its usage and importance.

According to Gerard Genette, it can be said that literary works are built from the same 'materials' as previous works of literature. Fiction and non-fiction works are seen as not possessing any meaning of their own. These kind of works are called being *intertextual*. 'Intertextual figures include: allusion, quotation, calque, plagiarism, translation, pastiche and parody' (Genette, 1997:18).

The term *intertext* and *intertextuality* has been defined so diversely that its meaning has become underdetermined. Intertextuality has become one of the central ideas in contemporary literary theory. There are many authors and theoreticians that misuse this term. As philosopher William Irwin wrote: 'the term has come to have almost as many meanings as users, from those faithful to Kristeva's original vision to those who simply use it as a stylish way of talking about allusion and influence.' (Irwin, 2007: 227). Allan Graham is one of the theorists keen on proving that the term is misused. According to Graham, the term *intertextuality* was derived during a period of transition from structuralism to post-structuralism (Graham, 2005:16).

In a way, regardless the reader, or even the author being aware of that, all written and spoken discourse consists of quotations, allusions, links, etc. that can track back to earlier literary pieces. Basically, when a text has some common signs with some particular earlier work, regardless the character of these signs, a reader can notice the presence of intertext. However, the awareness of this is not obligatory. Allan Graham indicates that intertextuality possesses a net-like structure, where each link can change the meaning depending on the context (Graham, 2005:26).

Any reference to a previous text can be regarded as a form of intertextuality, for it makes the reader think about the past, as it is stated by Brenda K. Marshall, the term intertextuality is: '[...] precisely a momentary compendium of everything that has come before and is now. Intertextuality calls attention to prior texts in the sense that it acknowledges that no text can have meaning without those prior texts, it is a space where 'meanings' intersect. There is no such creature as the autonomous text (or work)' (Marshall, 1992:128).

Thomas C. Foster notes that intertextuality relates to how one literary text influences the other. Bearing that in mind, the reader should reconsider some events or characters of the literary piece, because, as Foster states that sometimes intertextuality is more subtle than direct. It can

also be mentioned, that when the reader starts to understand the allusions and hints left in the text, the connotation of the literary work will appear more complex and the meaning will seem deeper than it seemed at the beginning (Foster, 2003:30). Foster also adds that intertextuality is not simply copying other author's work into another literary writing, it takes practice and skill to integrate and/or twist the ideas and meanings that the primary text author's has envisaged: 'Part of pattern recognition is talent, but a whole lot of it is practice: if you read enough and give what you read enough thought, you begin to see patterns, archetypes, recurrences' (Foster, 2003: 29).

The term *intertextuality* was coined by Julia Kristeva on the bases of writing by Mikhail Bahtin. The basic idea of intertextuality is that all texts are based upon earlier written pieces in the same genre, or on any other earlier piece of literary work. It can be added that the reader's prior knowledge and education can be taken into account. Kristeva defines intertextuality as 'denoting this transposition of one (or several) sign system(s) into another' (Kristeva, 1984:59). Kristeva has also indicated that 'Any text is constructed as a mosaic of quotations; any text is the absorption and transformation of another.' (Kristeva, 1980:66).

Kristeva in her work *Desire in Language: A Semiotic Approach to Literature and Art* states that in most cases writer's :

'texts are not created from their own mind, but that authors compile them from pre-existing texts. Therefore, the text becomes 'a permutation of texts, an intertextuality in the space of a given text' in which 'several utterances, taken from other texts, intersect and neutralize one another' (Kristeva, 1980: 36).

If we look further, the concept of intertextuality offered by Kristeva, requires the readers and the authors to understand the texts not as self-contained systems, but as being differential and historical, as traces of otherness, since they are shaped by the repetition and transformation of other textual structures. It means that the theory of intertextuality cannot serve as an independent, closed system.

The concept presented in Mikhail Bakhtin's "Rabelais and his World", where he discusses 'his theory of carnival and other aspects of dialogic account of language and literature' (Bakhtin 1941:18), is another source on which Kristeva's notion of intertextuality was based on. It presents the many connections a text can have with different texts. It relates to 'deriving meaning from other texts' (Bakhtin 1941:20), and its shaping into given texts, taking into an account the change it might give to the given text. Firstly, it refers to the manner in which the author borrows the text, secondly, the changes applied of the primary text or the readers' familiarization of the primary text in the secondary text (Bakhtin, 1941:24). According to his

presented concept, 'the literary word' can be distinguished as a textual surface, rather than a fixed meaning, it can be seen as 'a dialogue among several writings' which consists of the writer's contribution, the character, and the writing from contemporary or earlier context (Bakhtin, 1941:27).

The role of the author within the context of intertext is to leave hints in such a manner, so that the reader is able to distinguish the right codes for the specific genre. Graham comments on the role of the author as follows: 'intertextuality involves a recognition that meaning (or what Barthes and Kristeva often call by the French neologism *significance*, which might be translated as "that which is produced by signs") lies between text in networks which are ultimately only partially recoverable, only partially readable (or traceable).' (Graham, 2005:48).

In *Intertextuality in Theory and Practice* (2007) Adolphe Herberer states that any author's writing is based on some background. Every text can be counted as an intertext that, knowingly or unknowingly, borrows from 'an immense archive of previous culture' (Haberber, 2007:61). Harberer indicates that a writer when using something from a previous literary work can choose to mention it to the readers or not.

1.2. Functions of intertextuality

This subchapter list the functions and effects of intertextuality. The functions of intertextuality discussed in the present subchapter are proposed by Tracy Lemester (2012), Norman Fairclough (1992), Gerard Genette (1997) and Jurij M. Lotaman (1981).

Tracy Lemaster believes that the borrowing piece of text that serves as the intertext, invites a comparison between the reader's understanding of the text outside of the book, and its use inside of the book. Intertextuality stimulates the thought process about why the author is choosing this particular literary or social text, how they are including the text in the book, and to what effect is the text re-imagined by the book, or the book shaped by the text. Lemaster also gives 3 main functions of intertextuality:

1. Comparison: when combining two 'texts', it automatically makes one compare them The comparison occur when in a text there is a reference to another, the reader is expected to think about how the original texts is being 'used, changed, or reframed by the primary

book.’ The similarities and differences of contrast and comparison can be counted as one of the functions of intertextuality (Lemaster, 2012).

2. Dialogue: when two ‘texts’ are combined, they create ‘a dialogue’ between them, that is because both of them are narratives, rather than item of statics or images. Both, the primary text and intertext create almost a conversation within each other. Sometimes, competing dialogues can be created because the two ‘texts’ are too different from each other (Lemaster, 2012).
3. Destabilization: destabilization occurs when the intertext changes the reader’s understanding of the primary book. Even when the primary text is familiar to the reader, its usage in other texts can completely change its original meaning. Basically, intertext can create destabilization when it is used in a different way, than it was first intended by the author and understood by the reader (Lemaster, 2012).

Lemaster notes that there are three effects of intertextuality. The first is the influence of intertextuality on a reader’s understanding of the primary book. This is a matter of evaluating effect on the book at hand. Intertextuality can also influence our understanding of the original text, causing us to “reflexively” re-read, or reconsider our understanding of the original text.

Even if the outside text is not being reworded or rewritten in any way, by placing it in a new book, the outside text is reframed and therefore changed. The third effect of intertextuality is that it can create a simultaneous re-reading of both the primary book and its intertext. This involves a back-and-forth rereading of each text based on what their similarities and differences reveal about one another (Lemaster, 2012).

Norman Fairclough states that while the term intertextuality is regarded as being complicated and at times difficult to decipher, its meaning is assigned to the term ‘allusion’ . Fairclough defines allusion as: ‘allusion is a passing or casual reference; an incidental mention of something, either directly or by implication’ (Fairclough, 1992:117). It indicates that the term falls under the category of ‘both obligatory and accidental intertextuality’. It is so, because the reader is obliged to know about the primary source, however, the alluded phrase is so frequently and commonly used, that it is regarded as accidental and ‘the true significance of the words is not fully appreciated’ (Fairclough, 1992:118).

Intertextual relationships can be explicit or implied and may include a variety of literary devices (e.g., allusion, metonymy, metaphor) or represent examples of various ways transformation of texts, like the use of parody, anagram, adaptation, pastiche, imitation.

Gerard Genette defines intertextuality as relationship of correspondence of two texts or among several texts 'or 'actual presence of one text within another'. Genette considers his proposed definition to be more inclusive than the one proposed by Julia Kristeva (Genette, 1997:1). He proposes three practical means of creating intertextuality: citation, plagiarism, and allusions. According to O'regan, Genette's distinguished means can be categorized according to the 'degree of intertext's visibility, meaning citation being the most obvious in to the text, and allusion being the least noticeable (O'regan, 2006:47).

Apart from intertextuality, Gerard Genette gave a term, which is more inclusive than 'intertextuality', the term he introduced was 'transtextuality' (Genette 1997). According to Genette, the following five subtypes of transtextuality should be included in this term:

intertextuality, paratextuality, architextuality, metatextuality, hypertextuality

- Genette also provides detailed explanations for each subtype of transtextuality. He points out that that *intertextuality* deals with plagiarism, pastiche, quotations, allusion and other similar, intertextual means. In his opinion paratextuality is 'the relation between a text and its 'paratext' - that which surrounds the main body of the text - such as titles, headings, prefaces, epigraphs, dedications, acknowledgements, footnotes, illustrations, dust jackets, etc.' (Genette, 1997:18) while *architextuality*: this refers to a classification of the text as genre(s) affiliation, the classification can be done not only by the author, but also the reader. As concerns the last two subtypes, *metatextuality* is 'explicit or implicit critical commentary of one text on another text'(Genette, 1997:18) ; and
- *hypertextuality* is 'the relation between a text and a preceding 'hypotext' - a text or genre on which it is based but which it transforms, modifies, elaborates or extends (including parody, spoof, sequel, translation).' (Genette, 1997:19).

Discussions about what can be treated as intertextuality still continue. There are critics that regard the ideas cleverly intertwined in the text as intertextual means while others state that as intertextuality can be regarded only exact citations in the writing. In the literary criticism theory, intertextuality is often regarded as one of the most evasive terms.

The intertextual approach focuses on the intention revealed in the process of composition of creating a new text. During the process, it allows the reader to interpret the meaning of the text. Intertextuality is 'both reader and writer centred, encompassing the entire process by which a text comes into being and is understood.' (Lotman, 1981:18). The downside of intertextuality is, that is requires a reader to understand the primary text. It does not consider the readers prior

knowledge; whether the reader has seen the intertext before. According to Jurij M. Lotman, culture, in general, can be regarded as a text (Lotman, 1981:18).

According to *Research Journal of Humanities and Social Sciences* (2015), intertextuality is achieved by assuming a detailed inspection ‘through a dialogic process that occurs between the text and audience’ (online 9). This creates a process where a reader’s interpretation of the text is intertwined with one’s culture and history. Doing so, the intertext within the present text ‘becomes questionableby’ going through ‘a process of inter-coherence where text generates structural connections’ with-in each other (online 9).

1.3. Types of intertextuality

This sub-chapter discusses the types of intertextuality. The types outlined below were established by Robert S. Miola, on the basis of theory presented by Julia Kristeva, Mikhail Bakhtin, and Roland Barthes. The two types of intertextuality offered by James E. Porter are also discussed in the following sub-chapter.

According to Robert S. Miola, the intertextuality applied in most writings evident from postmodern to early-modern novels are fairly the same. He states that it can be divided into seven types of intertextuality. In distinguishing of the types Miola has taken into the account the definitions of intertextuality given by Kristeva, Barthes and Bakhtin (Miola, 2004:5). The seven types of intertextuality are as follows:

- Revision – meaning that the intertext is changed due to the discordance of the original idea and the new idea (Miola, 2004:14).
- Translation – this type refers to translation or ‘recreation’ of the original text. (Miola, 2004:16).
- Quotation – serves as the reproduction of the original text into the new text (Miola, 2004:17).
- Sources – this type of intertextuality means when the author integrates plot, character, thoughts, language, or style into the new text (Miola, 2004:19).
- Conventions and configurations – this type of intertextuality is usually applied by poets, it means, when poets adapt ‘numerous conventions from classical, medieval, and continental literatures, formal and rhetorical.’ (Miola, 2004:21).

- Genres - it presents the linking of genres from the primary and new text across the new text (Miola, 2004:21; 22).
- Paralogues -intertexts that ‘illuminate the intellectual, social, theological, or political meanings in other texts.’ (Miola, 2004:23).

In contrast with Miola, James E. Porter in his book *Intertextuality and Discourse Community* presents only two types of intertextuality: presupposition and iterability. He says, that presupposition is directed towards ‘assumptions a text makes about its referent, its readers, and its context-to portions of the text which are read, but which are not explicitly there.’ (Porter: 1996:39) However, Iterability is connected with the repetition of parts of text that in the course of their citation does not include only ‘explicit allusions, references, and quotations within a discourse, but also unannounced sources and influences, clichés, phrases in the air, and traditions.’ (Porter: 1996:41)

In conclusion it can be said that an intertext is a conscious or unconscious stream of quotations that are put in the middles of the text, given without quotation marks. Intertextuality is subjected to ones interpretation of the text, it is how the reader, not only understands the text, but also recognises the clues, that the author might have used when composing the text.

2. ALLUSIONS AS MEANS OF CREATING INTERTEXTUAL RELATIONS

This chapter discusses the theory on allusions, the importance of allusions as means of creating intertextuality and mythology as a source of alluding material, providing a detailed account into the diverse definitions of an allusion from the points of view of various theorists; it also gives an overview of the characteristics of an allusion.

2.1 Characteristics of allusion as a stylistic device

There are various definitions of stating what an allusion is, but all sources have general meaning. The most common definition states, that an allusion is a reference in a story to some other literary work, idea or a character. According to *The Concise Oxford Dictionary of Literary Terms* (2001), an allusion is ‘an indirect or passing reference to some event, person, place, or artistic work, the nature and relevance of which is not explained by the writer but relies on the reader's familiarity with what is thus mentioned.’ It is also mentioned that allusions are used as economical means of ‘calling upon the history’ that is assumed to be known by the author and the reader.

According to William Irwin, allusion is ‘a reference which is indirect in the sense that it calls for associations which go beyond mere substitution of a referent. Allusions typically draw on information not readily available to every member of a cultural and linguistic community, are typically but not necessarily brief, and may or may not be literary in nature’ (Irwin, 2002:521).

Walter Nash in his book *The Language of Humour* notes that allusions are never really absent from our daily discourse and writings. It is present in some facts of shared experience, or some circumstances connected with culture. However, he also adds that what we generally understand by ‘allusion’ is something that can very well be called a ‘citation’, which is something more explicit and overt. But an allusion is a phrase or most of the times, simply any well know form of word that can, not only come from a poem or for that matter, any literary piece, but also the language of politics, journalism or law. All of these can ‘serve the requirements of wit’. Other than that a quote requires ‘the exact wording of the original’, while an allusion works by merely a mentioning of a word or a phrase, there is no structural difference between an allusion and a citation. Nash also says that allusions can be looked on as one of the controlling elements of a

spoken or written discourse (Nash, 1985:75). This device is effective both directly and it deflects the severity of criticism.

William Irwin indicates that an allusion is a type of reference. In many cases the two terms are thought as being one and the same device. That being, allusions are seen as special kinds of references, and the words ‘allusion’, ‘to allude’ and ‘allusive’ are regarded as practically interchangeable with words ‘reference’ and ‘to refer’. However, unlike a reference, allusion requires an authorial intent; ‘it is a necessary condition’ (Irwin, 2001:292). The alluded phrase or a word, should be broadly known, otherwise the allusion may lose its intended meaning and importance in the text. Irwin also states that there is a small possibility that an allusion could be widely, even universally misunderstood and adds that in many cases allusions can communicate things better rather than a straightforward statement (Irwin, 2001:522).

Carmela Perri states that allusions can be divided in to overt and covert allusions. While according to Ritva Leppihalme, the functions of allusions can be widely divided into 3 groups: allusions for creating humour, allusions that delineate the characters and allusions that are carrying themes (Leppihalme, 1997:37).

A more explicit definition that encompasses the previously mentioned descriptions is offered by *Webster’s Third New International Dictionary* (1986), where allusion is described as follows:

- a figurative or symbolic reference;
 - an implied indication or indirect reference;
 - a reference usually by indirection or implication or in passing especially as utilized in literature.
- (1986: 59)

Allusion is a strategy employed in various genres to establish links to previous texts or cultural developments different periods by the use of previous knowledge and memory and it can be viewed as a strategy for establishing intertextual relations.

Paul Lennon in his book *Allusions in the Press* (2004), suggests that there are two obligatory stages in the process of recognizing and understanding an allusion: a) recognition, which includes the parallel processing of alluding and target units, then holding of constructed meaning of alluding unit and remembered meaning of target in consciousness, and finally, productive cognitive dissonance, b) differencing, which is based either on ‘a micro comparison of the alluding unit and its target counterpart, or on a macro comparison of the themes of the two texts in general.’ There is also a stage that is not obligatory, namely the appreciation of the writer as an alluder (Lennon, 2004: 196).

Lennon also gives a detailed overview of various alluding techniques that he has cited from the works of Platen. He believes that the suggested techniques of alluding by Platen are by far the most concise. As suggested by Platen (1996) one can use the following alluding techniques:

- Substitution of one or more elements within the unit;
- Expansion of the unit;
- Combination of substitution and expansion;
- Reduction of the unit;
- Permutation of units within it (cited in Lennon, 2004: 74).

As noted by Lennon, Platen, in addition to enlisting the techniques, has suggested that the most popular technique of alluding is the one on the substitution of elements, which, on the scale of popularity, is followed by expansion or combination of expansion and substitution, but as the least popular techniques Platen mentions reduction or permutation (Lennon, 2004: 74).

Robert Graves sees allusion as an important, ‘indeed cardinal’ stylistic device in the structure of a text. Allusions in writing can help the reader to visualize the setting, or the characters; ‘evoke a mental picture’. So it can be said that allusion works by display rather than explanation. Graves suggests, that the reader should be familiar with what the allusions alludes to.

2.2 Correlation between allusion and intertext

Every creator of any text is inevitably influenced by his or her background experience and knowledge of other texts.

Worton and Still point out that: ‘The theory of intertextuality insists that a text cannot exist as a hermetic or self-sufficient whole, and so does not function as a closed system.’ (Worton, Still, 1991:1). The whole notion of intertextuality is based on the connection or relationship between texts. Every text and creation of it is influenced by texts that already exist and by prior knowledge of the author. As Worton and Still (1991) put it:

‘a text is available only through some process of reading; what is produced at the moment of reading is due to the cross-fertilization of the package material [...] by all the texts which the reader brings to it.’ (Worton, Still, 1991:1-2)

It is interesting to note the diversity of views concerning the interface between allusion and intertextuality. Although intertextuality has existed long before the 20th century, and it has

been exploited and discussed by many scholars, the term *intertextuality* was first mentioned by Julia Kristeva in developing the intertextual theory by combining Bakhtinian and Saussurean theories of language and literature in late 1960s. Julia Kristeva stated it in her 1980 publication that allusion is a part of the intertext, allusions are explicit verbal connotations between a text and its intertext(s)' (Kristeva, 1980:66).

The above mentioned William Irwin is one of the few theorists who believe that intertextuality is just a technicality, a theory that has been developed in an attempt to replace allusion, while other theorists, like Hebel see allusion as one manifestation of intertextuality. (Irwin, 2002:14)

Hebel (1991) provides a detailed account of allusions looking at how they are manifested in a text as well as at their function. He approaches allusion as 'an evocative manifestation of intertextual relationships' providing 'a sequence of categories designed to describe overt allusions as functional parts of a narrative' (1991: 135). He distinguishes 3 types of allusions: titular, onomastic and quotational allusions. Titular allusions refer to the use of titles of literary works within another literary text; onomastic allusions refer to the use of names of literary characters from other texts; quotational allusions refer to presence of marked or unmarked quotations from other literary texts. Hebel (1991) points out three functional levels on which allusion operates (these levels are discerned based on allusion use in literature). They are:

1. The intertextual level, which links the world of the work of fiction to the source text alluded to;
2. The metatextual level, which concerns the extent to which the source text both authenticates the new text and is evaluated by it;
3. The intratextual level, which relates to the character, settings and plot of the work (allusion as a plot pointer or character descriptor).

Allusions that support the theme of a work are said to perform an intratextual function, whereas those that seem to provide a commentary on the literary conventions they represent perform a metatextual function. Finally, allusions that contribute to the 'reality effect' of a literary text perform an intertextual function. Hebel's classification of allusions proved to be accurate enough, to be considered as a replacement for the interpretation of the single allusion (Hebel, 1991: 157).

Many theorists and writers treat mythological allusions as instances of intertextuality and consider mythological references as an obligatory notion in their writings, in particular in view of their significance as manifestations of cultural heritage.

2.3 Mythological allusions as a link to the cultural heritage of the humanity

According to Edward L. Allen, classical mythology, has served as a great influence in many cultures. The rediscovery of myths and their integration into modern society was possible because of the various authors that use parts of myths in their stories. The most well-known myths, that have survived through the centuries are: 'the divinities, religious legends and practices of the Greeks and Romans, the heroes of the Trojan War and characters from Homer's *Iliad* and *Odyssey*' (Allen, 1988:38).

Mythology has always served as a source of inspiration for many authors. According to *Encyclopedia of Greek and Roman Myths* (2010), basically myths can be referred to as just stories. The word 'myth' is derived from the Greek word *mythos*, it has several meanings; first meaning of it 'speech' or 'story', but only later is also acquired the meaning of 'myth' and 'fable'. The term myth, in modern English, means that it speaks of a truth that is considered to be false (Roman, 2010:5).

According to Joseph Campbell: 'myth is the secret opening through which the inexhaustible energies of the cosmos pour into human cultural manifestation.' He states that mythology serves the purpose of giving the reader symbols that may help to 'send the human spirit forward.' (online 1).

As noted by Luke Roman and Monica Roman, alluding to myths already started with the writings of classical texts. It can be said that one of the reasons why mythological allusions are so many, is because, for Greeks and Romans, there has never been a difference between myth and history. The myths and allusions to them were meant to count as inherited stories, not just beliefs. Frequently the classical writers refer to myths as 'a source of knowledge of the past, and they almost never categorically consider the myths to be untrue.' (Roman, 2010:11). The myths can be divided in two categories: the first category includes stories that are questionable and unbelievable, while the second category has myths that seem more credible and may have some truth in them (Roman, 2010:12).

Roman points out that another point in history popularizing mythology was the conquest of Alexander the Great. This began the project of ‘sustaining Greekness amongst non-Greek native populations thus becomes inextricably related to the poet/scholar’s erudition and the production of canonical texts, which in turn furnish material for further erudite poetic creations enriched with a dense fabric of literary allusions.’ Mythology in this period thus became an object of study and literary display, as well as a key repository of Greekness (Roman, 2010:24).

According to Sofie Kluge mythology has provided the writers with innumerable allusions and references. Moreover, mythological deities can be interpreted and alluded to many characters and situations, because of their human traits (Kluge, 2014: 25).

Louis Jaucourt provides the following definition for the myth: ‘myth is the patrimony of the arts; it is an inexhaustible source of unusual ideas, agreeable images, interesting subjects, allegories, and emblems.’ (Hoyt, Cassier, 1965:925). There are various ways in which a mythological allusion can be used: it could serve as a passing reference to indigenous culture of the country, or it could regard the mythology of another country. Mostly, mythological allusions do not have the same role as metaphors or personifications, they also do not serve the role of representations, and they are never extended, allusions, especially alluded to myths, are ‘brief references’ that are well-known to a reader or a writer (online 7).

These days, myths are regarded differently than they were in the ancient times. They are viewed as a cluster of morals and symbolic truths rather than actual facts of history. In a similar way to myths, Shakespeare is still considered to be relevant in modern times since he wrote about themes that can still be seen in many contemporary writings, such as love and hate, justice and revenge, the same themes can be found in myths (Roman, 2010:87).

Apart of being thoroughly researched, mythology is also the foundation of allusion and character genesis in literature. If we look at the amount of source material, it makes sense that writers, scholars, theorists often make allusions and reference mythology. Mythology is the category that provides the largest number of allusions. Greek myths are therefore unfortunately, yet oddly “fortunately” in some ways, open to considerable interpretation and alluding.

It is necessary to mention another important issue in the context of mythology, namely archetypes. According to Carl Jung in his book: *Archetypes and the Collective Unconscious*, archetypes are: ‘forms or images of a collective nature which occur practically all over the earth as constituents of myths and at the same time as autochthonous individual products of unconscious origin.’ (Jung, 1981: 15).

The term “archetype” in literature was first applied by Carl Jung. Jung noticed the reoccurring patterns that figurate in ‘most stories and mythologies regardless of culture or historical period.’ He proposed a hypothesis that ‘part of the human mind contained a collective unconscious shared by all members of the human species, a sort of universal, primal memory.’ (Jung, 1981: 22). Since archetypes can be noted as a pattern of a story, it helps with the understanding of the given text, in contrast allusions are a more ambiguous way of leading to the building of archetypes, archetypes are often more recognizable than allusions.

As stated in Carl Jung’s book *Archetypes and the Collective Unconscious*,: Archetypes are the basic building blocks of stories that all writers use to create a world to which readers can escape. All cultures around the world use them to build their stories. This is called ‘the Collective Unconscious’ (Jung, 1981: 38) Jung also used the term to refer to "a universal and recurring image, pattern, or motif representing a typical human experience." (Jung, 1981: 41). That can be related to the archetype ability for readers to stimulate themes that are relatable to them.

Later, Joseph Campbell applied Jung’s idea of archetypes to the mythologies of the world.

Most archetypes have been created in the process of many interpretations and re-interpretations of the myths through the ages. It can be explained by the fact that all myths have their own theme or themes. In most cases one theme can overlap and reoccur in other myths, creating a pattern, which may be borrowed by other writers, expanding the pattern. These borrowed and expanded patterns are applied many times, that over the years they are regarded as archetypes. Those are not only the themes of the myths that create the archetypal patterns, but also the characteristics of a protagonist, antagonist, love interest, etc.

One of the most commonly used archetypes in literature is the archetypal hero, who at first is innocent, but with the help of an archetypal journey, the hero gains knowledge to face the raising odds and to emerge victorious. Jung has categorised various kinds of heroes, Nicholas, the protagonist of John Fowles’ novel ‘The Magus’ can be describes as the transcendent hero: ‘hero of tragedy whose fatal flaw brings about his downfall, but not without achieving some kind of transforming realization or wisdom.’ (Jung, 1981: 43).

Another important archetype relevant for the present research is the journey, or the quest. A hero is sent on a quest in search of the truth which is needed for the hero to restore harmony. Usually the hero’s journey is filled with many trials, which the hero must overcome. Often, the hero faces a battle with himself, where he uncovers and fixes his flaws. Only by accepting and correcting his flaws, he is able to find what he was looking for and return home (Jung, 1981: 51).

Since Nicholas Urfe can be considered as the transcendent hero, his journey can be called the transcendent quest, which was very popular among the novels of the postmodern period. During the transcendental quest, the hero must face various tests of self-knowledge, it is a quest through adulthood and often enough involves the hero in the journey of his or her own mind: 'Physical movement [the journey in the nineteenth-century novel! becomes symbolic of the intellectual and emotional journey of the protagonist. . . . The picaresque form is still easily recognized though now given a thorough philosophic and psychological orientation. The "ordeal" of the protagonist, which was physical and spatial in the eighteenth-century novel, has now been irreversibly internalized.' (Peckham, 1962:245).

According to David Leeming, a traditional mythological quest of the hero involved 'struggles against impossible odds' and often strived towards the 'unachievable end.' (Leeming, 1992:13). As for the quest of the transcendental hero, it becomes attainable, since it involves goals of psychological manner, for instance, self- knowledge. However, Leeming states that the the quest can be considered both successful and a failure:

- 'Successful because the hero succeeds to a degree of knowledge of himself and his society.' (Leeming, 1992:33).
- 'A failure because this new awareness, together with the hero's innate uncompromising nature, ultimately causes him to be unable to reintegrate into that society.' (Leeming, 1992: 34).

To sum up allusions, intertext, mythological allusions and archetypes are used to widen the perspective of writing. It makes the reader to draw from his/her own knowledge to understand the text better. These means are applied to help the author broaden ones ideas, only slightly hinting at what the writer has intended, allowing the reader to do that.

3. METHODOLOGY

This chapter gives an overview of the methods applied to this research, those being qualitative and quantitative analysis and qualitative discourse analysis.

Both qualitative and quantitative analyses were employed in the present research study. They included qualitative analysis of theoretical sources on intertextuality, allusion and mythology and following research methods employed in the empirical part of the present study:

- Qualitative discourse analysis of the text of the novel under analysis to identify cases of mythological allusions in the text;
- Qualitative analysis of the meaning of mythological references in the Oxford English Dictionary (OED), Oxford Dictionary of Reference and Allusion, Merriam-Webster's Learner's Dictionary, Merriam-Webster's Dictionary of Allusions, Macmillan English Dictionary, etc.
- Quantitative analysis of the frequency of identified mythological allusions in the text under analysis.

For the qualitative discourse analysis attentive content analysis was done in order to detect and identify cases of allusions in John Fowles' novel *The Magus*. Discourse analysis is a term that has a diversity of definitions and is therefore used differently by various theorists. Schiffin, Tanner & Hamilton suggest that particularly for linguists 'discourse' has 'generally been defined as anything beyond the sentence' (Schiffin, Tanner, Hamilton, 2000:1), whereas for others, such as Fasold (1990), discourse analysis is 'primarily a study of language use'. Wetherell, Taylor and Yates describe discourse analysis as 'the study of talk and texts' (Wetherell, Taylor, Yates, 2001:8). They elaborate that: 'It is a set of methods and theories for investigating language in use and language in social contexts'.

According to Brown and Yule, discourse analysis is applied basically to investigate language in use. However, it cannot be limited to the investigation of linguistic forms without purposes or functions they are applied for in "human affairs" and interaction. They add that the main purpose of discourse analysis is to examine what a language serves for. So, they approach the language in terms of its functionality in order to find out what functions a language can perform and how it is organized in order to fulfil them (Brown and Yule, 1983: 71).

Discourse Analysis has a strong focus on studying language in its own right, although it is often appropriated as an analytic tool by researchers from other fields of study. One of its main conceptual tools are to identify linguistic features in the data such as idioms, metaphors, figures of speech and professional terminology, which may identify wider patterns of language use.

Jonathan Potter in his book *Representing Reality: Discourse, Rhetoric and Social Construction* (1996), presents 4 key approaches of discourse analysis.

1. Principle of variability: Language is used for a variety of functions and its use has variable consequences. Accordingly, these functions will be received and interpreted in a range of contrasting but context-appropriate ways (Potter, 1996:84).
2. Interpretive repertoire: Research accounts often provide evidence of regular, descriptive features or devices. The term 'repertoire' is used to denote 'recurrently used systems of terms used for characterizing and evaluating actions, events and other phenomena' They are often signified by 'a distinctive vocabulary, particular stylistic and grammatical features', and the occurrence of specific features of speech such as metaphors and idiomatic expressions (Potter and Wetherell, 1987: 149).
3. A combination of macro and micro-analytical approaches: Macro and micro approaches work together to produce an analysis within discourse analysis. Its main aim is to identify stylistic devices within texts (Potter, 1996:89).
4. The discourse-historical method: this method aims 'to integrate systematically all available background information in the analysis and interpretation of the many layers of a written or spoken text' (Potter and Wetherell, 1987: 168).

Jan Bloomaert presents a term *interdiscursivity*, which is explained as being the way in which one discourse is always inscribed and inflected with traces of other discourses. This same principle is part of intertextuality where one text bears traces of a series of preceding texts (Bloomaert, 2005:58).

In discourse analytical research, the primary exercise is not to sort out which of the statements about the world in the research material are right and which are wrong (although a critical evaluation can be carried out at a later stage in the analysis). On the contrary, the analyst has to work with what has actually been said or written, exploring patterns in and across the

statements and identifying the social consequences of different discursive representations of reality (Jorgensen, Phillips, 2002:38).

According to Zoltán Dörnyei, qualitative data analysis outlines four main principles: analysis is inherently language-based, process is interpretive, using subjective intuition, and employing formalized analytical procedures to establish data patterns. However, he also states that 'meaning in the particular' approach of qualitative research has not offered any bonus gifts for the analysis phase of qualitative research (Dörnyei, 2007: 28).

Consequently, although qualitative research also applies various data analytical procedures to make the investigations more rigorous and systematic, at the heart of any qualitative analysis is still the researcher's subjective sensitivity, training, and experience. Thus, while no one would deny that by using qualitative methods we can uncover subtle meanings that are inevitably lost in quantitative research, qualitative analysis is linked to two basic sources of variation, associated with the individual respondents and the individual researcher. For many scholars the major attraction of this research method is exactly this sensitivity to the individual. (Dörnyei, 2007:101).

Dörnyei also notes that qualitative analysis can be interpreted as 'coding'. Researchers usually code and recode a text several times in order to find the passages that are useful for their papers (Dörnyei, 2007:251).

Present research paper also applies the quantitative analysis which according to the above mentioned Zoltán Dörnyei is much more straightforward than qualitative analysis because it possesses well defined procedures, which are taken from universal knowledge, to address research issues, which produce better results (Dörnyei, 2007:197). Dörnyei also states that quantitative researchers follow a 'meaning in the general' strategy, whereas qualitative researchers concentrate on an in-depth understanding of the 'meaning in the particular' (Dörnyei, 2007:28).

According to Fred L Perry Jr, quantitative research has mainly developed from the field of psychology, where the emphasis was put on the use of statistics to make generalizations from 'samples to populations, thus the label quantitative methods'. (Perry, 2005:96) He also adds, that quantitative analysis is more 'scientific', than qualitative analysis (Perry, 2005:147).

4. ANALYSIS OF ALLUSIONS TO MYTHOLOGY IN ‘THE MAGUS’ BY JOHN FOWLES

The practical research consists of four subchapters: the first subchapter deals with the analysis of mythological allusions in *The Magus* by John Fowles, first published in 1966. It is the author’s first novel and already reveals the unique creative manner that is found in all Fowles’ novels – an abundance of allusions to Shakespeare and mythology. The present chapter is subdivided into one subchapter, which is divided into six separate subchapters; the first subchapter discusses the influence of cultural background on Nicholas’ thinking and point of view. The second subchapter deals with mythological allusions of specific cultures: Greek, Roman, Egyptian and Celtic.

4.1. Mythological allusions in J. Fowles’ novel “The Magus”

According to William Irwin: ‘allusion is a brief and indirect reference to a person, place, and idea of historical, cultural, literary or political significance. It does not describe in detail the person or thing to which it refers.’ (Irwin, 2002:14).

Fowles has drawn more attention to certain aspects of his novel, by building a net of allusions to classical mythology in the thoughts, speech and descriptions of the protagonist. It could be said the allusion is encoded into the setting of the novel. Fowles shows experiences of a young man Nicholas Urfe who arrives to the island Phraxos in Greece to teach English and English literature at a local school. He comes from a middle-class background who has studied at Oxford, where he “began to discover I was not the person I wanted to be” (Fowles, 2001:15) which is probably the reason why he has created for himself a completely contrasting personality, which is based on his literary daydreams and his ambitions of becoming a poet. He believes that as a poet, he does not possess the ability to love, something he proves to himself by mistreating woman, without any regard for their feelings. He says: “This sounds, and was, calculating, but it was caused less by a true coldness than by my narcissistic belief in the importance of the lifestyle. I mistook the feeling of relief that dropping a girl always brought for a love of freedom” (Fowles, 2001:21).

At the beginning of the novel, he is not happy about life and in most parts he does not seem to care in general about everything that he sees around himself. As he clearly states at the beginning of the novel: ‘The pattern of destiny seemed pretty clear: down and down, and down.’ (Fowles, 2001:63). On top of his constant state of dissatisfaction, his boredom also highlights his

state of mind where he believes that life has ceased to give him new opportunities and challenges. Because of that Nicholas has trouble differentiating between reality and fiction; in his own words: ‘the heroes, or anti-heroes, of the French existentialist novels we read were not supposed to be realistic. We tried to imitate them, mistaking metaphorical descriptions of complex modes of feeling for straightforward prescriptions of behaviour.’ (Fowles, 2001:17). This single example in the beginning of the book, taken from his former teachings, shows the reader of Nicholas’s inability to see the difference between truth and invention, which is the reason for not only his misapprehension of the relation between these concepts but also his misconception of his identity. In a way his view on the subject he teaches foreshadows that he is soon to experience when he is thrown into Conchis *Godgame*.

The wealthy Greek man Maurice Conchis whom Nicholas meets on the island tells him the story of his life and through the story involves Nicholas in a mysterious game that Conchis calls the “godgame” where nothing is what it seems.

Nicholas is a man who needs complete control over life in order to maintain the role that he has cast for himself, which is why he refuses to accept anything but the ‘truth’ and the real meaning behind Conchis’s game. His narrow-mindedness makes him sceptical, critical and cynical, which works as a defence-mechanism for his real insecure-self. It can be said that in order for the reader to understand some of the allusions applied in the novel, the reader should analyse the protagonist’s self-imagined character from the point of view of his cultural background.

4.1.2. The analysis of Nicholas Urfe’ character

This subchapter discusses the analysis of Nicholas Urfe’s character. It looks at how his cultural background has influenced his shaping of his personality.

Nicholas, as an educated English man, connects most of his experiences with his knowledge of English and literature, in the beginning of the novel, he is striving to become a poet, so it can be speculated that the many instances of allusions in the novel, comes from Nicholas’ imagined personality of a struggling and aspiring poet. His imagined personality is reflected through his literary background. His personality can be analysed through the Jungian literary criticism analysis.

A true and clear proof about how Nicholas sees himself as a person is represented in the following:

‘All my life I had tried to turn life into fiction, to hold reality away; always I had acted as if a third person was watching and listening and giving me marks for good or bad behaviour – a

god like a novelist, to whom I turned, like a character with the power to please, the sensitivity to feel slighted, the ability to adapt himself to whatever he believed the novelist-god wanted. This leechlike variation of the superego I had created myself, fostered myself, and because of it I had always been incapable of acting freely. It was not my defence; but my despot.’ (Fowles, 2001:495)

Nicholas’s inauthenticity as a person, therefore, can be related to his continuous misunderstanding of himself as a man who in most cases assumes the role of the hero. As it was mentioned before Nicholas Urfe represents the consciousness of the average English man. As it is stated by Richard P. Sugg Nicholas’ character can be described as being ‘syncretic’ because of the many myths he connects with. Conchis’ godgame is meant to be educational, a way to change Nicholas’ assumed character. ‘It is a complex of metaphorical descriptions giving way to modes of feelings.’ (Sugg, 1992:362). In the godgame, in contrast of Nicholas’ assumed role as the hero, he is an anti-hero.

Nicholas’s trial, at the climax of Conchis’ *Godgame* ends with Nicholas questioning his own past:

‘What was I after all? Near enough what Conchis had had me told: nothing but the net sum of countless wrong turnings. . . . but all my life I had tried to turn life into fiction, to hold reality away; always I had acted as if a third person was watching and listening and giving me marks for good or bad behaviour – a god like a novelist, to whom I turned, like a character.’ (Fowles, 2001:539).

After his experiences on the island, at the end of the novel Nicholas Urfe’s personality changes, from the egoistic man who was fond of attributing himself with imagined characteristics has changed to the comparatively more knowledgeable in understanding himself as a being. Although the end of the novel does not hint at Nicholas’s new character, its opening chapters give a clear description of his previous personality.

The readers are able to discover Nicholas’ thoughts, personality and character and the change of it though the usage of allusions. Mythological allusions tangled in the novel are a way for the reader to focus on the various themes presented. According to an interview with John Fowles, conducted by James Campbell, when asked about the characters he answered, that he had intended that Nicholas was ‘a typical inauthentic man of the 1945-50 period’, whereas Alison was ‘supposed to be someone who is choosing herself’ (online 8). Yufang Ho comments, that in the revised edition of *The Magus*, Fowles has added even more allusions for the reader to experience Nicholas’ journey. He also adds that the fact that most of his allusions are drawn

from 'the more respected and scholarly province of Greek literature and myth makes the second edition of the novel appear even more congruent than the first edition' (Ho, 2011: 63).

Apart from serving as means of reflecting Nicholas' personality, emotions and experiences, allusions are employed in the novel for the purpose of reflecting the protagonists' surroundings, namely the Greek island of Phraxos.

It is an interesting interplay of two allusions that unfolds to the reader – the Greek island is like the island in *The Tempest* by William Shakespeare is often alluded to in *The Magus*. The play's idea represents the view of one character that controls the fate of all the other characters; it is similar to the situation in Fowles' novel. Nicholas Urfe with his English background and humanitarian training cannot fail to notice similarities in the events that unfold under his eyes to various episodes that come to his mind in flashbacks reminding of mythology and literary heritage that he knows so well, creating a link between various texts by different authors from various epochs. The main characters of the novel are associated with the characters in Shakespeare's play. Conchis is Prospero of the modern day, the king and the sorcerer, the magus, with his own score to settle and Nicholas becomes Ferdinand and falls in love with Lily – Miranda. This association is consistently maintained by the author throughout the novel, alongside with other allusions to mythology: 'But this was Prospero turned insane, maniacally determined never to release Miranda.' (Fowles, 2001:458).

For many authors in the post-war period, the influence of *The Tempest* was inevitable. For a lot of writers the emphasis of importance fell on the character Prospero. *The Magus* holds many references and allusions towards the Shakespearean play. Nicholas has assumed the role of Ferdinand – Prince, Alonso's son and the heir to the throne of Naples. He is quick to love and the reader gets to learn about Ferdinand mostly through his efforts to gain Miranda from Prospero.

In the novel Nicholas often refers to the previously assumed roles, and he dearly believes in them, especially that he and Lily are destined to be together, just like Ferdinand and Miranda. Just like Miranda, Lily is his ideal maiden. He tells Lily, that: 'I always liked us better as Ferdinand and Miranda.' (Fowles, 2001:481).

Prospero can be considered as a prototype for Maurice Conchis - the one who controls the fates of others. According to Catherine Tarbox in her book '*The Art of John Fowles*', Fowles himself has said that Conchis represents the 'human concept' of 'God', while Nicholas represents 'regular human being.' In many cases, Nicholas sees the parallels with his situation and *The Tempest*. As it is said by Nicholas:

‘I recalled the parallels with *The Tempest*, and that old man’s trial of the young usurper in *his* domaine. I recalled the constant past occasions when Conchis had said the opposite of what he meant; and above all, I remembered Julie... not only the naked body in the sea, but her intuitive trust in our Prospero.’ (Fowles, 2001:383) .

And yet it is a Greek island where the game is played. It is like the island of Circe, the sorceress who turns men into swine in the *Odyssey*. According to *The Oxford Dictionary of Allusions* (2001) *Circe* represents danger. In Greek mythology Circe ‘was a sorceress who lived on the island of Aea. Circe represents a person or place that, though attractive and fascinating, is dangerous’ (Delahunty, Dignen, Stock, 2001:83).

In Homer's *Odyssey*, the sorceress Circe is depicted as ‘living in a mansion that stands in the middle of a clearing in a dense wood.’ (Homer, 1919:10.212). She was exiled to the island, because of the murder of her husband Prince Colchis. The main character of the novel – Nicholas Urfe, one day, stumbles across a mysterious house, surrounded by trees, on the other side of the island - the villa Bourani, which belongs to Maurice Conchis. The name of Conchis can be a play on words of Circe’s dead husband Colchis.

At the beginning of *The Magus*, Nicholas Urfe, the narrator and the protagonist of the novel, refers to Greece having a “Circe-like” quality: ‘None of the books I had read explained this sinister-fascinating, this Circe-like quality of Greece; the quality that makes it unique.’ (Fowles, 2001:49) – fascinating, tempting and slightly menacing because of its mysterious attraction. Later he refers to Lily as acquiring the Circe role, meaning her rapid change in character: “[...] and why she had to take on – and so rapidly –the Circe role.” (Fowles, 2001:564).

The allusion to Circe already at the beginning of the novel inevitably forms a very solid link with the actual source of inspiration, in particular under the influence of the Greek environment – Homer’s *Odyssey* and Ulysses – the never-ending journey that could be treated also as a metaphor of the quest of man in search of oneself. In many parts of the book Nicholas Urfe, alludes to the situation or himself as to Homer’s *Odyssey* or the Roman version- Ulysses – the wanderer doomed to roam on the seas. Nicholas says that:

‘The events of the week-end seemed to recede, to become locked away, as if I had dreamt them; and yet as I walked there came the strangest feeling, compounded of the early hour, the absolute solitude, and what happened, of having entered a myth; a knowledge of what it was like physically, moment by moment, to have been young and ancient, a Ulysses on his way to meet Circe, a Theseus on his journey to Crete, an Oedipus still searching for his destiny.’ (Fowles, 2001:157) .

It might be Nicholas thinking of this as the beginning of his quest, yet there is also a vague hint of what might await him like Ulysses on his journey getting ready to meet sirens – mysterious, tempting and dangerous creatures: ‘In the end I stared out of sea, a little on the same principle as Ulysses when he tied himself to the mast.’ (Fowles, 2001:194). Actually, he identifies with several mythological heroes - Ulysses, Theseus and Oedipus and through allusion give rise to a whole myriad of associations and interpretations – Ulysses as the eternal wanderer, Theseus as the brave killer of the Minotaur who entered the labyrinth aware of the danger and yet determined to move forward and finally, Oedipus who deprived himself of his eyesight after he had unwittingly killed his own father and committed an act of incest with his own mother, and set on the quest for his own destiny. Three myths are intertextually joined to reveal the feelings of the main protagonist, himself on a quest for himself.

The interplay of Shakespearean allusions and allusions to Greek gods and heroes forms the foundation of the novel where the image of the island becomes a small detail, the private heaven and hell of the modern man who has knowledge of antiquity, the cultural heritage and yet is unable to find his own way in life.

4.2. Allusions to Greek mythology

From the beginning onwards *The Magus* is permeated with foreshadowing, it is mainly achieved by alluding to different mythologies. . It is done to make the reader aware of events that might occur further on in the novel and also in a way speculate about the ending of it.

In Greek mythology, gods and goddesses are the reason for most myths. Mount Olympus, the highest mountain in Greece, was regarded as the home for the wide variety of the deities. The gods and goddesses oversaw all aspects of the mortal realm, sometimes taking wicked delight in playing with human destinies. Myths show that even though Olympian gods and goddesses were immortal, they possessed the power to change shape, varying from humans to inanimate objects, they had the same passions and vulnerabilities as humans. Houtzager says they were “vulnerable to human foibles and passions” (Houtzager, 2003:27).

Starting with Zeus, the supreme ruler of the Olympian gods in Greek mythology who tries to curb the passions of his gods and goddesses is mentioned by Conchis: ‘Anglicize my name. I prefer the “ch” soft.’ He sipped his tea. ‘If you question Hermes, Zeus will know.’ ’ (Fowles, 2001:80).

Yet the Zeus is never alone, all the other gods should be around. In *The Magus*, the character Hermes is the messenger of Mr Conchis. According to *The Oxford Dictionary of*

Allusions (2001), Hermes was the messenger of the gods. He is often depicted as wearing 'winged sandals which enable him to travel swiftly.' (Delahunty, Dignen, Stock, 2001:241). Anyone who carries the role of a messenger can be associated with the god Hermes. It could be noted, that many authors while alluding to mythology, in their works give some of their characters actual names from the myths. In most cases it is done to give the character the specific traits as the person from whom the name is taken. In this case it is the messenger of Mr Conchis, who has given the name of the messenger god Hermes. Nicholas notes that: 'His name was Hermes. I had become far too used to hearing not conspicuously brilliant boys called Socrates and Aristotle, and to addressing the ill-flavoured woman who did my room out as Aphrodite, to smile.' (Fowles, 2001:74).

In the course of the novel, the character Hermes appears only for the sole purpose of delivering messages and helping Mr Conchis with various tasks:

'Hermes asked me if I wanted to send an answer; he was going back to the village. I said, no, no reply.' (Fowles, 2001:201).

Among this family of deities there are also goddesses important for Zeus. In actual fact, the game that is played under the eyes of Nicholas by Conchis and his followers is a game at allusions. One of the characters Lily de Seitas has allowed her daughters to be taken away and in Nicholas' mind she seems like Demeter: In Greek mythology, Demeter is the goddess of cornfields and fecundity, whose symbol is an ear of corn. She is the mother of Persephone whose father is Zeus himself and when the daughter is stolen by Hades and taken to the underworld, Demeter wanders around looking for her daughter and swearing that the earth will remain barren until Persephone is restored to her (Delahunty, Dignen, Stock, 2001:92). Nicholas describes her as: ' like Demeter, Ceres, a goddess on her throne; not simply a clever woman of nearly fifty, in 1953, in a room with a tractor droning somewhere nearby in the fields; but playing a role so deep-rooted in fidelity to concepts I did not understand, to people I could not forgive , that it had almost ceased to be a role.' (Fowles, 2001:598).

Allusion to the myth of Demeter and Persephone triggers off awareness of the other world – the world of darkness, the world of the dead – Hades – the king of the kingdom of the dead, Tartarus, Thanatos. According to Delahunty, Dignen, Stock , Tartarus is the lowest region of Hades reserved for the punishment of the wicked for their misdeeds, especially those such as Ixion and Tantalus who had committed some outrage against the gods (Delahunty, Dignen, Stock, 2001:112). During his stay on the island and faced with the challenges of the mysterious

game played by Conchis, the reality and myth in Nicholas's mind becomes intertwined:

“Tartarus. The more I read, the more I began to re-identify the whole situation at Bourani – or at any rate the final situation – with Tartarus. Tartarus was ruled by a king, Hades (or Conchis); a queen, Persephone, bringer of destruction (Lily) – who remained `six months Hades in the infernal regions and spent the rest of the year with her mother Demeter on earth`. There was also supreme judge in Tartarus – Minos (the presiding `doctor` with a beard?); and of course there was Anubis- Cerberus, the black dog with three heads (three roles?). And Tartarus was where Eurydice went when Orpheus lost her.” (Fowles, 2001:583).

Gradually drawn into Conchis' `godgame`, Nicholas starts to realise the profundity and danger of the situation he has been involved in. To his mind, nothing can get any worse than that, which is why he sees the result of *the godgame* as the end, as the falling into the worst depths of underworld, the Tartarus, but he still hopes to receive answers, some sort of reimbursement:

“I had apparently found entrance to Tartarus. But that brought me no nearer Eurydice.” (Fowles, 2001:606). In his mind death seems to prevail over life: ‘I saw only Thanatos in them, my death.’ (Fowles, 2001:122). According to *The Complete Encyclopedia of Greek Mythology* (2003) Thanatos was the god of death, that later became the modern personification of Death. ‘He appeared to humans to carry them off to the underworld when the time allotted to them by the Fates had expired’ (Houtzager, 2003: 54).

Yet recurrent allusions to Priapus and Pan seem to suggest that Nicholas is still very much alive and ready to enjoy the pleasures of life: ‘She readjusted it when she turned back; but somewhere in the recesses of my mind that little Priapus threw up his hands, and that other member of his body, and leered wildly.’ (Fowles, 2001:262). Delahunty, Dignen, Stock indicate that Priapus served the role as the god of fertility; he was often depicted as ‘an ugly human figure with enormous genitals.’ Gardens and vineyards were also parts of his protection. It is interesting to note, that his ‘name is sometimes used in the context of male libido; the adjective derived from his name ‘priapic’ means ‘phallic.’ (Delahunty, Dignen, Stock, 2001:361). According to *The Complete Encyclopedia of Greek Mythology*, ‘Pan was a god of nature, fecundity, flocks, and herds, usually represented with the horns, ears, and legs of a goat on a man's body.’ He is often depicted as playing a seven reed flute. In most stories he, alongside with the wilderness spirits - satyrs, chasing the nymphs. (Delahunty, Dignen, Stock, 2001:361). Pan and Priapus both symbolize lust for life and seem to be always associated in human mind with one another: ‘ ‘You

know what that is?' He was standing close behind me. 'Pan?' 'A Priapus. In classical times every garden and orchard had one.' '(Fowles, 2001:84).

A great part of the myths in Greek mythology is about the Greek heroes, mostly the children of gods and mortals. Nicholas, as the protagonist of the novel, strongly connects himself with various heroes of the myths. In *The Magus*, there are numerous allusions to the legend of Theseus. Nicholas has associated himself with the hero of the quest, Lily, his love interest with the princess Ariadne, and Conchis is either King Minos, who sacrificed 7 girls and 7 boys every year to the Minotaur or Minotaur itself. Nicholas denotes the situation as: 'Now, I really was Theseus; somewhere in the darkness Ariadne waited; and perhaps the Minotaur.' (Fowles, 2001:313). Still, even though the game the protagonist is mixed up in, makes him angry and confused, the mystery and the need for truth evokes excitement in him: 'There returned that old excitement – let it all come, even the black Minotaur, so long as it came; so long as I might reach the centre, and have the final prize I coveted.' (Fowles, 2001:322).

The 'game' Conchis has structured invokes parallels with the labyrinth in Theseus legend. The Labyrinth was a huge maze constructed by Daedalus. It was designed as a home for the Minotaur, a human flesh eating monster with a man's body and a bull's head. Seven youths and seven girls from Athens were sacrificed to the Minotaur each year, until it was eventually killed by Theseus, with the aid of Ariadne. 'The Labyrinth was such a complex network of passages and chambers that it was thought no one could escape from it. The term can be applied to any intricate or complicated arrangement' (Delahunty, Dignen, Stock, 2001:61). Nicholas is thrown into the same kind of labyrinth with small chances of escape, still he believes, that with the help of Lily – his Ariadne, they will be able to solve the maze together. He states it as: 'There was no one in the world I wanted to change places with, now that I had found my Ariadne, and held her by the hand.' (Fowles, 2001:210).

As it is stated in *The Oxford Dictionary of Allusions* (2001) Ariadne was the daughter of King Minos of Crete and Pasiphae. She fell in love with the hero Theseus and with her help, he was able to escape Daedalus' labyrinth.

One of the most known legends of Greek mythology is about Icarus; Icarus was the son of Daedalus, who was the constructor of the maze in Theseus legend. Icarus and Daedalus tried to escape Crete with the wings which Daedalus had constructed. However, Icarus was too ambitious and flew too close to the sun, which melted the wax that was holding the wings together, and Icarus fell in the sea and died (Delahunty, Dignen, Stock, 2001:11). It can be speculated, that the

poem written by Nicholas is one of the many given clues foreshadowing the ending of *the game* Nicholas achieved. Mainly because of Nicholas's need to know the real secret behind the theatre he was part of, because of his selfish behavior towards the woman in his life (mainly Allison but also Lily and Rose) Icarus can be alluded to as someone who fails because of excessive ambition. Nicholas' poem goes as follows:

'From this skull-rock strange golden roots throw
Ikons and incidents; the man in the mask
Manipulates, I am the fool that falls
And never learns to wait and watch,
Icarus eternally damned the dupe of time...' (Fowles, 2001 - 95).

In the novel Lily tends to tease Nicholas in various ways. On telling Lily about Alison, he expresses so much, it could be even said, regret, that Lily says to him: 'You sound like Adonis. Have you been gored?' (Fowles, 2001:144). This refers to Adonis being killed by a wild boar. Adonis was a beautiful young man, who was loved by two goddesses; Aphrodite and Persephone (Delahunty, Dignen, Stock, 2001:38). It can be speculated, that this again is a foreshadowing to the outcome of *the game*, where the only loser is Nicholas. It can also be noted, that the two goddesses fighting over Adonis' love can be associated with both sisters, even though the sisters are not really fighting over Nicholas. It was already mentioned before by Nicholas, that Lily is Persephone, which makes Rose Aphrodite.

Even though in most cases the protagonist associates himself with the heroes of the myths, there are also small passage where Nicholas alludes to himself as 'the bad guy' - a robber that meets his death, after encountering a Greek hero. For instance, at the beginning of the novel, when he is already on the island, but not yet met Conchis, Nicholas goes through a depressive state; where he even wants do kill himself. He believes that he does not belong anywhere, so he refers to himself as Sciron, a mid-air man: 'I rejected my own age, yet could not sink back into an older. So I ended like Sciron, a mid-air man.' (Fowles, 2001:56). According to *The Complete Encyclopedia of Greek Mythology* (2003), Sciron was a famous criminal who robbed and killed the travellers by forcing them to wash his feet 'during which, he kicked them with his foot into the sea. At the foot of the rock there was a tortoise, which devoured the bodies of the robber's victims.' (Houtzager, 2003:89) He was killed by Theseus, in the same manner in which he had killed his victims.

Nicholas refers to himself as Sciron, being 'a mid-air man', which refers to the moment when Theseus kicks Sciron off his cliff, where he is eaten by his own turtle. It reflects to

Nicholas' sense of hopelessness and loneliness, and his desire to end it all, because he does not believe he could belong anywhere.

Apart from the gods and heroes, Greek myths and legends include an abundance of various monsters and creatures ranging from cyclopes, dryads, ophiotaurus ,etc. to creatures formed from parts of the man and an animal such as the Minotaur, satyr, centaur, etc. According to Theoi Project website of Greek mythology, in most mythologies, every aspect of nature was explained as a work of gods and goddesses. Nymphs were responsible for the wonders and beauty of the natural world. They were female spirits, minor goddesses of the forests, rivers, springs, meadows, mountains and seas. They were responsible for the crafting of nature's wild beauty, from the arrangement and growth of the plants, flowers and trees, to the nurture of wild birds and animals, and the formation of rocky caverns, springs, wetlands and brooks. They are usually described as being very beautiful and tempting (online 2).

For Nicholas the main aspect is the beauty and temptation that a nymph possesses. As it was mentioned before, Nicholas, as a young male is driven by his desires, and he sees Lily and Rose as beautiful and at the same time desirable. He notes that: 'We were alone in the world, in the cool blue water, three heads; and again I felt near-absolute happiness, a being poised, not sure how all this would turn out, but also not wanting to know, totally identified with the moment: with Greece, this lost place, these two real-life nymphs.' (Fowles, 2001:349).

Quite often the female nature spirits are accompanied and mostly chased by satyrs. In classical mythology satyrs are lustful woodland spirits. They are often depicted in the same manner as the god Pan, with horns and legs of a goat. Lily and Rose are often referred to as being nymphs, while it is to be understood by the reader that Nicholas has to assume the role of the satyr like a lustful spirit chasing the beautiful nymphs. The association with the girls as nymphs and Nicholas as a satyr, can be regarded as another foreshadowing as the result of Conchis game, because during the stage play of a satyr chasing a nymph, he is killed by the goddess Artemis. The theatre ends with: 'A satyr with an arrow in his heart.' (Fowles, 2001:490). Also, it should be mentioned, that after Lily and Nicholas have sex, and he is overpowered by Conchis' men, he is in a state of confusion, it is followed by a one line, similar to the above mentioned quote: 'A man with an arrow in his heart.' (Fowles, 2001:444).

After the events of Conchis *game*, Nicholas is keen on finding out the truth. He also swears to take revenge, calling himself the Eumenides: "I was the Eumenides, the merciless Furies" (Fowles, 2001:515). As it is said in *The Oxford Dictionary of Allusions*:

‘Eumenides was an alternative name for the Furies, the Furies, or Erinyes, were the avenging spirits of punishment, represented as three winged goddesses with snakes instead of hair. They are often portrayed as wild creatures pursuing a person, bent on revenge. The Furies are avenging goddesses in classical mythology, usually represented as creatures, sent from Tartarus to avenge wrong and punish crime.’ (Delahunty, Dignen, Stock, 2001:388).

This represents Nicholas’ anger towards Conchis and Lily. His necessity for revenge is clearly seen in the allusion presented above.

In Greek mythology every location was to be considered important, it could be a sacred place of a God, or a home to one, it could possess some mysterious power, and it could be a part of a hero’s quest. The most important of all the locations in ancient Greek mythology was Delphi. Even though in *The Magus* it refers to a location to be visited by Nicholas and Alison, it is well connected to the myths. ‘Delphi was one of the most important religious sites in the ancient Greek world. It was the seat of the Delphic Oracle, which was consulted on a wide range of religious, political, and moral questions and whose answers, delivered in a state of ecstasy by the priestess known as the Pythia, were often ambiguous and riddle-like’ (Delahunty, Dignen, Stock, 2001:76). It is also known, that most hero quests began with a prophecy. It could be speculated, that Nicholas suggestion of going to see Delphi could be the starting point of Allison’s revenge and turning point of Conchis game. Nicholas suggests that while in Greece they should visit various sites, including Delphi: ‘Go to Delphi afterwards’ (Fowles, 2001:251).

Mount Parnassus ‘is sacred to Apollo and to the Muses, and its waters were said to have the power of inspiring the gift of poetry in those who drank of them. The mountain was also sacred to the god of wine, vegetation, pleasure, festivity, and madness – Dionysus.’ (Delahunty, Dignen, Stock, 2001:213). That is the reason, why you either got inspired, if you were blessed by Apollo, or you got mad, if you were blessed, or cursed by Dionysus. Mount Parnassus was the place chosen by Nicholas, to show to Alison. ‘The ancient Greeks said that if one slept a night on Parnassus either one became inspired or one went mad, and there was no doubt which happened to me; even as I spoke I knew it would have been better to say nothing, to have made something up ... but love, that need to be naked.’ (Fowles, 2001:269). It can be speculated, that both of the gods to whom the mountain was sacred reflect to both Nicholas and Allison. Nicholas wanted to write poetry, which represents the god of poetry Apollo, while Allison was often described as drinking or throwing psychotic tantrums which could refer to Dionysus the god of wine, who could induce madness onto people.

Nicholas and Alison's love story can be equated to the legend of Orpheus and Eurydice. According to Thomas Bulfinch from *Encyclopedia Mythica*, Orpheus was the son of one of a muse of poetry and the god Apollo, while Eurydice was a nymph, they fell in love and got married, Eurydice was bitten by a snake and died. Orpheus travelled to the realm of Hades to reclaim her. Hades told Orpheus that he could take Eurydice with him but under one condition; Eurydice would follow him while walking out to the light from the caves of the Underworld, but he should not look at her before coming out to the light because he would lose her forever. He lost his patience and looked at her, she was lost forever, and he could not enter the underworld again (online 4). Because of Nicholas trying to be an aspiring poet, who was attracted to Alison solely because of her beauty, he can be alluded to Orpheus. He left her once, regretting it in the beginning, after meeting Lily, he later met Alison for the second time where in turn Alison left him, not even once looking back at him, which might refer to the condition of Orpheus not to look back at Eurydice. At the very end of the novel, where Nicholas confronts Alison once more, Fowles hints at the possibility of the couple staying together again using the allusion to the Orpheus and Eurydice myth. Nicholas turns from Alison and walks away: 'Firmer than Orpheus, as firm as Alison herself, that other day of parting, not once looking back.' (Fowles, 2001: 604).

Even though the gods Apollo and Artemis come from Greek mythology, there are many allusions connected with the twin gods in the novel. Because of the amount of allusions connected solely with the two gods, the analysis of the allusions is presented in a separate subchapter.

4.2.1. Apollo and Artemis allusions in *The Magus*

The present subchapter deals with the analysis of the allusions related to the twin Olympians – Apollo and Artemis.

In *The Magus*, allusions that refer to Apollo and his twin sister Artemis hold a very special place. In one of his interviews on *The Guardian* John Fowles states, that the Apollo sequence was written on the Greek island of Spetsai – called Phraxos in *The Magus* – and was described by Fowles "as the ground from which the novel eventually grew" (online 5). So it can be assumed, that the allusions to the gods Apollo and Artemis were always to be a part of the novel. These two gods are presented to Nicholas in a staged play, which at first is supposedly to be received as being real. After this play Nicholas sees Lily as Artemis. Only later he finds out who played the role of Apollo.

According to *The Oxford Dictionary of Allusions* (2001), Apollo is the twin brother of the goddess Artemis and son of Zeus and Leto. The oracle of Delphi serves as Apollo's main shrine of worship. According to E.M. Berens:

'Apollo later usurped Helios' place as the god of the sun who drove the sun's chariot across the sky each day. He had a wide range of other attributes such as music (his instrument was a seven-stringed lyre), medicine (he was the father of Aesculapius, or Asclepius, the god of medicine and healing), poetic inspiration, archery, prophecy, and pastoral life (he protected herdsmen). Apollo, representing order, reason, and self-discipline, is often contrasted with Dionysus, representing creativity, sensuality, and lack of inhibition. In art Apollo is represented as a beautiful young male.' (Berens, 2009:56)

Nicholas is at first shocked to see this kind of spectacle, but he does not believe, that any of the performances are real. The appearance of Apollo triggers the appearance of other characters and roles. He describes Apollo as:

"In it, some sixty yards away on the edge of the pines, a figure stood like a marble statue. With a new shock I realized that it was that of an absolutely naked man. He was just near enough for me to make out the black pubic hair, the pale scape of his penis; tall, well-built, well cast to be Apollo" (Fowles, 2001:181).

Just like many gods and goddesses in various mythologies, Apollo serves as an archetype. The Apollo archetype is the non-hero who rather prefers to be an observer, not a fighter. He will avoid physical danger whenever possible (Campbell, 1972:44). This applied to Joe's character, because in his role as a nanny of the girls, all he did was watch them, he did not harm or attack Nicholas. Even when *the game* was supposedly finished, he met Nicholas in a friendly manner. Since he was Lily's actual lover, their relationship can be also listed under archetypal romance. In his relationships with Lily, Joe, or in this case, the archetypal Apollo shows attraction for attractive, yet independent and competitive, women (Campbell, 1972:47). It should be noted that the role of Apollo, does not serve as important, as it is in the case of the goddess Artemis.

As for Artemis, she was the goddess of hunting, the wilderness and wild animals. She was also considered as the goddess of childbirth, and since her brother Apollo was the protector of the boys, Artemis was the protectress of the girls up to the age of marriage. Together the two gods were often times depicted as the messengers of 'sudden death and disease' (Delahunty, Dignen, Stock, 2001:218). 'In ancient art Artemis was usually depicted as a girl or young maiden with a hunting bow and quiver of arrows' (Delahunty, Dignen, Stock, 2001:219). Apollo's appearance allows Lily to assume Artemis' role. Nicholas is to understand it by Lily's answer to his question:

' 'who is he?'
'my bother'

‘I thought you were meant to be an only child’ (Fowles, 2001:180).

Throughout many myths Artemis is presented as a symbol of innocence, at this point, the reference to mythology makes us believe that Lily is to be seen as a symbol of innocence. Even though during the length of book, she was to assume various roles, the role of Artemis was the most often played.

Artemis and her roman equivalent Diana, is often represented by the new moon. Most popular of her symbols are a bow and arrows. Artemis’ symbols represent her fierce, yet feminine nature. Also it can be noted that Lily had a crescent-shaped scar on her left wrist, and new moon is one of Artemis symbols. Later on, when Nicholas has reached the climax of *the game*, he notices, that the room where his judging will commence, the room is surrounded in the symbols of Artemis.

‘They did not come directly to the centre of the table, but as if it was some host, some purifying relic, carried their coffin-sedan round the room, up the left side, round in front of my throne, between me and the table, so that I could see the white crescent-moons, the symbols of Artemis-Diana, on the side panels, then on down the right side to the door again and then finally back to the table.’ (Fowles, 2001:502).

In the second part of the book, when Nicholas is no longer on the island, and he is searching for the clues, connected with the events that had took place in Bourani, the protagonist no longer believes in the innocent yet beautiful virgin Artemis role Lily had assumed, but believes her to be a trickster goddess, a goddess responsible for tempting and sexual desires. He often recalls the things that had happened to him, but he no longer believes the glamour he was under:

‘Something carried me back to that night incident when she played Artemis; to the strange whiteness of Apollo`s skin. The dull gold crown of leaves. An athletic body, living marble. And I knew then that Apollo and Anubis has been played by the same man. The night, when she had left... the next day`s innocent virgin on the beach. The chapel. The black doll swung in my mind, the skull grinned malevolently. Artemis, Astarte, eternal liar.’ (Fowles, 2001:530).

The role of the goddess Artemis is an important part of the novel. In contrast of other gods and goddesses, Artemis was honoured and worshiped differently. In some cases Artemis was just *the huntress*, while in other worships, she was the goddess of the moon. Artemis was regarded as a representation of balance. According to E.M.Barens the myth of Artemis can be widely recognised as a symbol for women. A change for women ‘to be who they truly are, and her stories can help face the world with a new strength and courage.’ (Barens, 2009:47). Even

from her mistakes, she was able to teach a valuable lesson. In a way, it can be said, that Lily's representation of Artemis, is to teach Nicholas a lesson, because of how badly he treated Alison.

Just like in the case of Apollo, Artemis has also acquired an archetypal meaning. Artemis is an archetype of the independent woman who pursues goals of her own choosing. An Artemis archetypal woman can be described as vengeful. The direction of her rage is usually turned against men, whom she sees as abusive or depreciative of women (Campbell, 1972:60). Thus, in Nicholas' mind can again be applied to Lily, because, as it was mentioned before, in connection how Nicholas treated women, and how he felt, after Lily betrayed him

The characters, stories, themes and lessons of Greek mythology have shaped art and literature for thousands of years. They appear in Renaissance paintings; romantic poetry and libretti; and scores of more recent novels, plays and films. Greek myths were a huge influence on the Roman mythology.

4.3. Allusions to Roman mythology

Roman mythology, like that of the Greeks, contained a number of gods and goddesses, and because of the ever-present contact with Greek culture, the Romans adopted not only their stories but also many of their gods. Only a single allusion is present in *The Magus* that refers to the Roman counterparts of the Greek gods – Neptune.

According to E.M.Berens in his book *Myths & Legends of Ancient Greece and Rome*, Neptune was a minor God, who only after being associated with Greek Poseidon became the vengeful sea god (Berens, 2009:112). After Neptune became similar to his Greek counterpart, he also acquired most of the Greek god's character, which was similar to a sea – unpredictable and wild. Lily asks: ‘ ‘Has Neptune cut your tongue off?’ ’(Fowles, 2001:194) to Nicholas, referring to him being so quiet.

It can be explained by the fact that as the story takes place in Greece, there are fewer associations with Romans, since Roman mythology was largely based upon Greek mythology and became popular much later.

4.3. Allusions to Egyptian mythology

In the subchapter above that is dedicated to allusions to Greek mythology mention is made to Anubis: “There was also supreme judge in Tartarus – Minos (the presiding ‘doctor’ with a beard?); and of course there was Anubis- Cerberus, the black dog with three heads (three roles?).” (Fowles, 2001:583). Anubis was an Egyptian god of dead, which later, in Greek mythology became Cerberus, often called the ‘hound of Hades’. Hades was the lord of the underworld, the land of the dead. Anubis’ role in the Egyptian mythology was to conduct the souls of the dead to their judgement, while the role of Cerberus was the protector of the gates of the Underworld; it prevented any of the living from entering and any of the dead from leaving (Delahunty, Dignen, Stock, 2001:109).

According to *Egyptian Mythology: A Guide to the Gods, Goddesses, and Traditions of Ancient Egypt* similar way, *the Egyptian mythology* (2004), the Egyptian myths were created to explain nature phenomena, that were all the time reoccurring around them: ‘the rising and setting of the sun, the flooding and receding of the Nile, the passage from birth to death and then to rebirth, the successes and failures of the political order, etc.’ (Pinch, 2004:12)

The protagonist most often encounters a young black gypsy named Joe wearing the mask of the Egyptian god Anubis, the protector of tombs and the god of dead. Anubis was the son of Osiris and is often represented with the head of a jackal. Nicholas sees Joe almost as a foe, as someone who cannot be trusted, but is always lurking in the shadows: ‘The next figure was almost an old friend. Anubis the jackal-head, alert and vicious. He strode lithely to his place, a Negro walk.’ (Fowles, 2001:501). As it was mentioned above Cerberus was the guard of the gates of Underworld, according to *A Dictionary of Egyptian Gods and Goddesses* (1986), Anubis’ name roughly translates to ‘the watcher in the place’ (Hart, 1986:89). As both mythological creatures allude to similar meanings, it can be speculated, that Nicholas saw Joe a fearsome guardian. It should be mentioned that Joe, played the role of nanny to Lily and Rose.

4.5. Allusions to Celtic mythology

It is peculiar to note, that when describing his relationship with Lily, he turns not only to Greek mythology, but also refers to Celtic mythology which originated in the English Isles, to be more specific, the legend of Tristan and Isolde. Also, Alison, not being as educated as Nicholas refers to herself as ‘the queen of May’ which comes from the Celtic myths.

Before the coming of Christianity, the Celts ‘had a wide range of orally given myths’. It was described as once being ‘one of the most entrancing mythologies of Europe’. Celtic myths survived mostly thanks to medieval writers in Ireland and Wales, though there exists some earlier descriptions of Celtic myths from the writings of classical Greek and Roman writers in the course of Roman Empire. (online 8).

For Nicholas his love or lust for Lily is something that can be described as very passionate, but in a sense, that is forbidden. He longs for her, but there is always something stopping him. At first it was Conchis and the fear of being sick with syphilis. He described it as: ‘But always my dreadful secret lay between us, like the sword between Tristan and Isolde. So I had to assume, among the flowers, the innocent birds and trees, and even false nobility.’ (Fowles, 2001:149). According to the editors of *Encyclopedia Britannica*, the legend of Tristan and Isolde - the tragic tale of two lovers fated to share a forbidden but undying love originated from the Celtic myths (online 8). In the legend of Tristan and Isolde, the sword lying between them symbolizes the chastity of the pair and their loyalty toward King Mark (online 10). This could also be applied to Nicholas and Lily, Nicholas admired Lily for her innocence, and virginal look, while Lily always swore being loyal to Conchis who can be assumed as King Mark.

Alison Kelly is the other major love interest of Nicholas, whom he abandons to go to Greece. He meets her again after he has met Lily. During the reunion with Nicholas she exclaims: ‘Then she said, ‘I’m Queen of the May.’ ’(Fowles, 2001:268). As it is stated by Arthur George, The Queen of May is also known as ‘The Maiden, the goddess of spring, flower bride, queen of the faeries, and the lady of the flowers. The May Queen is a symbol of the stillness of nature around which everything revolves. She stands for purity, strength and the potential for growth, as the plants grow in May.’ (online 5). The Queen of May is regarded as one of the various personification of the spring. It is speculated by some folklorists, that the Queen of May can be regarded as an equivalent of the ‘Roman Goddess of springtime, Maia’, whose name can be the source of the name of the month ‘May’ (online 5). It could be said, that perhaps this allusion used by Allison is for Nicholas to understand, that even though Allison has her quirks and issues, she would still be good enough for him. He would have learned to love her differences and see her ‘potential of growth.

The mythological allusions in the novel serve as a guide for the reader though the novel. The allusion gives the reader a sense of familiarity, to connect with the characters through mythological allusions, presuming the reader possesses prior knowledge. Allusions to classical

mythology form links among and between various periods in the history of the humanity and various epochs and stages in the development of the cultural heritage of the humanity. The extent of success in delineating the meaning of the allusion largely depends on the educational background of the reader.

CONCLUSIONS

Mythology is closely intertwined with the cultural development of the humanity in a diversity of forms and aspects and has served as a source of inspiration for generations of writers hence the frequent references to classical mythology to emphasize a similarity or to underline a contrast and allusions to mythology serve as a link between texts of different periods and epochs.

The goal of the present Bachelor Thesis was to analyse mythological allusions in the novel 'The Magus' by John Fowles. The hypothesis of the present research presumed that the mythological allusions in the novel serve as a means employed by the main protagonist for interpretation of his experiences and the surrounding reality, emphasizing the similarity of situations and developments. The research was performed by applying both qualitative and quantitative analyses – qualitative analyses in the examination of theoretical sources and qualitative discourse analysis, qualitative analysis and quantitative analysis in the empirical research.

The theoretical background of the research was based on theoretical sources concerning intertextuality, allusions and mythology. Intertextuality is a literary term, which links any reference to a previous text. It refers to how one literary text influences other texts. The term intertextuality was coined by Julia Kristeva. According to her the basic idea of intertextuality is that all texts are based upon earlier written pieces in the same genre, or on any other earlier piece of literary work. Allusion is one of the techniques to achieve intertextuality in a literary work.

An allusion can be described as a brief reference. The use of allusions gives the readers a wider perception in understanding the given literary work. Literary allusions provide a reader with more knowledge, as well as broaden ones scope of understanding. With the reference made, the reader is able to draw a parallel outside the work of art and understand the concept that is being discussed in more clarity. Many theorists and writers treat mythological allusions as instances of intertextuality and consider mythological references as an obligatory notion in their writings, in particular in view of their significance as manifestations of cultural heritage. Because of the many patterns that repeat in the myths, the patterns have become archetypes that can be found in almost every classical and modern story. There are various forms of archetypal heroes, the protagonist of Fowles' *The Magus* falls under the category of the transcendent hero.

Nicholas Urfe, the protagonist of the novel is a scholar, who teaches English to the Greek children and it can be assumed, that he sees everything through his mind from the point of his

educational and cultural background. He represents the 'average' man in the novel, someone with whom other can relate themselves, while Maurice Conchis represents the 'human concept' of 'God'.

Nicholas, as an educated English man, connects most of his experiences with his knowledge of English and literature, he wanted to become a well-known poet at the beginning of the novel, so it can be speculated that the many instances of allusions in the novel, comes from Nicholas' conjured-up personality of a struggling poet. His imagined personality as well as his thoughts, ideas, feelings and his view of the world is reflected through his literary background.

The protagonist of the novel sees himself as a hero of a quest, who has to fight the rising odds, in order to achieve some sort of reward. In the novel Nicholas frequently takes up the role of the Greek hero Theseus, where Ariadne, the love interest's role is given to Lily. Nicholas relates himself also the Odyssey or the roman version Ulysses from Homer's epic poem Odyssey. His love story with Alison can draw parallels with the tragic love story of Orpheus and Eurydice.

The results of the analysis of the use of mythological allusions show that they have been interweaved by John Fowles in the structuring of the plot and the use of mythological allusions, and references to Shakespeare's comedy 'The Tempest' perform the task of foreshadowing of events unfolding in the novel .

Most mythological allusions encountered in the novel pertain to Greek mythology. A comparatively lower number of allusions pertain to Roman, Egyptian and Celtic mythologies.

In Greek mythology, there are many gods and goddesses present, they dictate the lives of humans; they oftentimes possessed the same characteristics as people. It is worth mentioning, while Nicholas allude to other characters in the story, mainly associated with *The Godgame*, with various major and minor gods, while at the same time he only alludes to himself as a hero of Greek mythology.

The analysis of the mythological allusions used in John Fowles' novel "The Magus" has validated the hypothesis

THESES

1. Myths have transcended generations and centuries and have been passed to the following generations, forming the foundation of the culture of the respective people.
2. The overlapping themes throughout the ages are frequently repeated and create patterns that subsequently generate archetypes.
3. Archetypes are closely related to mythology as they have been created in the process of many interpretations and re-interpretations of the myths through the ages.
4. Mythology reflects universalities of human life that transcend ages and never lose their relevance, and thus are not infrequently referred to in writing of later periods, thus creating a link between the similarities of situations and experiences, establishing links among various texts belonging to different epochs.
5. An allusion is an indirect or passing reference to some event, person, place, or artistic work, which relies on the prior knowledge of the reader.'
6. Allusions are explicit verbal connotations between a text and its intertext(s) forging links between different texts, enhancing intertextuality - relationship to other texts, where every piece of writing is in a way influenced by a previous literary work.
7. The results of the analysis of the use of mythological allusions show that they have been interweaved by John Fowles in the structuring of the plot and the use of mythological allusions, and references to Shakespeare's comedy 'The Tempest' perform the task of foreshadowing of events unfolding in the novel.
8. The main protagonist Nicholas connects most of his experiences with his knowledge of English and literature, and his imagined personality as well as his experiences of the world are reflected through associations related to his literary background.
9. The protagonist of the novel sees himself as a hero of a quest, who has to fight the rising odds, in order to achieve some sort of reward, frequently referring to himself as the Greek hero Theseus, Odysseus or the Roman version Ulysses from Homer's epic poem *Odyssey*.
10. Most mythological allusions encountered in the novel pertain to Greek mythology while a comparatively lower number of allusions pertain to Roman, Egyptian and Celtic mythologies.

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APPENDIX 1

List of Allusions

Shakespearean allusions:

- 1 Prospero – the protagonist in Shakespeare’s play *The Tempest*
- 2 Miranda – the daughter of the protagonist and the love interest in Shakespeare’s play *The Tempest*
- 3 Ferdinand – A character , love interest of Miranda in Shakespeare’s play *The Tempest*

Allusions to Greek mythology:

- 1 Circe – a sorceress in the Odyssey
- 2 Theseus – a Greek hero
- 3 Oedipus – a tragic Greek hero
- 4 Odysseus – a Greek hero in Homer’s epic poem *Odyssey*
- 5 Minotaur – a monster, defeated by Theseus
- 6 Zeus – the main Greek god, the god of sky and thunder
- 7 Hermes – the Greek messenger of gods
- 8 Aphrodite – the Greek goddess of love
- 9 Demeter – the Greek goddess of harvest and agriculture
- 10 Hades – the Greek god of the Underworld
- 11 Cerberus – the Greek protector of the gates of the Underworld
- 12 Persephone – the wife of Hades, the daughter of Demeter
- 13 Tartarus – the deepest depths of the Underworld in Greek mythology
- 14 Minos – a Greek king
- 15 Orpheus – a Greek hero, son of Apollo
- 16 Eurydice – a nymph, wife of Orpheus
- 17 Thanatos – Greek god of death
- 18 Pan – Greek god of the wild
- 19 Priapus – Greek god of vegetable gardens and fertility
- 20 Ariadne – daughter of King Minos, love interest of Theseus
- 21 Labyrinth – built by Daedalus, home of the Minotaur
- 22 Icarus – son of Daedalus
- 23 Daedalus – creator of the labyrinth
- 24 Adonis – son of Zeus

- 25 Nymph – a nature spirit in Greek mythology
- 26 Satyr – a wilderness spirit in Greek mythology
- 27 Sciron – a bandit, killed by Theseus
- 28 Eumenides – furies in Greek mythology
- 29 Delphi – Greek mountain, the home of the oracle
- 30 Parnassus - sacred mountain for Greek gods Apollo and Dionysus
- 31 Apollo – the Greek god of archery, poetry, music, prophecy, sun , plague, etc. The son of Zeus
- 32 Artemis – Greek goddess of chastity, virginity, the hunt, the moon, and the natural environment. Twin sister of the god Apollo
- 33 Dionysus – the god of wine and madness

Allusions to Roman mythology:

- 1 Ulysses – the Roman version of Odyssey
- 2 Ceres – the Roman equivalent of Demeter
- 3 Neptune – Roman equivalent of Greek god Poseidon

Allusions to Egyptian mythology:

- 1 Anubis – Egyptian god of death

Allusions to Celtic mythology:

- 1 Tristan – a knight in the legend of Tristan and Isolde
- 2 Isolde – an Irish princess in the legend of Tristan and Isolde
- 3 The queen of May - a personification of the May Day holiday, and of Springtime and also Summer.