

Islands: Literary Geographies of Possession, Separation and Transformation

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Fictional islands are distinctive, significant literary geographies. This chapter sets out to explore these sites by way of a consideration of ‘island theory’ and Mikhail Bakhtin’s discussions of the chronotope. While the field of ‘island studies’ covers a suitably scattered territory, an archipelago of loosely connected ideas, it is possible to summarise three important and related characteristics of literary islands: possession, separation, and transformation.¹ While the islands of Robinson Crusoe (1719) and the castaways who followed him have been understood as spaces seized, mastered and known by their ‘discoverers’, agents of mercantile capitalism or imperialism, possession depends upon the island’s initial separation from other spaces, though this is usually relative rather than absolute.² Separation is also what makes the fictional island a space of transformation, a laboratory in which new selves, spaces and ideas are made. Crusoe’s reshaping of the island also allows him to transform himself, for example. This transformative potential is present in many of the most famous fictional islands, which often display elements of the fantastic, non-realist tropes that allow authors to explore the limits of language and representation.³ The island is a natural setting for the novel of ideas, in fact, because it allows the narration of encounters with otherness, encounters that prompt new experiences and identities. Even *Robinson Crusoe*, ostensibly a realist narrative, is a fable about individual worth and hard work and “the quarrel over the exact moral which economists might draw from Defoe’s narrative has made the island a field of verbal warfare.”⁴

These three ideas will be outlined in turn, before the chapter considers Bakhtin’s chronotope as a framework for understanding these themes as elements of a literary geography.⁵ While Bakhtin’s long essay on the chronotope did not consider islands as distinct literary spaces, it does offer many useful suggestions for reading the spaces and times of these fictional narratives. The conclusion draws these arguments together.

Possession

Postcolonial criticism has considered the fictional island as property, a space known, claimed and governed by “the warrior-explorer-engineer-administrator-imperial paladin” familiar from

colonial adventure stories.⁶ In fact Lennard Davis argues that the island is a key site in the history of representations of fictional space, because detailed descriptions of place of the kind that Andrew Thacker describes as “an explicitly topographical style of visual description” are uncommon in Western literature before the publication of Defoe’s novel.⁷ As Richard Phillips explains, Crusoe begins his exile “by exploring, imaginatively mapping the island, filing its blank spaces with names.”⁸ For Davis this marks the re-evaluation of land as property under the gaze of the colonial adventurer; Crusoe’s listing of the island’s resources represents a “catalogue of wealth, an inventory of nature’s possessions.”⁹ The commodification of space and nature led European explorers to record new places as inventories of goods, people, and resources, in the manner of Walter Raleigh’s account of Guyana, “described as a warehouse simply waiting for consumption.”¹⁰

David Floyd notes that the subjugation of a fictional island requires “rituals of possession,” surveys, mappings, and other attempts to know the island and thus impose order upon it.¹¹ As Richard Phillips demonstrates, later *Robinsonades* like Ballantyne’s *The Coral Island* (1858) follow this pattern closely. Ballantyne’s narrator tells us that he and his friends sought out what they think is “the highest point of the island, and from it we saw our kingdom lying, as it were, like a map around us.”¹² Viewing the island allows the boys to name it and imaginatively possess it. However, by the end of the nineteenth century fictional castaways are far less capable than Crusoe, appearing as “fallible and inept figures unable to execute the same kind of recuperative dominion and mastery” as Defoe’s hero.¹³ These later islanders are “often irreparably traumatized” by their experience, and the island represents “an impermanent site of habitation, an ultimately unobtainable place.”¹⁴ This certainly seems to be true of one late twentieth century island fiction. When Maitland, the protagonist of J. G. Ballard’s *Concrete Island* (1974), is marooned on a triangle of urban wasteland enclosed by motorways, he explores it and makes an inventory of its resources. In his notes on the novel Ballard wrote that the most pressing challenge for the castaway “is the need to dominate the island, and transform its anonymous terrain into an extension of our minds.”¹⁵ However where Ballantyne’s boy heroes claim the coral island as “our kingdom,” when Maitland declares “I am the island” it seems just as likely that the island has possessed him.¹⁶

However, none of this explains why islands represent a distinctive kind of colonial representation, except perhaps for the accident of Defoe's fiction being the first to set out extended descriptions of place. After all, this attempt to map and control space is familiar to us from other imperial fictions; Allan Quatermain, a long way from the sea on his way to *King Solomon's Mines* (1885), noted "the landscape lay before us as a map."¹⁷ Arguably this form of representation reflects a general relationship of domination. However, perhaps Crusoe and the other castaways can only claim their islands because these sites are – or appear to be – 'deserted' because of their isolation.

Separation

In an early essay Gilles Deleuze suggests that islands, whether fractured from a 'mainland' or completely isolated in the depths of the ocean, "reveal a profound opposition between ocean and land."¹⁸ Islands are deserted not because they are uninhabited, but because oceans surround them: "it is as though the island had pushed its desert outside."¹⁹ While this separation is not absolute, as we will see in a moment, "the island is a place that has acquired various attributes that are reliant on its state of separation," as David Floyd suggests.²⁰ However as Elizabeth DeLoughrey points out, "In the grammar of empire, remoteness and isolation function as synonyms for island space and were considered vital to successful colonization. Although all islands are isolated by etymological definition, their remoteness has been greatly exaggerated by trans-oceanic visitors."²¹ The isolation of islands was therefore a product of imperial thinking about space, rather than a question of absolute distance.

This desertion or isolation makes fictional islands hard to locate on real maps. Crusoe's island is somewhere off the coast of South America; the island of Doctor Moreau has no name (one chapter is titled 'the man who was going nowhere'); other fantastic islands are scattered across the Atlantic and the Pacific.²² More's *Utopia*, its name meaning 'no place' as well as 'better place', is perhaps the most deserted island in literature. Extremely distant from Europe, though its exact location remains obscure (because a servant coughs just as it is being described), it is further orphaned by the ocean, by a moat dug to transform the original promontory into an island, and by fortifications built to repel strangers.²³ As Antoine Hatzenberger points out, even the

elements are excluded by the city's design.²⁴ Fredric Jameson reads this separation as a founding principle of utopian geographies in general, making it 'a foreign body within the social'.²⁵

However literary islands, like real islands, can never be entirely separated from other places. In José Saramago's *A Jangada de Pedra* (*The Stone Raft*, 1986) the Iberian Peninsula drifts away from Europe into the Atlantic, eventually ending its journey between Africa and South America.²⁶ This rich fable is much more than simple allegory, but for Saramago it was a way of thinking about Portugal and Spain's relationships with the South: "we will always be Europeans ... But we have other obligations, obligations of an historical, cultural and linguistic nature. And so, let us not separate ourselves from the rest of the world."²⁷ One set of connections is loosened, while others are tightened, but the 'raft' is never entirely isolated.

In fact in many island fictions the protagonist's isolation is short-lived, and connections with home are always present. As Richard Phillips points out, "little is said about Robinson Crusoe's home, but everything that happens to Crusoe, everything he does and everywhere he goes, is a comment on his home ... as it is and as it might be."²⁸ If it wasn't for this constant comparison, neither Crusoe nor his island would be transformed and redeemed, as we will see in a moment. Similarly, Prendick begins the story of *The Island of Doctor Moreau* alone but his arrival at the island, so jealously guarded by the Doctor, precipitates the disaster that will eventually transform everything. On Ballard's *Concrete Island* Maitland spends a good deal of time remembering his lonely childhood, but he also recalls his parents, his wife and child, and his lover, cut off from him by his crash. Even More's island cannot be kept hidden from the world, or we would not have had word of it from Raphael Hythlodæus. The two books of More's text are also engaged in a dialogue with early modern European laws and beliefs, so Utopia is brought into contact with More's own world. The utopians do engage in trade, and hire mercenaries to conduct their wars for them; they are more distant from other states than most nations, but they are not *absolutely* distant from them. Islands must be bounded, and boundaries connect as well as separate.

David Floyd provides us with an apt analogy for the literary-geographical island in his study of late nineteenth-century fictions of orphanhood: "separated from normative societal structures, often lacking the specificity of a name or ownership, and a potentially metaphoric space in the

hands of those who do claim it, the island is the topographical orphan space par excellence.”²⁹ Orphanhood implies separation, but it also suggests a link with the orphan’s origins, with those that they have been separated from. This relative or partial separation is also what makes the island, literary or otherwise, an ideal laboratory, a site for transformation.

Transformation

While islands have long been associated with the supernatural, from Circe to Prospero, since Crusoe the modern literary island has been a site for self-transformation and redemption. After going to sea against his parents’ wishes and becoming a slaver, Crusoe survives shipwreck to land on the island, becoming a new man – more prudent, more pious – in the process. Phillips points out that “the island and the surrounding waters are vehicles of Crusoe’s spiritual transformation.”³⁰ For Deleuze, *Robinson Crusoe* is the perfect expression of that part of the island myth that concerns “the creative aspect, the beginning anew.”³¹ Exploring this further, Deleuze suggests that the island is connected to a theme of rebirth common to many cultures: “It is well known as the myth of the flood. The ark sets down on the one place on earth that remains uncovered by water, a circular and sacred place, from which the world begins anew.”³²

Phillips is not convinced that the classic *Robinsonade* can ever be redeemed, because these transformations do not persist: “In the liminal geography of adventure, the hero encounters a topsy-turvy reflection of home, in which constructions of home and away are temporarily disrupted, before being reinscribed or reordered, in either case reconstituted.”³³ Phillips has more faith in postcolonial revisions of Defoe’s stories, like Sam Selvon’s *Moses Ascending*, Michel Tournier’s *Vendredi, ou les Limbes de Pacifique*, and J. M. Coetzee’s *Foe*.³⁴ However modern islands – from the late nineteenth century to the present day – are more likely to represent “the locus of a personal individual, physical and often psychological trauma and metamorphosis.”³⁵ Certainly this fits Moreau’s island, a literal laboratory where the bodies and identities of Moreau, his accomplices and the Beast Folk are remade. As Paul Kincaid puts it, “just as More and Defoe contained their experiments within an island, so in this novel the island becomes like a Petri dish, sealed off from the world as a way of avoiding contamination in either direction.”³⁶

These experiments have serious consequences. Floyd suggests that both Jim Hawkins (from

Stevenson's *Treasure Island*, 1883) and Moreau's Prendick "are changed by their experiences to such a degree that they can no longer believe in a civilization beneath which they perceive a kind of lurking, chaotic horror."³⁷ Scarred by his experiences, Prendick, Moreau's unwelcome and unwilling guest, finds that escape to London brings no relief: "when I lived in London the horror was well-nigh insupportable ... I do not expect the terror of that island will ever altogether leave me."³⁸ In this Wells anticipates the fate of the doomed sailors who sight R'lyeh, an ancient island brought to the surface by tectonic upheaval and then returned to the Pacific depths, in H. P. Lovecraft's 'The Call of Cthulhu' (1928).³⁹ It is not at all certain that Maitland will ever be able to leave Ballard's *Concrete Island*, or even that he wishes to do so, in line with Ballard's conviction that our desires might well be self-destructive. William Golding's *Lord of the Flies* (1954) presents a similarly perverse trajectory, an inversion of Ballantyne's *Coral Island*.⁴⁰

Islands have long been "colonial or sociopolitical laboratories of experiment" and a postcolonial reading of the island informed by Paul Rabinow's *French Modern* suggests that the real laboratories of modernity could be found at the margins of empire rather than at its centre, in colonial experiments that were more progressive or drastic than reforms centred upon the metropolis.⁴¹ Reflecting on the constraints imposed upon these laboratories and colonial experiments – regulating what is allowed to enter and leave these spaces, as well as the meetings and dialogues that go on in them – we might note that the fictional island also resembles a prison. Certainly it is worth noting that politically, at least, "small islands lend themselves to near absolute human domination."⁴²

The relationship between island space and themes of transformation has made the island a key setting in fantastic fictions (science fiction, fantasy, horror), as the inclusion of Wells and Lovecraft above suggests. Paul Kincaid has suggested that this is particularly true of British science fiction: "Nowhere outside Britain has the island become such a familiar, such an essential part of the imagery of science fiction that it passes almost unnoticed."⁴³ Whatever the truth of this, the island has continued to serve as a useful setting for fantastic fictions in Britain and beyond. One fascinating aspect of this is their association with deep – geological or astronomical – time.⁴⁴ Clearly Darwin's observations on the Galapagos Islands established a particular link between these ecological laboratories and evolutionary theory, but the connection is older and its offspring

are more peculiar. The geologist James Hutton, observing islands off the Isle of Arran in 1785, wondered if these were simply the remains of larger landmasses:

“We see the destruction of a high island in the formation of a low one; and from those portions of the high land or continent which remain as yet upon the coast and in the sea, we may perceive the future destruction, not of the little island only, which has been saved from the wreck of so much land, but also of the continent itself, which is in time to disappear.”⁴⁵

For Hutton this identification of the effect of geological processes on contemporary islands revealed them to be visible remnants of a much older landscape, and a glimpse of the far future. Literary islands conjure the same feelings of great antiquity. In Jules Verne’s *L’Île mystérieuse* (*Mysterious Island*, 1874) Cyrus Harding notes the co-existence of a wide variety of animals and landscapes and guesses that “Lincoln Island may have formerly been a part of some vast continent which has gradually sunk below the Pacific.”⁴⁶ Developments in evolutionary theory, geology, archaeology and other sciences of the ancient past popularised ideas of deep time in the late nineteenth century and the first half of the twentieth.⁴⁷ Clearly we should remember that these arguments might assume that places distant from Europe and America were ‘out of time’, primitive or ahistorical, but as time-spaces these literary islands are much more complicated than that.⁴⁸ Influential literary explorations of island deep time include Edgar Rice Burrough’s *Land That Time Forgot* (1924) and associated novels, as well as Arthur Conan Doyle’s *The Lost World* (1912), which is set on a jungle plateau which is effectively a land-locked island.⁴⁹ *Zemlya Sannikova* (*Sannikov Land*, 1926), by Russian geologist and author Vladimir Obruchev, described an Arctic island, warmed by volcanic activity, on which mammoths co-exist with humans.⁵⁰

These islands are, in a sense, laboratories where the impossible happens: contemporary explorers encounter the vanished past, or rather they return to a past that had been recovered by paleoscience but found to be absent of human presence, as Paolo Rossi suggests: “The history of man was conceived as coextensive with the history of the earth. An earth not populated by men seemed meaningless, like a reality that was somehow ‘incomplete’.”⁵¹ Perhaps these islands answered a need to write people back into a deep time that bore no trace of them. The isolation of

these islands also helps to explain how these ‘survivals’ have remained unknown to science. But there is more to island deep time than isolation. On these islands different eras bump up against one another, just as they do on Verne’s Lincoln Island. Evolutionary theory is mapped out across Caspak, Burrough’s lost island, as organisms transform into more sophisticated beings – eggs to fish to amphibians to reptiles to mammals – in one lifetime. Caspak is “a motley aggregation of the modern and extinct... The forgotten past rubbed flanks with the present.”⁵² To see how literary geographies might be shaped by the collision of different times and entities, and by the theme of transformation, we turn now to Bakhtin’s chronotope.

The Island as Chronotope

Bakhtin defined the chronotope as “the intrinsic connectedness of temporal and spatial relationships that are artistically expressed in literature... Time, as it were, thickens, takes on flesh, becomes artistically visible; likewise, space becomes charged and responsive to the movements of time, plot, and history.”⁵³ There is no ‘island chronotope’ in Bakhtin’s long essay on the topic, though islands are mentioned several times. However I would like to suggest that the theme of transformation identified above allows some island narratives to be read as menippean narratives, as ‘thresholds,’ or as versions of the ‘chronotope of the road’, and will address these in turn.

First, these islands share something of the qualities of the menippea, a carnivalesque genre exemplified by Petronius’ *Satyricon*, Apuleius’ *Metamorphoses*, and the satires of Lucian. The classic menippea was “characterized by an extraordinary freedom of plot and philosophical invention,” but few of the texts discussed above are as free, inventive or satirical as this.⁵⁴ Swift’s *Gulliver’s Travels* (1726) is perhaps the most menippean island narrative, though More’s *Utopia* is surprisingly playful (Hythlodæus means ‘peddler of nonsense’, undermining the authority of his account of the isle of Utopia).⁵⁵ However in these island narratives fantastic elements – like the transformation of beasts into people or the co-existence of extinct and living creatures – are present and these fictions resemble menippean works in other ways.

According to Bakhtin, in the menippea the appearance of these fantastic elements is “justified by and devoted to a purely ideational and philosophical end: the creation of *extraordinary situations*

for the provoking and testing of a philosophical idea.”⁵⁶ These situations undermine certainty, “*relativizing* all that was externally stable, set and ready-made” through reversals and unexpected juxtapositions, “abrupt transitions and shifts, ups and downs, rises and falls, unexpected comings together of distant and disunited things, *mésalliances* of all sorts.”⁵⁷ As the last part of this quote suggests, the meeting of dissimilar things plays a part in the shaping of the *menippea*. Encounters provoke crises as ideas are challenged and contested; “the content of the *menippea* is the adventures of an *idea* or a *truth* in the world.”⁵⁸ Bakhtin’s wider philosophy emphasised the becoming of selves – and, we might add, places – through these kinds of meetings and exchanges, modelled on the Socratic dialogue. The *menippea*, similarly, is dedicated to “dialogically revealing the truth.”⁵⁹ As a consequence it requires fictional spaces that are genuinely “meeting- and contact-points for heterogeneous people.”⁶⁰

Bakhtin’s motif of the threshold spatialises the *menippean* moment, seeing it as a point in space and time where ideas and their protagonists collide. For Bakhtin this was the key to Dostoevsky’s “artistic conception of time and space,” concerned only with “points of crisis, at turning points and catastrophes” and with two kinds of space: “on the *threshold* (in doorways, entrance ways, on staircases, in corridors, and so forth), where the crisis and the turning point occur, or on the *public square* ... where the catastrophe, the scandal take place.”⁶¹ Whether at a threshold or in a heterogeneous public space these points are “where *crisis*, radical change, an unexpected turn of fate takes place, where decisions are made, where the forbidden line is overstepped, where one is renewed or perishes.”⁶²

Dostoevsky’s thresholds are urban in character, but Bakhtin made a similar argument about a different kind of meeting point in his *chronotope* essay. One of the most important examples of this kind of space is the road, where

“People who are normally kept separate by social and spatial distance can accidentally meet... any contrast may crop up, the most various fates may collide and interweave with each other... On the road... the spatial and temporal paths of the most varied people – representatives of all social classes, estates, religions, nationalities, ages – intersect at one spatial and temporal point.”⁶³

Other kinds of journeys may bring the potential for transformative encounters. Bakhtin saw the islands described in the voyages of Pantagruel in Rabelais' Fourth Book, and the voyages of St Brendan that inspired them, as a topographic incarnation of the carnivalesque grotesque body, which is "open to the outside world."⁶⁴ The islands visited by St. Brendan and Pantagruel offer the possibility of contact with heaven and the underworld respectively, involving transformations of the most obvious kind, and making them points of crisis on a 'sea road.'

Marina Warner seems to agree that places of encounter are closely linked to ideas of transformation: "tales of metamorphosis often arose in spaces (temporal, geographical, and mental) that were crossroads, cross-cultural zones, points of interchange on the intricate connective tissue of communications between cultures."⁶⁵ These sites are also examples of what Mary Louise Pratt called 'contact zones', "social spaces where cultures meet, clash, and grapple with each other, often in contexts of highly asymmetrical relations of power, such as colonialism, slavery, or their aftermaths as they are lived out in many parts of the world today."⁶⁶ Despite this symmetry, Pratt insists that the imperial metropole and the periphery co-construct each other, as both are changed – not always for the better – by the encounter:

"[The term contact zone] invokes the space and time where subjects previously separated by geography and history are co-present, the point at which their trajectories now intersect. The term 'contact' foregrounds the interactive, improvisational dimensions of imperial encounters so easily ignored or suppressed by accounts of conquest and domination told from the invader's perspective."⁶⁷

Read this way, islands are perfect sites of encounter. Their isolation makes them distinct points in space, so that landing crosses a threshold, and they often hold something new and challenging for the castaway to engage with. Islands are associated with transformation because they are sites of dialogue and of possible change. Crusoe's self-fashioning emerges from a dialogue between himself, the island, and his British home, but also remakes the island and its inhabitants; More's *Utopia* brings a novel political order into dialogue with Europe. The later Victorian *Robinsonades* present a series of 'orphans' traumatised by their island discoveries, from Jim

Hawkins to Prendick; and in Ballard's Maitland we have perhaps the perfect expression of the castaway who is changed by the island, interpreting his abject state as a form of freedom. More positive transformations are possible; St Brendan is given a brief glimpse of heaven, and in Saramago's *The Stone Raft* Iberia enters into new relationships with its former colonies.⁶⁸

Conclusions

As literary geographies, islands are characterised by both imperialist fantasies and by more open-ended explorations of difference. As possessions they demonstrate the colonial imperative to know and control space; but their isolation and their associations with transformation can lead to less predictable and sometimes more positive representations. Bakhtin's work on the chronotope offers us a reading of islands that stresses their significance in space (as threshold sites or encounters on a 'road') and time (as key points of crisis in a narrative). Subtling his essay "Notes towards a historical poetics," Bakhtin always intended the chronotope to cover both the formal character of different genres and the historical development of different representations, making it highly suitable for an exploration of both more general aspects of island geography and more particular articulations of colonial cultural expressions.

This chapter has concentrated on islands described by European and American authors, and has said less about the inhabitants of the islands 'discovered' by Crusoe and his descendants. It has also said little about islands in the global North – particularly the islands of the Atlantic Archipelago, which contained both dominated and dominating islands, both periphery and metropole. A fuller account of these island dialogues would give more emphasis to the transformations wrought by the colonised on their colonisers, as well as those changes effected in the metropole itself. It would also be able to consider the significance of the insular and archipelagic nature of the political and cultural entity that names itself 'Britain' or the 'United Kingdom.' The interested reader is encouraged to seek out Elizabeth DeLoughrey's *Roots and Routes* or Amy Cutler's "Language Disembarked" for more on these themes.⁶⁹ Even without this larger historical and literary framing, the island presents the literary geographer with a rich set of themes for further analysis.

NOTES

¹ For two significant recent works see Rod Edmond and Vanessa Smith, eds., *Islands in History and Representation* (London: Routledge, 2003) and Elizabeth DeLoughrey, *Routes and Roots: Navigating Caribbean and Pacific Island Literatures* (Hawai'i: University of Hawai'i Press, 2007).

² Daniel Defoe, *Robinson Crusoe*, ed. Thomas Keymer and James Kelly (Oxford: Oxford University Press, 2008).

³ Lucie Armitt, *Theorising the fantastic* (London: Arnold, 1996). Tzvetan Todorov, *The fantastic: a structural approach to a literary genre* (Ithaca, NY: Cornell University Press, 1973).

⁴ Maximillian E. Novak, "Robinson Crusoe and Economic Utopia," *The Kenyon Review* 25, no. 3 (1963): 483.

⁵ M. M. Bakhtin, "Forms of time and of the chronotope in the novel. Notes towards a historical poetics," in *The Dialogic Imagination: Four essays*, trans. Caryl Emerson and Michael Holquist, ed. Michael Holquist (Austin: University of Texas Press, 1981).

⁶ Jeffrey Richards, "Introduction," in *Imperialism and Juvenile Literature*, ed. Jeffrey Richards (Manchester and New York: Manchester University Press, 1989), 2.

⁷ Andrew Thacker, *Moving through modernity: space and geography in modernism* (Manchester: Manchester University Press, 2003), 33.

⁸ Richard Phillips, *Mapping Men and Empire: a geography of adventure* (New York and London: Routledge, 1997), 33.

⁹ Lennard Davis, *Resisting Novels: ideology and fiction* (New York and London: Methuen, 1987), 83-84.

¹⁰ Davis, 73. For a similar argument about the rise of landscape painting and an emerging capitalist society, see Kenneth Clark, *Landscape Into Art* (London: John Murray, 1949); John Berger, *Ways of Seeing* (London: BBC, 1972); Denis Cosgrove, *Social Formation and Symbolic Landscape* (London: Croom Helm, 1984).

¹¹ David Floyd, *Street Urchins, Sociopaths and Degenerates: Orphans of Late-Victorian and Edwardian Fiction* (Cardiff: University of Wales Press, 2014), 101.

¹² R. M. Ballantyne, *The coral island: a tale of the Pacific Ocean* (Boston: Phillips, Sampson, 1859) 51-52.

¹³ Floyd, 87.

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- ¹⁴ Floyd, 93, 88.
- ¹⁵ J. G. Ballard, introduction to *Concrete Island* (London: Vintage, 1994), 4.
- ¹⁶ J. G. Ballard, *Concrete Island* (London: Panther Books, 1985), 52.
- ¹⁷ H. Rider Haggard, *King Solomon's Mines* (London: Cassell, 1994), 96.
- ¹⁸ Gilles Deleuze, "Desert Islands," in *Desert Islands and Other Texts, 1953-1974*, trans. M. Taormina, ed. D. Lapoujade (New York: Semiotext(e), 2004) 9.
- ¹⁹ Deleuze, 11.
- ²⁰ Floyd, 92.
- ²¹ DeLoughrey, 8.
- ²² H. G. Wells, *The Island of Doctor Moreau: a possibility* (New York: Stone & Kimball, 1896) 20, 15.
- ²³ Thomas More, *Utopia*, trans. Paul Turner (Penguin: Harmondsworth, 1965).
- ²⁴ Antoine Hatzenberger, "Islands and Empire: Beyond the shores of utopia," *Angelaki* 8, no. 1 (2003): 120.
- ²⁵ Fredric Jameson, *Archaeologies of the Future: the Desire Called Utopia and Other Science Fictions* (London and New York: Routledge, 2005), 15, 16.
- ²⁶ José Saramago, *The Stone Raft* (London: The Harvill Press, 2000).
- ²⁷ José Saramago, "The Art of Fiction No. 155," interviewed by Donzelina Barroso, *The Paris Review* 149, (1998): 70.
- ²⁸ Phillips, 29.
- ²⁹ Floyd, 88.
- ³⁰ Phillips, 32.
- ³¹ Deleuze, 12.
- ³² Deleuze, 13.
- ³³ Phillips, 13.
- ³⁴ Sam Selvon, *Moses Ascending* (London: Davis-Poynter, 1975); Michel Tournier, *Friday; or the other island*, trans. M Denny (New York: Pantheon, 1969); J. M. Coetzee, *Foe* (London: Secker & Warburg, 1986).
- ³⁵ Floyd, 89, 90.
- ³⁶ Paul Kincaid, "Islomania? Insularity? The Myth of the Island in British Science Fiction," *Extrapolation* 48, no. 3 (2007): 467.

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- ³⁷ R. L. Stevenson, *Treasure Island* (Oxford: Oxford University Press, 1985). Floyd, 98-9.
- ³⁸ Wells, 246, 245.
- ³⁹ H. P. Lovecraft, "The Call of Cthulhu," in *The Call of Cthulhu and Other Weird Stories*, ed. S. T. Joshi (London: Penguin, 1999).
- ⁴⁰ William Golding, *Lord of the Flies* (London: Faber & Faber, 1954).
- ⁴¹ DeLoughrey, 9. Paul Rabinow, *French Modern: Norms and Forms of the Social Environment* (Cambridge, MA: MIT Press, 1989).
- ⁴² Godfrey Baldacchino, "Islands and despots," *Commonwealth & Comparative Politics* 50, no. 1 (2012): 103.
- ⁴³ Kincaid, 463. See also Nicholas Ruddick, *Ultimate Island. On the Nature of British Science Fiction* (Westport, CT, and London: Greenwood Press, 1993).
- ⁴⁴ Rosalind Williams, *Notes on the underground: an essay on technology, society, and the imagination* (Cambridge, MA: MIT Press, 1990).
- ⁴⁵ James Hutton, *Theory of the Earth with Proofs and Illustrations*, Vol. 3 (London: Geological Society, 1899), 261-2. See also Jos Smith "'Lithogenesis': Towards a (Geo)Poetics of Place," *Literary Geographies* 1, no. 1 (2015): 67.
- ⁴⁶ Jules Verne, *The Mysterious Island* (New York: Charles Scribners Sons, 1920), 152.
- ⁴⁷ Sumathi Ramaswamy, *The Lost Land of Lemuria: Fabulous Geographies, Catastrophic Histories* (Berkeley: University of California Press, 2004).
- ⁴⁸ Johannes Fabian, *Time and the Other: how anthropology makes its object* (Columbia University Press, 1983).
- ⁴⁹ Edgar Rice Burroughs, *The Land That Time Forgot* (New York: The Modern Library (Random House), 2002); Arthur Conan Doyle, *The Lost World*, (New York: Hodder & Stoughton, George H. Doran Co, 1995).
- ⁵⁰ Vladimir Obruchev, *Sannikov Land*, trans. David Skvirsky (Moscow: Foreign Languages Publishing House, 1955).
- ⁵¹ Paolo Rossi, *The Dark Abyss of Time: The History of the Earth and the History of Nations from Hooke to Vico*, trans. Lydia C. Cochrane (Chicago: University of Chicago Press, 1984), 120.
- ⁵² Burroughs, 189.
- ⁵³ Bakhtin, "Forms," 84.

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- ⁵⁴ M. M. Bakhtin, *Problems of Dostoevsky's poetics*, trans. and ed. Caryl Emerson (Minneapolis: University of Minnesota Press, 1984), 114, original emphasis.
- ⁵⁵ Jonathan Swift, *Gulliver's Travels* (Harmondsworth: Penguin, 2003).
- ⁵⁶ Bakhtin, *Problems*, 114, original emphasis.
- ⁵⁷ Bakhtin, *Problems*, 166, original emphasis; 118.
- ⁵⁸ Bakhtin, *Problems*, 115, original emphasis.
- ⁵⁹ Bakhtin, *Problems*, 109. See Julian Holloway and James Kneale, "Philosophy: Dialogism (After Bakhtin)," in *The International Encyclopedia of Human Geography*, ed. Rob Kitchin and Nigel Thrift (Oxford: Elsevier, 2009).
- ⁶⁰ Bakhtin, *Problems*, 128.
- ⁶¹ Bakhtin, *Problems*, 149, original emphasis.
- ⁶² Bakhtin, *Problems*, 169, original emphasis.
- ⁶³ Bakhtin, 'Forms of time', 243.
- ⁶⁴ Bakhtin M. M., *Rabelais and his world*, trans. H. Iswolsky (Bloomington: Indiana University Press, 1984), 26.
- ⁶⁵ Marina Warner, *Fantastic Metamorphoses* (Oxford: Oxford University Press, 2002), 17.
- ⁶⁶ Mary Louise Pratt, "Arts of the Contact Zone," *Profession* 91, (1991): 34.
- ⁶⁷ Mary Louise Pratt, *Imperial Eyes: Travel Writing and Transculturation*, second edition (London and New York: Routledge, 2008), 8.
- ⁶⁸ Bakhtin, *Problems*, 299.
- ⁶⁹ DeLoughrey, *Routes and Roots*. Amy Cutler, "Language Disembarked: The Coast and the Forest in Modern British Poetry" (Ph.D. diss., Royal Holloway, University of London, 2014).