

**KARADENİZ TECHNICAL UNIVERSITY \* THE INSTITUTE OF SOCIAL SCIENCES**

**DEPARTMENT OF WESTERN LANGUAGES AND LITERATURE**

**APPLIED LINGUISTICS**

**LINGUISTIC FEATURES REVEALING SELF-RECOGNITION IN JOHN FOWLES'  
*THE MAGUS***

**MASTER'S THESIS**

**Süleyman DEMİR**

**DECEMBER 2017**

**TRABZON**

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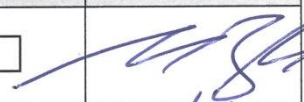
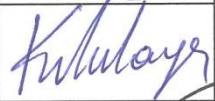
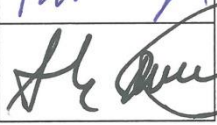
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**DECEMBER 2017**

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## APPROVAL

Upon the submission of the dissertation, **Süleyman DEMİR** has defended the study **LINGUISTIC FEATURES REVEALING SELF RECOGNITION IN JOHN FOWLES' THE MAGUS** in partial fulfillment of the requirements for the degree of Master of Arts in English Language and Literature at Karadeniz Technical University, and the study has been found fully adequate in scope and quality as a thesis by **unanimous** vote on **13.02.2018**.

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Title - Name and SURNAME	Mission	Accept	Refuse	
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Approval of the Graduate School of Social Sciences.

Prof. Dr. Yusuf SÜR MEN  
Director

## DECLARATION OF ORIGINALITY

I, **Süleyman DEMİR**, hereby confirm and certify that;

- I am the sole author of this work and I have fully acknowledged and documented in my thesis all sources of ideas and words, including digital resources, which have been produced or published by another person or institution,
- this work contains no material that has been submitted or accepted for a degree or diploma in any other university or institution,
- all data and findings in the work have not been falsified or embellished,
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Date 11.12.2017

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December, 2017

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## TABLE OF CONTENTS

ACKNOWLEDGEMENT .....	IV
TABLE OF CONTENTS.....	V
ÖZET.....	VII
ABSTRACT .....	VIII
LIST OF TABLES .....	IX
LIST OF FIGURES .....	X
LIST OF ABBREVIATIONS.....	XI
INTRODUCTION.....	1-3

### CHAPTER ONE

<b>1. FRAMEWORK OF THE STUDY.....</b>	<b>4-8</b>
1.1. Introduction.....	4
1.2. Background of the Study.....	4
1.3. Statement of the Problem .....	5
1.4. Significance of the Study .....	6
1.5. Purpose of the Study .....	7
1.6. Research Questions .....	7
1.7. Statement of the Method .....	7
1.8. Overview of the Study .....	8

### CHAPTER TWO

<b>2. LITERATURE REVIEW.....</b>	<b>9-25</b>
2.2. Studies about John Fowles and <i>The Magus</i> .....	9
2.2.1. From Self-Ignorance to Self-Knowledge .....	10
2.3. Stylistic Studies on <i>The Magus</i> .....	12
2.4. Jacques Lacan and His Terms Indicating the Formation of Self.....	13
2.5. Corpus Linguistics .....	16
2.5.1. Frequency and Keyness in Texts .....	22

## CHAPTER THREE

<b>3. METHODOLOGY .....</b>	<b>26-42</b>
3.2. Nature of the Study .....	26
3.3. Research Questions .....	34
3.4. Sample of the Study .....	34
3.5. Data Collection .....	35
3.6. Data Analysis .....	40
3.7. Operational Definitions .....	40
3.7.1. Instrumental Definitions .....	40
3.7.2. Theoretical Definitions .....	41

## CHAPTER FOUR

<b>4. FINDINGS AND DISCUSSION .....</b>	<b>43-89</b>
4.1. Introduction.....	43
4.2. Content Analysis of Self-Recognition in <i>The Magus</i> .....	43
4.2.1. Nicholas’s Self-Ignorance in <i>The Magus</i> .....	43
4.2.2. Quest Narrative: Nicholas’s Self Exploration.....	52
4.2.3. Nicholas’ Self-Recognition.....	73
4.3. Corpus Analysis of Self-Recognition in <i>The Magus</i> .....	78
4.3.1. Keyword Analysis.....	79
4.3.2. Collocational Analysis .....	82
4.3.2.1. Conchis’s Collocational Analysis .....	83
4.3.2.2. Collocational Analysis of the pronoun ‘I’.....	86
4.4. Conclusion of the Section .....	89
<b>CONCLUSION AND RECOMMENDATIONS .....</b>	<b>90</b>
<b>REFERENCES .....</b>	<b>94</b>
<b>APPENDIXES .....</b>	<b>101</b>
<b>CURRICULUM VITAE .....</b>	<b>120</b>

## ÖZET

Bu çalışma John Fowles'in Büyücü romanında ana karakterin benlik inşa sürecine odaklanarak söz konusu süreci ortaya koyan dilsel unsurları analiz etmeyi amaçlamıştır. Bu bağlamda hem nitel hem de nicel bulgular birlikte incelenerek karma yöntemli bir metodoloji takip edilmiştir. Anlatının yapısı üç temel bölüme ayrılmış ve her bir bölüm Jacques Lacan'a ait üç ayrı terim ekseninde yeniden okunarak analiz edilmiştir. Buna göre metnin biçimsel analizinde sırasıyla *hayali düzen*, *ayna evresi* ve *sembolik düzen* terimlerinden yararlanılmıştır. Çalışma nitel bulguları, nicel verilerle desteklemeyi hedeflediğinden metin içerik analizine ek olarak bir derlem analizine tabii tutulmuş ve bu ekseninde anahtar sözcük analizi ve eşdizimlilik analizi yapılmıştır. Benlik inşa süreci ile söz konusu nicel bulgular arasındaki ilişki Lacancı bir bakış açısıyla yorumlanarak nitel ve nicel bulgular arasındaki ilişki literatürdeki diğer çalışmalara atıfta bulunularak tartışılmıştır. Buna göre söz konusu eserde kullanılan dil ve yazarın sözcük seçimleri ile ana karakterin benlik inşa süreci arasındaki ilişki ortaya koyularak metnin Lacancı bir perspektiften okunmasının mümkün olduğu gösterilmiştir.

**Anahtar Kelimeler:** Benlik İnşa Süreci, Hayali Düzen, Ayna Evresi, Sembolik Düzen, Derlem Analizi.



## ABSTRACT

This study deals with John Fowles' *The Magus* and investigates self-recognition process of the central character. The study reveals the linguistic features of this process with reference to both qualitative and quantitative datum. The findings are examined together since a mixed methodology has been employed. The narrative has been divided into three parts and each part is analysed by using Jacques Lacan's terminologies, such as the *imaginary order*, the *mirror stage* and the *symbolic order*. The content analysis of the narrative text is consolidated by corpus analysis including keywords and collocational analysis. The correlation between self-recognition process and quantitative findings is debated from a Lacanian point of view and the relationship between qualitative and quantitative findings is discussed regarding the related literature. The study has shown the relationship between the discourse used in the narrative text and the linguistic preferences of the author in the representation of the central character's self-recognition process.

**Keywords:** Self-Recognition Process, Imaginary Order, Mirror Stage, Symbolic Order, Corpus Analysis.

## LIST OF TABLES

Table Nr.	Table Name	Page Nr.
1	The Plot Structure of <i>The Magus</i> .....	16
2	The relationship between Lacan’s Psychosexual Development Theory and The Magus .....	16
3	The advantages of Corpus Analytic Techniques in Literary Analysis .....	19
4	Key Aspects of Stylistics .....	27
5	Advantages and Disadvantages of Content Analysis.....	29
6	Methodological Steps in Corpus Stylistics .....	32
7	Mixed Methods Research .....	33
8	Strengths of Mixed Methods Research.....	34
9	Qualitative Research Characteristics .....	35
10	Characteristics of the Study and the Reference Corpora .....	36
11	Scott’s Categorization of Keywords .....	37
12	Major stance categories offered by Biber and Finegan (1989:98).....	38
13	Data used for the Keyword Analysis .....	79
14	Keyword Patterns <i>MagCor-FowCor</i> .....	79
15	Top Ten Keywords and Their Keyness Values .....	80
16	Top 5 Affect Verbs That Collocate With <i>Conchis</i> .....	84
17	Evidentiality Verbs Referring Certainty .....	84
18	Evidentiality Verbs Referring Doubt.....	85
19	Modals Referring Evidentiality .....	85
20	Affect Verbs That Collocate With <i>I</i> .....	86
21	Evidentiality Verbs That Collocate With <i>I</i> .....	87
22	Evidentiality Verbs Referring Self-Recognition Process .....	88
23	Evidentiality Modals Referring Doubt .....	88

## LIST OF FIGURES

<b>Figure Nr.</b>	<b>Figure Name</b>	<b>Page Nr.</b>
1	A Framework for Content Analysis.....	28
2	Corpus Design Procedure of the Study.....	31
3	Corpus Stylistic Circle.....	32



## LIST OF ABBREVIATIONS

MagCor : The Magus Corpus  
FowCor : Fowles Corpus  
Qual : Qualitative  
Quan : Quantitative  
KWs : Keywords



## INTRODUCTION

John Fowles' novel *The Magus* is one of the most famous literary works of the late 20th century English literature. Thanks to its complex nature and rich content, it has been a valuable source for literary critics and researchers. Therefore, it is possible to find many studies upon *The Magus* and it makes the novel an overanalysed one. In this sense, it was necessary to generate a new perspective for the analysis of this work.

This linguistic study aimed to put forward a new methodology in order to discuss a particular theme within the framework of a psychoanalytic theory offered by Jacques Lacan. In order to compensate for the weaknesses of the former studies, it focused on the gaps in the related literature. At this point it should be noted that Ho's book (2011) inspired this study. The main focus of the study was both to discuss Ho's findings and add new insights with a different perspective. Thus, it can be said that dealing with *The Magus* was an intentional choice for the main concerns of this study.

This current study employed a tripartite methodology so as to find accurate answers to the research questions. As offered by other critics, including Ho (2011), *The Magus* has been considered as the narration of a self formation process. In order to validate the presence of this theme a content analysis was used in the first place. After having read the text several times, a large number of findings revealing this self-recognition theme were detected and coded to be discussed in detail.

Secondly, these findings were examined within the context of Lacanian terms; *the imaginary order*, *mirror stage* and *the symbolic order*. These three different but interrelated terms were matched with three main chapters of the book. Although the book has many chapters, it is possible to divide it into three main chapters considering the formation of the story. This tripartite plot structure was also offered by other critics but unlike those, this study tried to shed light on each main part using three Lacanian terms for each part considering the self-recognition process of the main character *Nicholas Urfe*. In other words, this study dealt with a particular theme rather than the whole story and employed a Lacanian perspective to discuss it as well as the linguistic evidences revealing the theme.

Next, this present study also employed a quantitative approach in order to support qualitative findings thanks to a corpus analysis. Unlike Ho's (2011) study, this study employed a keyword and a collocational analysis by comparing two different corpora. The study corpus of the current study

was the text file of *The Magus* which was called as *MagCor*. On the other hand, a reference corpus was used to compare the text. To this end, 6 Fowles novels apart from *The Magus* were included into the study, which also made the study a different one when compared to Ho's study, and this reference corpus was called as *FowCor*. As for the corpus analysis, it is necessary to use a reference corpus which is big, divergent and representative enough. In order to fulfil these requirements, in other words, to carry out the study in accordance with the strict design criteria, a different reference corpus was used unlike Ho's study.

After the two corpora had been compared, a wide range of keywords were obtained by a software called AntConc 4.3.3. Among these keywords top 100 keywords were categorized according to Scott's (1998) taxonomy procedures. After this keyword analysis, first two of the keywords, *Conchis* and *I*, were also analysed according to their right and left collocates. In order to examine the nature of the collocations Biber and Finegan's (1989) stance categories were used. These two keywords were selected as they were directly related to the self-recognition theme in the text considering the Lacanian terms.

Pronoun *I* was the most frequent word among the keywords obtained from the analysis. This was not surprising as the story is narrated by a first person narrator. However, in order to understand the personal development of the main character the collocates of the pronoun *I* were significant for the research questions of the study. Additionally, the second more frequent word *Conchis* had the biggest keyness value although it was not as frequent as *I*. This finding was significant to understand the role of the title character *Conchis* as the symbolic mirror of *Nicholas*. According to the focus of the current study *Conchis* played the role of a symbolic mirror and from this respect he served the role of the mirror in Lacan's *mirror stage* which led *Nicholas* into his/her self development. When collocates of *Conchis* were scrutinized, it was seen that he is in the center of the events during the story and every single character decides what to do by looking at him. This leading role was significant to understand his mirror-like position in *Nicholas*' self-recognition process.

In the first main chapter of the book, which was associated with the term *the Imaginary Order*, *Nicholas* was like a baby who considers himself as a whole with his environment. In this sense, he was depicted as a man who had some misconceptions about love, life, art and moral values. However, in the second main chapter which was associated with another Lacanian term *Mirror Stage* *Nicholas* found himself in a deep suspicion. After having solved each problem he had to deal with another problem for his self understanding during this long part. When it comes to the final part of the book, *Nicholas* was described as a person who got changed and became a different person. However, from a Lacanian point this was not a complete change but an evergoing one. In other words, *Nicholas*' self-recognition did not end at a certain point.

In sum, this linguistic study tried to add new insights into an overanalyzed work by employing a mixed methodology. Although qualitative approach of the study was more dominant than the quantitative one, numerical data obtained from corpus concordance tool, AntConc 4.3.3, enabled the researcher to support the qualitative findings with empirical data to be objective enough. It should be remembered that Ho's (2011) study was an inspiring one for this study and it was aimed to develop Ho's findings with a different methodology as well as using a different theoretical background. At the final step, it was seen that the novel could be read from a Lacanian perspective and there were linguistic evidences underlining a self-recognition theme in the language used by the author and these linguistic evidences could be linked to Lacanian terminology in terms of the self-recognition process of the main character.



## CHAPTER ONE

### 1. FRAMEWORK OF THE STUDY

#### 1.1. Introduction

This chapter covers the background to the study; mentions the statement of the problem; explains the purpose of the study; and underlines the significance of the study. Additionally, it presents the research questions that the study aims to find answers and finally provides a general overview of the study to help readers comprehend the whole nature of the study.

#### 1.2. Background of the Study

The originality of this study comes from its deliberate attempt to deal with *The Magus* from a new perspective with novel methodology. As Ho (2011) made a similar and a comprehensive study on the same novel, this study aims to add a new perspective to her study and fill in the gaps in her findings with a Lacanian perspective. On the other hand, there are some studies which also deal with the same text with a Lacanian point of view like Olivier (2008) who suggests that “the conception of human ‘knowledge’ put forward in the narrative is an instantiation and development of Lacan's claim that human knowledge is ‘paranoiac’ or delusional.” Unlike Ho (2011), this study employs a keyword and a collocational analysis and shows the linguistic relation between the language and the self-recognition process of the main character by using three Lacanian terms. Similarly, this study employs a corpus analysis unlike Olivier (2008) and underlines the relation between Lacanian terms and the linguistic preferences of the author with numerical data.

The concept of self or the idea of *me* has been considered as a fundamental issue by developmental psychologists and is taken to be a major cognitive landmark from both an evolutionary and developmental perspective (Rochat *et al.*, 2012: 1491). This concern, as well as being discussed for decades by many different people and from different aspects, has also affected literature, literary people, their works, and their styles. As the idea of self is probably the first and one of the most important sources of stimulation the infant encounters, (Bahrick *et al.*, 1996: 189), it is significant to understand how this process is formed. Although there is still a very limited information about this process, Lacan's *Mirror Stage Theory* is used in this study to evaluate self recognition process in John Fowles's novel called *The Magus*. According to Lacan (2001: 1286), an infant's image on a mirror is a crucial experience as it is the first image that we take on, and as



Gamel (2009), suggests this is also a unique phenomenon in an individual's life as the person does not know how to use language or how to take on these images at an early age. Although Lacan was impressed by how children between the months of 6 and 18 reacted to their images on the mirror and proposed that this stage is a part in an infant's development, his thoughts evolved until 1950s, and he started to think that this stage is a representor of a permanent structure of subjectivity (Lacan, 2001: 223-249). As Gamel (2009) explains, only after learning a language and interacting with his environment, the idea of *other* gets constructed and the individual, as a result, strives for a paranoid knowledge which leads the person into a fragmented development. The idea of being an object reflecting in a mirror triggers the question of how others observe the individual or how they perceive him. As a result, these questions induce some apperceptions. Accordingly, this developmental gap requires a harsh struggle to be filled through the individual's entire life and all artistic perspectives like literature, art, music etc. are among the products of this struggle (Lacan, 2001: 1-6).

This complicated self recognition process is also available in John Fowles's, *The Magus*. Olshen (1976: 916) argues that the novel can be considered as an allegory of manner and meaning of the search of self realization. The protagonist of the novel *Nicholas Urfe* through some tricks, masques<sup>1</sup>, and illusions performed by an old intellectual called *Conchis* constructs his own identity, questions his personal perceptions and recognizes his own self. In this respect, *Conchis's* tricks and illusions can be considered as a mirror directed to the main character *Nicholas*, and his self recognition process can be analysed according to Lacan's theory.

### 1.3. Statement of the Problem

A linguistic study is necessary for a literary analysis because literary works are produced with the use of language. As McIntyre (2012: 1) suggests, linguistic form relates to literary effect of a piece of work. Fischer-Starcke also (2009: 492) argues that linguistic patterns can encode the meaning in a text. Therefore, in order to gain relevant insights into the literary quality of a text, it is necessary to look into the language closer to decode its poetic function. Although literariness of a text is discussed from different aspects by stylisticians, discourse analysts and linguists (Miall, 2002: 326), the main concern of this study is to analyse the literary effects of the language used in *The Magus*. In other words, it is aimed to decode the poetic function of the author's linguistic preferences in order to understand the self recognition process of his main character through Lacanian terms. On the other hand Carter, (2010: 36) suggests that:

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<sup>1</sup> Originally, it is a kind of aristocratic entertainment in England in the 16th and 17th centuries, which consists of pantomime and dancing performed by amateur and professional actors and hereinafter is used to describe Conchis's tricks and fictions. See also: <https://en.wikipedia.org/wiki/Masque>

Although there are not an infinite number of possible interpretations and although it would be wrong to suggest that anything goes, there is no single 'correct' way of analysing and interpreting the text, nor any single correct approach.

Thus, it can be said that the ideas about the language in literary texts are controversial because of its nature and because of the diversity in reader responses. However, it should also be remembered that taking the advantage of linguistics in a literary study is plausible in terms of practical stylistics as Carter (1995: 4) describes the relationship between literature and linguistics as "a process of literary text analysis which starts from a basic assumption that primary interpretative procedures, used in the reading of a literary text are linguistic procedures". Bearing these in mind, the usefulness of linguistics in literary text analyses is unambiguous and because of this reason a text analysis requires both a linguistic and a literary perspective. From this respect, the current study focuses on both literary and linguistic features revealing self recognition process in John Fowles's *The Magus*. Within the framework of *Mirror Stage Theory* offered by Lacan, it seeks to discover in what way and how Fowles narrates this self recognition process in his novel.

#### **1.4. Significance of the Study**

The idea of self and this recognition process has been a challenging issue for developmental psychology which affected different artistic perspectives, and especially after modernist and postmodernist movement it has turned out to be a more complicated and a more discussed term. These discussions and ideas about the issue have also affected literary works, and *The Magus* is an example of this (Ho, 2011; Acheson,1998). Although this self-recognition process has been taken into consideration specifically in the novel, *The Magus*, it has never been discussed according to the linguistic features related to the issue. As Carter (2010:38) argues, practical stylistics links linguistic form with literary meaning. However, the identified forms are mostly intuitive and may vary from one analyst to another. In order to cope with this problem and create a coherent systematic, a linguistic analysis can be conveyed thanks to Corpus Concordance Tools. In relation to this issue, *AntConc 3.4.4* is used as a Corpus Concordance tool to find linguistic elements and numerical data in the present study. The main focus of this linguistic analysis is a keyword and a collocational analysis. Considering the problem of the study, namely the self recognition process of the main character and its literary effects in the text, keywords and collocations are examined to highlight the stylistic findings of the study with empirical data. Especially the pronoun *I*, and the word *Conchis* are discussed according to their collocates. Since these words are more frequent in the text and have a direct relation with the problem of the study, it is considered to be feasible to narrow the linguistic analysis down to these specific words. As for the collocates of these keywords, a comparative analysis is used to underline the roles of the two major figures in the story and their roles in this self-recognition process. Then, these linguistic findings, namely the frequency rates and stat levels are discussed to find probable links with stylistic elements within the framework of this self-recognition process.

From this respect, the current study aims to take a step in the direction of combining literature and linguistics by discussing the interpretation of self recognition in accordance with linguistic elements used by Fowles, and it is hoped to make a significant contribution to the field. As aforementioned, the present study is a corpus stylistic study in nature so as to show the relation between the theme and linguistic choices of the author as well as ensure its originality and is expected to be an effective approach for such an overdiscussed theme and a novel.

### **1.5. Purpose of the Study**

The purpose of this study is to determine linguistic features revealing self recognition process of the main character in John Fowles' *The Magus* by using content analysis and corpus analytic techniques to synthesize qualitative and quantitative approaches. By finding the linguistic features which are intuitively imperceptible, it is aimed to decode the poetic function of the text. In other words, it is aimed to find the literary effects of Fowles' preferences and their relation between Lacanian terms. Combining literary and linguistic methods, the study can be considered with the issue of representing the relation between the self recognition process of Fowles's protagonist in *The Magus* and his linguistic preferences revealing this theme.

### **1.6. Research Questions**

The current study addresses the following questions in an attempt to analyze the linguistic features and stylistic representations of self-recognition process in *The Magus*:

1. What are the linguistic features revealing self-recognition in *The Magus*?
  - 1.1. What are the keywords revealing this theme?
  - 1.2. What are the collocations revealing this theme?
2. How does Fowles function the Mirror Stage Theory in his novel?
3. Is there a linguistic relation between the keywords and collocations in the text and self recognition theme?

### **1.7. Statement of the Method**

In this study, content analysis is employed with the intent of qualifying the presence of linguistic patterns discourse markers revealing self recognition process in *The Magus*. The text is also analysed in accordance with corpus concordance tools so as to generate numeric data and to gain empiric information in an objective and systematical way. Thanks to computerized corpora and analytic tools, like *AntConc 3.4.4*. in this study, both a keyword and a collocational analysis are included in the study and the data gathered from this programme are discussed and related to the

findings of the content analysis. From this respect, the study employs a corpus stylistic analysis. In other words, it is based on mixed methods research. Therefore, quantitative data are used to find links with qualitative information to achieve an enriched understanding of the self recognition theme in *The Magus*. However, it can be categorized as QUAL→ quan (Dörnyei, 2007: 171), indicating that qualitative data are more dominant as the quantitative analysis is directly related to two specific words not the whole text. The qualitative analysis, on the other hand, covers the whole text and therefore, has a more dominant role in this current study.

### **1.8. Overview of the Study**

The study is composed of five chapters. The first chapter is devoted to the introduction of the study. It acquaints the topic of the study, introduces the background of the study and presents the statement of the problem as well as the purpose and the significance of it. Finally, it provides a general outline to help readers find their way and gain insight into the framework of the study. The second chapter, *Literature Review*, provides information about John Fowles and *The Magus* and stylistic studies about the novel including theoretical information about Lacan's *Mirror Stage Theory* and its reflections in literature.

The third chapter, *Methodology* sheds light on the research design, introduces data collection process and instruments used for this aim, provides an explanation of how data are analyzed, and finally identifies the operational definitions related to the study.

The fourth chapter, *Findings and Discussion*, includes data analysis and evaluation of the findings in the study in accordance with the research questions

The final chapter, *Conclusion*, summarizes the results of the study and includes suggestions for further studies as well as presenting the limitations of the study.

## CHAPTER TWO

### 2. LITERATURE REVIEW

#### 2.1. Introduction

This chapter provides a wide range of literature about the studies upon John Fowles and his novel *The Magus*, the stylistic studies upon the same work, and Jacques Lacan's The Mirror Stage Theory as well as Corpus Stylistics.

#### 2.2. Studies about John Fowles and The Magus

John Fowles is one of the most famous and world-wide popular novelists of modern English literature in the late 20th century. Among his novels, *The Magus*, has been one of the most discussed one thanks to its rich content and complicated nature. Although it was first published in 1966 after his historically first novel *The Collector* which was published in 1963, it goes back to Fowles's early writing career. Furthermore, Fowles himself states that the imaginative concept of *The Magus* had arisen so early in his career that "in every way except that of mere publishing date, it is a first novel<sup>2</sup>". In addition to this, Fowles revises his novel after more than a decade implying the importance he attaches to his novel and tries to add new stylistic parameters into his work. Highlighting this aim, Fowles (1977: 5) says that "it was something more than a stylistic revision". On the other hand, Fowles himself adapts the novel into a film with the same title in 1968 which should also be noted to understand the importance of the novel. Very similarly, it is a fact that Fowles had worked as an English teacher in a small Greek island, *Spetses*, before taking steps in his individual career just like his protagonist *Nicholas Urfe* who works as an English teacher in a fictional Greek island called *Phraxos* in *The Magus*. Therefore, it is probable that this fact enables the critics to read the novel autobiographically (Cooper, 1991: 51). Bearing these in mind, it is not surprising to see that there have been several studies upon Fowles and his literary competence in the last fifty years.

*The Magus*, thanks to its rich content, has not only attracted literary critics' attention, but it has also been discussed by different people from several professions. As universal and particular stories are interwoven with each other, and the story is constructed upon a complex combination of mythological, historical, philosophical, and literary elements in addition to Shakespearean elements

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<sup>2</sup> see Fowles, John. Foreword to *The Magus: A Revised Version*, p. 5.

related to his play *The Tempest*, the book has been examined from different aspects (Pifer, 1986; Foster, 1994). The book is considered as the first full scale development of themes and methods of Fowles's fiction (Loveday, 1985: 29). However, as the book has two versions, Cooper (1991: 54) underlines a question about which one to choose in discussing this novel and focuses on the time that the writer had spent before publishing it. Accordingly, she suggests that when Fowles's early experiences in Greece are taken into account, one can conclude that he wrote the book nearly in twenty five years. On the other hand, the final revision of the book must have been seen as a necessity by the writer as Acheson (1998: 19) cites, Fowles was not satisfied with his first copy and suggests that this dissatisfaction prompted him rewriting the novel. To cope with this question, Ho (2011: 12) discusses the disparity among critics in terms of the literary quality of the first and second versions of the book and tries to compare these two versions within the framework of their linguistic differences and literary qualities. On the other hand, Semino and Short (2008) compare the textual details of two small scale extracts from these two versions and argue that the first version is much more preferable. However, in this study the last and the revised version is taken into consideration. As Cooper (1991: 55) suggests, this revision process may have created some significant consequences in the way we understand the text and its relations with other works in Fowles' oeuvre.

As discussed in part 1.7, this study aims to employ a mixed method research and includes a corpus stylistic analysis in addition to a content based analysis. Therefore, for a corpus based analysis in the current study, this revised version is compared to a reference corpus (hereinafter *FowCor*) which includes 6 novels written by Fowles. This is significant to underline the originality of the study as well as its objectivity. As there is not a study using this perspective in the related literature, this study hopes to suggest an alternative approach to the novel itself and a better understanding of the problem mentioned early in the introduction part. In addition to this, a corpus stylistic analysis enables the researcher to put forward empirical data to support his/her qualitative findings. Hence, this is a significant methodology for a researcher to get rid of bias and put forward purely subjective judgements. Therefore, one can conclude that the use of a corpus stylistic analysis together with a qualitative approach can enable the study to present new grounded ideas about the related book thanks to the numerical data gathered from the text.

### **2.2.1. From Self-Ignorance to Self-Knowledge**

In *The Magus*, the main character *Nicholas Urfe*, after graduating from Oxford, goes to a small Greek island, *Phraxos*, to teach English and gets isolated from his personal dilemmas about life, art and love. He has some snobbish manners towards society, moral values, and cultural environment in England. His alienation reaches the peak after losing his family in a plane crash and he has a problematic relationship with his girlfriend *Alison*. After realizing all these personal troubles he moves to *Phraxos* and meets *Conchis*, the title character of the novel and starts to notice

the difference between his misconceptions and the reality which encircles his outer world. The first person narrator *Nicholas* underlines the fact that he is not the person that he really wants to be at the very beginning of the novel (p.4) and from this respect the novel gives the first signal that it is based on a kind of self-search. The opening paragraph of the novel attracts Loveday's attention as well, and he suggests that the paragraph has two major features (1985: 29). According to him, the paragraph directs our attention to the emphasis on the main character, his discovery "which is in itself a self development", and "the curious bitterness in his tone." As for, Cooper (1991: 56), in *Bourani*, the mystic domain of *Conchis*, *Nicholas* deals with his self and his desires as a requirement. This self-realization process, according to Loveday (1985: 30), is one of the features that complicates the nature of the novel through the quest narrative "in which the hero undertakes a magical journey whose true but more or less sublimated goal is a fuller understanding of himself." From this respect, through *Nicholas's* adventures, the reader is involved in a learning and enlightening process till the end of the novel. Thanks to masques performed by *Conchis* and his team, both *Nicholas* and the reader follow the raising tension throughout the story and try to understand what is real and what is fictional. According to Acheson (1998: 21), *Nicholas's* progress is a significant one. Similarly, Olshen (1976: 916) also describes the novel as "an allegory of the manner and meaning of the search for self-realization" and refers to a Jungian process of "becoming one's own self" as well as underlining different models of experience from mythology, psychology, philosophy, and mysticism. Referring *Daedalus* and *Minotaur* in terms of mythological elements in the novel, Berets (1973: 89-90) states that Fowles keeps his reader trapped in the maze of his narration within the adventures of *Nicholas*, who will be more able to cope with his feelings of alienation, to construct an individual myth thanks to the illusions created by *Conchis*. Boccia (1981: 237) on the other hand, refers to *Godgame*, which is the former title of the book, as an educational process and suggests that it is intended to teach people their responsibility to act in humane ways.

Considering the lines from *Little Gidding* by *Elliot* found by *Nicholas* on the beach before encountering his master, *Conchis*, one can notice that the story has a pursuit of self in itself. After reading the first verse underlined in the book<sup>3</sup> 'we shall not cease from exploration' *Nicholas* dares to follow *Conchis's* tricks unlike his colleagues lived in the fictional island *Phraxos* before his arrival. His courage and curiosity in following *Conchis's* illusions take *Nicholas* to a self recognition process. Similar to this idea Magalaner (1966: 81) also suggests that *The Magus* is explicitly the story of a man and his quest for the true path for self-fulfilment. *Nicholas's* journey in searching the true path for self-fulfilment is associated with an unsafe journey by Erkoç (2013: 2). It is underlined that this symbolic path is full of thorns, dangers, fiends and pebbles. Similarly Günekan (2010) compares *The Magus* with a French novel to reveal the metamorphosis of self identity.

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<sup>3</sup> see Fowles, John. *The Magus: A revised version*. p.66

As it can be understood from the related literature, Fowles's work is mostly discussed in terms of self, self identity, and self realization. However, all these aforementioned studies have a literary perspective not linguistic ones. Therefore, it can be considered as a gap in the related literature, and focusing on this issue with a linguistic point of view can contribute to the field.

### 2.3. Stylistic Studies on *The Magus*

John Fowles's *The Magus* is considered as a very complex novel because of several reasons. On the one hand this complexity makes it hard to scrutinize it but on the other hand, it presents a very rich source for critics to deal with. The book includes many different stories in itself, and all these stories are narrated by three different narrators. Although most of the story is narrated by Nicholas from a first person point of view, Conchis in some parts, and a third narrator in the last chapter also narrates the story to some extent. Furthermore, it has two different versions as mentioned above, and this implies that the text developed in time. According to Salami (1992: 73), all these characteristics of the book make it a complicated work. Thanks to this complex nature, the novel has been discussed by many people from different aspects. However, when it comes to a stylistic approach it is not easy to find as many different studies as literary ones.

As Carter (2010: 35) suggests, stylistics is the methodology of explication of how texts are understood and interpreted by their readers, and in this sense it serves to make clear how these interpretations are formed. He maintains that in stylistics the basic assumption is that literary texts are made with language, and beginning with the textuality of a text is the most plausible way of its interpretation (Carter, 2010: 36). In addition to this, Jacobson (1958: 350-377) suggests that a stylistic study should be done in a systematic way by finding out the syntagmatic axis of the text.

Bearing these in mind, the only stylistic study which focuses on the text and linguistic features of *The Magus* with a systematic methodology is Ho's study (2011)<sup>4</sup>. Ho's book can be considered as a significant study upon *The Magus* and a substantial example of corpus stylistics. As discussed above, *The Magus* has two different versions. The author, after nearly ten years of its publishing time, revised his work which implies that he had tried to add a literary and a linguistic quality into his work. The question at this point is related to the validity of this assumption: which version is better or is there a linguistic difference between the two? Ho's study tries to find out the answers for these questions at the first place and employs a corpus methodology to look at the syntagmatic axis of the text.

Ho compares two different editions of the novel through corpus concordance tools and tries to demonstrate how this methodology can contribute to a stylistic analysis. She argues that in order

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<sup>4</sup> see Ho, Yufang. *Corpus Stylistics in Principles and Practice. A Stylistic Exploration of John Fowles' The Magus*. 2011, New York: Continuum



to cope with a very long text like *The Magus* and be able to find some patterns and linguistic features which have not been discovered by literary critics yet, she uses a corpus methodology (Ho, 2011: 2) and exploits three different corpus tools for her research: TESAS/Crouch and WCopyfind, Wmatrix and WordSmith tools. Ho, by focusing on the thoughts of literary critics and finding out textual differences between two editions, questions why Fowles had made these changes and if those changes had contributed to the novel's textual quality or not.

Ho (2011) especially deals with the narrative structure of the novel and its characterization procedures and compares the two editions both quantitatively and qualitatively. In order to put forward a quantitative analysis she compares lexical semantic features and figurative patterns in two different editions of *The Magus* (ibid: 117-185). However, the study merely deals with the same novel. Even though it uses two different editions, the texts used in this comparison are considerably similar. In other words, her reference corpus is again the same novel and the study does not refer to the novel's literary and linguistic differences with other Fowles works. Nevertheless, such a comparison is suitable for the main objects of the study as it aims to show the probable stylistic differences through the changed parts of the whole text.

Unlike Ho's study, this present study employs a different systematic to find out the syntagmatic axis of the text. First of all, Ho's stylistic analysis, does not deal with other Fowles novels. To increase the representativeness of the reference corpus, this study includes other Fowles novels into the research. In addition to this, the present study uses AntConc 3.4.4 in this comparative text analysis to gain detailed and grounded insights both into the text and the theme underlined in the statement of problem part. In accordance with the aim of the study, a representative reference corpus is significant to put forward a keyword and a collocational analysis. Additionally, this study focuses on the problem by using Lacanian terms as well as seeking for possible links between the Lacanian terminology and numerical data gathered from the text. In sum, this stylistic study can contribute to the field thanks to its methodology and original perspective as it discusses the problem both qualitatively and quantitatively when compared to the works mentioned in parts 2.2 and 2.3. Furthermore, it differs from Ho's study, which is also a corpus stylistic analysis of the book, by including a different tool, a different reference corpus, a different problem and a different systematic as well as a different terminology.

#### **2.4. Jacques Lacan and His Terms Indicating the Formation of Self**

Jacques Marie-Emile Lacan is described as the most-controversial psychoanalyst since Freud (Macey, 1994) and as an influential philosopher, affected many intellectuals of his time. His ideas had a significant effect on especially poststructuralism, linguistics, and clinical psychoanalysis. His ideas about the early stages of psychoanalysis, linguistics, anthropology, and philosophy as well as the staggering consequences of the formulations and concepts on the philosophical plane have

made Lacan not only an important psychoanalytic theorist but also an important figure in the philosophy of the 20th century. As for our age, Slavoj Žižek, Ernesto Laclau, and Alain Badiou can be considered among the thinkers affected by Lacan.

Throughout the history of thought, the question of what a person is has been taken up by many thinkers. The researches about psyche or self are based on different elements like soul, body, mind, thought, unconscious, will, pleasure, form, essence, and matter from early Greek philosophers to our age. The current study mostly focuses on Lacan's thoughts on self and its relation with symbolic order, imaginary order and mirror stage (Lacan, 1977: 29).

The question of what a person is has been answered in accordance with the relation between aforementioned concepts and good, bad, truth, freedom, happiness, knowledge, nature, god etc. However, when it comes to Freud and Lacan, they mainly use the concept of mind to answer the same question (Özcüler, 2015: 6). As for mind and symbolic order in accordance with the question of what a person is, language, and the ability to use it has a significant importance. Since language is a qualification peculiar to human beings, it is important to understand its function and symbolic value to understand human nature. According to Cassirer (1954), human beings do not only live in a physical environment, they also live in a symbolic space which is constituted by language, myths and religion. Similarly, Lacan also says that the language has a founding role in the spiritual structure of man. As Yıldırım (2010) suggests, the relation between language and consciousness put forward by Lacan constituted the basis of structuralism and post-thinking.

When all these are kept in mind, *self and self-recognition process* turn out to be significant concepts which should be discussed from different aspects in *The Magus*. As the idea of *self* has been a controversial issue for philosophers, it is not surprising to find its effects on literary works and on the language itself. Thus, the main concern of the current study is to find out the relation among self, self recognition process, symbolic order and the reflections of these elements in the language used by the author in *The Magus*. To examine these, it is significant to understand Lacanian terms related to the idea of self within the context of psychosexual development like Mirror Stage, imaginary order, symbolic order, and reality.

Lacan, after rereading Freud's thoughts on psychoanalysis, shaped his own ideas about what the self or subject is, and differently from Freud, he offered the mirror stage as the first period in a child's personal development. As for Freud, the idea of self is one of the three concepts: id, ego or superego whereas according to Lacan the first stage of 'the self' comes out in the mirror stage (Özcüler, 2015:58). The term describes a stage or a situation when a 6-18 months old baby notices his or other people's movements in a mirror and realizes his own self (ibid). The theory is mostly inspired by other French psychologist Henri Wallon's observations, but Lacan is the one who gives the core meaning to the term. In this theory, the subject after being fascinated by his own reflection

in the mirror creates his own self (Yıldırım, 2010: 28). In other words, the contradictory nature of traditional object-subject relationship is formed in *Mirror Stage*. This stage explains the formation of self in an objective process. Namely, the ‘self’ is formed when the contradiction between the images of self in the mirror and its emotional reality is noticed (ibid). Lacan calls this identification process as *alienation*.

In the *Mirror Stage*, a baby without being able to control his bodily movements knows itself. However, after being put in front of a mirror it realizes its reflection which creates a feeling of a divided body. Due to this feeling of contradiction, the baby thinks its reflection as a rival and this creates a tension between the subject and its image. The subject tries to solve this tension and in the symbolic order he notices that the reflection in the mirror belongs to his own body and confirms it (Lacan, 1977: 77). From this respect, *Mirror Stage* is a term that is used to discuss the second main part, which is also the longest part, of the novel in this study.

In addition to the term *Mirror Stage*, it is also necessary to mention interrelated Lacanian terms *Imaginary Order*, *Symbolic Order*, and *Real* for the aims of the current study. According to Lacan, these terms are closely related concepts, and they are used to explain the formation of the self-identity. Although each concept is used to explain a particular phase of the self-identity, these stages do not end at a certain point and are interrelated processes. Imaginary order is a term which refers to the fundamental narcissism of an individual and creation of fantasy images of both himself and his ideal object of desire. This term is used to understand the main character, *Nicholas’s* early personal traits in *The Magus*. In other words, the first main chapter of the book is analysed in accordance with this term. *Symbolic Order*, on the other hand, as a Lacanian term refers to the social world of linguistic communication, intersubjective relations, knowledge of ideological conventions, and the acceptance of the law. This term is used to describe the changing personal traits of the protagonist in *The Magus*. Namely, the third main chapter of the novel is examined within this context. In addition to these three terms, *Real* is another Lacanian concept used in this study to understand the changing characteristics of the main character throughout the story.

As it can be inferred, Lacan’s concepts shed light on the formation of *I* (ibid) and in this sense it is plausible to analyse the idea of self recognition in *The Magus* within the framework of his theory. As mentioned before, the novel in itself narrates a self-realization story, and this process is discussed through these Lacanian terms. To follow up *Nicholas’s* journey, the novel is divided into three main chapters each of which is discussed in the context of Lacanian terms mentioned above. To illustrate the plot structure of *The Magus* the following table is offered by Ho (2011: 37):

**Table 1: The Plot Structure of *The Magus***

Part I (chs. 1-9) Self-ignorance	Nicholas is portrayed as a selfish snobbish womanizer
Part II (chs. 10-67) journey	Nicholas quests for the truth behind Conchis's manipulation, especially the true identity of 'Lily'
Part III (chs. 68-78) Self-knowledge	Nicholas comes to self-realization

However, in the present study, Nicholas's personal change and his recognition as well as the transformation in his perceptions and thoughts after *Bourani* experiences are analysed within the framework of Lacanian terms. Therefore, to discuss Nicholas's contradictions like *real vs. illusion*, *love vs. sexuality* or *Lily vs. Alison* throughout the story each chapter is related to a Lacanian term. In addition to Ho's approach, the main focus of the present study is illustrated below and the stylistic analysis of self recognition and its linguistic reflections in the text are examined from the perspective seen in the table.

**Table 2: The relationship between Lacan's Psychosexual Development Theory and The Magus**

Lacan's Theoretical Terms	Reflections in The Magus
Imaginary Order	Chapters 1-9
Mirror Stage	Chapters 10-67
Symbolic Order (the big Other)	Chapters 68-78

## 2.5. Corpus Linguistics

The term 'corpus' is defined as "a collection of naturally-occurring language text, chosen to characterize a state or variety of a language" by Sinclair (1991:171). However, Pearson (1998:42) suggests that the term text in this definition may be misleading as it can be interpreted "as meaning complete texts whereas the pieces of language selected for a corpus are not always complete texts." She discusses the definition and underlines the qualifications of a corpus as such (Pearson, 1998: 42):

The pieces of language selected for inclusion in a corpus are selected according to explicit linguistic criteria; this means that the selection is not arbitrary, and texts must fulfill certain conditions in order to be included. The selected texts are chosen to be used as a sample of the language; they are therefore to be perceived as being representative of the language or some subset of the language, depending on the selection criteria which have been used.

McEnery and Wilson (1996: 177), on the other hand, define corpus as "a finite collection of machine readable text, sampled to be maximally representative of a language or variety." Pearson (1998:43), after discussing some corpus definitions, sorts its characteristics and suggests that a corpus is "an artefact; it is selected, chosen or assembled according to explicit criteria. It is stored

in electronic form. It consists of pieces of naturally occurring language”. Bearing these definitions in mind, corpus linguistics has become one of the most influential methods used in linguistic investigation in recent years. Nesselhauf (2005) suggests that “it can be used for the investigation of many kinds of linguistic questions and it has the potential to yield highly interesting, fundamental, and often surprising new insights into language.” Because it uses naturally occurring texts of both written and spoken language as data and enables the researcher to put forward empirical criteria rather than purely subjective opinions. Therefore, a corpus can be defined as a systematic collection of naturally occurring texts (ibid). The word “systematic” refers to the corpora process and the principles on the basis of which texts can be included. The systematicity of corpora process like choosing certain text types or texts of a particular period of time is significant to increase the representativeness of them. Kennedy (2014:1), therefore, describes a corpus as “a body of written text or transcribed speech which can serve as a basis for linguistic analysis and description.” According to him, the compilation and analysis of corpora stored in computerized databases has led to a new enterprise known as corpus linguistics. Thus Corpus linguistics is the analysis of naturally occurring language on the basis of computerized corpora (Nesselhauf, 2005:2). In this respect, a corpus stylistic analysis is mostly done by specialized softwares like AntConc, SketchEngin, TESAS, WordSmith Tools etc. Referring to the advantages of using computerized corpora, Biber et al (1998:3) state that:

“Finding patterns of use and analyzing contextual factors can present methodological challenges. Because we are looking for typical patterns, analyses cannot rely on intuitions or anecdotal evidence. In many cases, humans tend to notice unusual occurrences more than typical occurrences, and therefore conclusions based on intuition can be unreliable. Furthermore, we need to analyze a large amount of language collected from many speakers, to make sure that we are not basing conclusions on a few speakers’ idiosyncrasies. However, with a large amount of language, it is time-consuming to carry out the analyses and difficult to keep track of multiple contextual factors.

In this sense, computerized corpora enable the researchers to do their research with authentic and a large amount of texts and support their findings with empirical evidence. Corpus stylistics makes use of computer driven searches of the language of large multimillion word databases to help identify particular stylistic features (Carter, 2010: 41). In stylistics field, the use of corpus linguistic techniques has been considered as a significant advancement as it allows the researcher to tackle the issue of identifying linguistic patterns in a text, which would be nearly impossible to detect through personal intuition, thanks to computational analysis (ibid). As it is a widely accepted fact that linguistic patterns like lexical and grammatical associations (Biber *et al*, 1998:6) can encode the meaning in a text it is important to get focused on them for a salient stylistic investigation. Fischer-Starke (2009: 492), for instance, suggests that there has been many studies in linguistic field implying the importance of patterns forming discourse structures which in turn encode meanings. She also underlines the fact that patterns can occur in different levels of a text and they have different functions in a text depending on their contexts. She adds that the detection

of these patterns relies on the usage of corpus linguistic analytic techniques as they frequently cannot be discerned subjectively (ibid). However, it is not an easy task to deal with big amount of texts, like novels. In this sense, since corpora has arrived into the field of linguistics, it has been much easier and methodological to tackle with this issue thanks to computerized data. Now that stylistics can easily be described as the way of studying the language and the style of literature, it is also plausible to suggest that a stylistic analysis relies on linguistic evidences. As Ho (2011:5) argues, stating that a text has a certain particular style is the same as claiming that it is different from other texts in some respects, the main concern of a researcher is to find out these differences in a certain text. Bearing these in mind, in order to get an objective and a systematic investigation, it is important to support subjective perceptions with empirical, quantitative data. Thus, corpus analytic techniques are of significant importance as it helps get rid of personal bias and subjective opinions.

Despite the fact that corpus linguistic techniques have an important potential to analyse the meaning of a text, they have not been widely used in literary documents. Though, there are some exceptions like Culpeper (2009), Cermakova (2015) or O'Holloran (2007). However, it is possible to find some examples of this kind of an analysis for non-fictional data. On the other hand, traditional stylistic analyses, in other words, those that do not use corpus analytic techniques can frequently be found in the related literature like Niazi (2013), Mehta (2012) and Culpeper (2002). However, Jakobson (1958: 2) offers the poetic function of a text is what encodes the meaning or, in other words, the message of the text. From this respect, so as to look at the syntagmatic axis of a text it is necessary to decode this poetic function. Because when it comes to a literary text the dominance of this poetic function is the indicator of its literariness (ibid). Consequently, the main objective of a structuralist stylistic analysis is to decode the poetic function and some linguistic patterns in a text. When a relatively long text like *The Magus* is considered, it is quite difficult to find out these linguistic patterns for a researcher. Similarly, the possible findings would be intuitive ones and they would supply mostly subjective criteria. Therefore, to cope with these problems, find grounded and empirical data and focus on this poetic function, it seems more logical to employ a corpus based analysis for the rationale of the current study.

Exemplifying this point of view, Halliday's (1971) study is a good example in terms of analysing grammatical features and their influence on creating the meaning and decoding the message. He analysed transitive and intransitive verbs in William Golding's work, *The Inheritors*, and showed how the evolutionary process is affected by the ability of using transitive or intransitive verbs in a Neanderthal tribe. According to him, this Neanderthal tribe mostly described by intransitive verbs and this refers to their being inactive and lack of innovativeness. As a result of this, they do not survive, but the other tribe which is described mostly with transitive verbs can survive thanks to their activeness shown by transitive verbs. This study can be considered as an important climax for stylistics because it shows the relation between the form and the meaning in a

literary piece of work. Halliday’s work is mostly accused of having lack of documentation and as Fischer-Starcke (2009, as cited in Hoover 1999) has some problems replicating his results. This can be considered as an emphasis on the importance of both documentation and replicability. Therefore, it can be said that Corpus stylistics is a combination of corpus linguistics and stylistics and uses Jakobson’s (1958) and Halliday’s (1971) implications to examine the syntagmatic axis of a literary text. Thanks to the development in softwares in recent years, the number of corpus stylistic analyses have also increased. This also enabled researchers to focus on many works which had been overanalyzed by the scholars in the field. Ramiro (2014), for instance, focuses on *Pride and Prejudice* by Austen and Gaskell’s *North and South* with corpus analytic techniques and compares the plots, characters, and linguistic preferences of the authors. Similarly, Murphy’s study (2006) is also another example which uses corpus methodology for the analyses of soliloquies in twelve different Shakespeare plays. He investigates the soliloquies in terms of keywords, grammatical categories, and semantic fields. Bujanova’s study (2013) focuses on Margaret Mitchell’s *Gone with the Wind* and Ernest Hemingway’s *A Farewell to Arms* and discusses n-grams to see whether they are particular to those novels or they highlight general tendencies of the fictional texts through a corpus methodology. Maivald (2011) also analyses George MacDonald’s work in terms of their lexical items by using WordSmith tools. Stockwell and Mahlberg (2015) analyse Dickens’s famous novel *David Copperfield* by using CLiC tool in terms of mind-modelling while Mahlberg et al (2014) read Dickens’s novels with a corpus methodology to identify patterns of body language. On the other hand, there are some corpus stylistic studies which have dealt with a single text rather than using a reference corpus. Jaafar (2017), for example, employs a corpus stylistic methodology to analyse Thomas Harris’s *Silence of the Lambs* in terms of grams, clusters, and keywords according to their semantic domains. As for Pantopoulos’s study (2012), one can see that corpus methodology is also employed for a poetic analysis. He focuses on Kavafy’s, a Greek poet, poetry, and stylistic differences in its translations. Considering all these studies, the advantages of using corpus linguistic techniques in literary text analyses as opposed to non-computerised approaches are shown as follows:

**Table 3: The advantages of Corpus Analytic Techniques in Literary Analysis (Fischer-Starcke, 2009: 494).**

a-	the possibility to detect so far unknown meanings of the data through the analysis of so far unrecognized linguistic patterns
b-	the possibility to base a, by definition subjective, interpretation of a text on objectively existing linguistic patterns

As it can be inferred, the availability of large quantities of digitized text and other data have changed the way of scientific research for many disciplines. Referring this dramatic change Tognini-Bonelli (2001:1) suggests that “what we are witnessing is the fact that corpus linguistics has become a new research enterprise and a new philosophical approach to linguistic enquiry.”

However, for a scientific research the data collection process, sample size, tools or methods used are the key elements. When it comes to a corpus based linguistic study which requires to deal with computerized sets of data, the data organization is equally important. As MacMullen (2003:4) discusses, “there is a need for consciously created and organized collections of data and information that can be used to evaluate the performance and effectiveness of knowledge discovery tools.” He underlines the importance of this data creation process by adding that “all corpora need to be “designed” to a certain extent in order to be useful and valid (2003:12)” indicating the testability and relevance of the data. In parallel to this, Atkins et al (1991:13) note that “a corpus is a body of text assembled according to explicit design criteria for a specific purpose, and therefore the rich variety of corpora reflects the diversity of their designers' objectives.” They list the primary stages of corpus planning process as follows (Atkins *et al*, 1991:3):

- Specifications and design
- Selection of sources
- Obtaining copyright permissions
- Data capture and encoding/markup
- Corpus processing

MacMullen (2003: 13-14), on the other hand, lists design criteria as function, representativeness, sampling, size, scope, availability-feasibility, and reusability. These qualifications should be noticed for a better corpus analysis. Biber *et al* (1998:246) for example, underline the fact that “representativeness of a corpus determines the kinds of research questions that can be addressed and the generalizability of the results of the research” indicating the content and the size of a corpus. However, very large corpora are not necessarily more representative. MacMullen (2003: 14) suggests that “a corpus must be large enough to yield statistically significant results” while Biber et al (1998: 249) say that “size cannot make up for lack of diversity.” MacMullen suggests for this interrelated issue that a corpus should be “as large as necessary, but as small as possible”. Biber (1994) suggests that “there is no possible way to evaluate the adequacy or representativeness of a corpus” as “there is no well-defined conception of what the sample is intended to represent.” Thus, according to him, “representativeness depends on a prior full definition of the population that the sample is intended to represent.” In other words, it can be argued that language itself is infinite, but a study corpus must include finite number of words. Because of this reason, a corpus should include a wide range of texts to ensure its representativeness. From this respect, the current study includes 6 Fowles novels (FowCor) apart from *The Magus* as samples and as will be explained later on, this sample is intended to be the representator of Fowles' style thanks to its relevance and size. The reason of this selection is to create a strict design criteria considering the size and representativeness. Each sample is available online as pdf documents and they were converted into text files and irrelevant parts like index or



foreword of the publisher were omitted in order not to affect the representative quality of the reference corpus.

Another particularly important issue offered by Biber *et al* (1998: 248) is diversity. They suggest that there may be differences in lexical, grammatical or discourse features across different varieties of language and therefore, the diversity of text in a corpus is significant. Atkins *et al.* (1991) underline the fact that “the rich variety of corpora reflects the diversity of their designers’ objectives.” As the main object of the current study is to gain grounded insights into the literary and linguistic preferences of the author, the reference corpus is composed of his novels. Thus, a literary piece of work, *The Magus*, is compared to a bundle of literary texts by the same author and by doing this, it is intended to have a representative reference corpus as well as providing the necessary size and diversity.

As it can be understood, size is another significant parameter in a corpus design. Hunston (2006) suggests, the compilation of a corpus “is a key step in the study of languages.” As discussed above representativeness, size, sample and diversity are key terms in a strict corpus design. Although Caruso *et al.* (2014) offer a statistical formula to calculate the necessary number of tokens that should be available in a corpus, one can suggest that the bigger the size of a corpus is, the more representative data can it provide. As for the current study, to make the size big enough without affecting its diversity and representativeness, only Fowles’ oeuvre is included into the study and reference corpora. By doing so, a study corpus of *The Magus* with 237.000 word tokens and a reference corpus with 821.000 word tokens are obtained and the stylistic analysis is employed through these corpora in the current study.

In addition to these qualities of a corpus design, as implied previously, it is also important to identify a reference corpus for keyword analysis, which is also used as the method of this study. Likewise, a reference corpus should also have the correct size, diversity, representativeness, and sampling so that it enables the researcher to gather relevant results from the study. Goh (2011) describes keywords as “a useful way to characterize a text” and underlines that they are usually calculated using two word lists. Linguistic tools used in Corpus analyses have a function which generates a keyword list of a text or corpus by comparing two word lists from the study corpus and the reference corpus. These tools compute the frequencies of the words in the study corpus and the reference corpus and calculate the log-likelihood or chi-square value of a word. Therefore, they enable the researcher to do his study by depending on these numeric values of the words (For more details *see* 2.5.1).

For this specific purpose, the computer program used in this study is *AntConc 3.4.4* which is described as “a freeware corpus analysis toolkit for concordancing and text analysis” by Laurence Anthony (2014). It has various tools in it for specific purposes like generating word lists, keyword

lists, doing collocational analysis or searching clusters, n-grams or concordances. As this study aims to convey a keyword analysis and collocational analysis, these tools are used. The program enables the researcher to sort the keywords according to their keyness levels, frequencies or ranks as well as finding the collocations of any single word. It should also be noted that the default settings of the program are used during the analysis. In other words, keyword generation method is set as *log-likelihood* (Dunning, 1993: 45-46), and the threshold value, which enables the researcher to sort the results according to a certain number of words like top 100, top 200 etc., is set as *all values*. In terms of reference corpus, raw files are used for the comparison instead of wordlists. As for the reference corpus, in order to get relevant results, its size, diversity and representativeness, as explained above, are taken into account and six Fowles novels (*The Ebony Tower*, *The Mantissa*, *The French Lieutenant's Woman*, *The Collector*, *A Maggot* and *Daniel Martin*) are included into the reference corpus. By this means, the study is based on a reference corpus which contains nearly 821.000 word-tokens when compared with the study corpus which, in turn, contains nearly 237.000 word-tokens from *The Magus* only. As it can be understood, *The Magus* is a long text and consists of a very large number of words which means that the researcher needs to have a relatively big sized corpus to sustain the representativeness and diversity of the reference corpus. In this sense, only Fowles' oeuvre is included into the study to obtain a relevant size and diversity. It should be noted that the size of the reference corpus could be made bigger by using extra sources but as the study mainly focuses on Fowles' literary style, it would be a handicap for the representativeness of the two corpora. Therefore, only the texts of the same genre and the author are used for the present study.

### 2.5.1. Frequency and Keyness in Texts

In addition to the outline in the previous section, this part explains the terms *frequency* and *keyness* in terms of corpus stylistics and underlines the relation between these terms and the aims of this study. As discussed before, a corpus can be described as a computerized text or transcribed speech for linguistic purposes. When it comes to a linguistic text analysis, there is a relationship between the words and the text itself as it is created with words. In this sense, frequency and keyness are the terms which refer to the significance of any single word in accordance with the settings of a corpus linguistic tool. Therefore, the idea of 'keyword' represents a different notion apart from being a word in a text. To make this different notion more understandable, Bondi and Scott (2010) adapt Orwell's famous quotation<sup>5</sup> to the keyword term and say that "all words are equal but some words are more equal than others". This means that certain words within a context of a text may have a larger predication. Indicating this probable importance of a word in a text Bondi and Scott (2010:1) say that:

---

<sup>5</sup> "All animals are equal but some animals are more equal than others" is the opening sentence of George Orwell's famous novel *Animal Farm*.

Lexical items enjoy equal status in the lexicon of a given language, but their importance varies from the point of view of text. Each individual word form contributes to the construction of meaning in text, but only some words are key-words, i.e. words that play a role in identifying important elements of the text.

According to this point of view, the first function of a keyword is to reveal or show what is unknown or unclear in a text as the “key” metaphor refers to a tool which gives people “access to something.” In this case, “keyness” is a term used in linguistics to describe the quality a word or phrase has of being “key” in its context. From this aspect ‘It generally appears to give robust indications of the text’s aboutness together with indicators of style’ (Bondi and Scott, 2010: 43). In parallel to this, Scott and Tribble (2006: 55) define keywords as “items of unusual frequency in comparison with a reference corpus”. In other words, relatively frequent features in a text are significant for the discourse structure and the meaning.

Likewise, the theoretical basis of corpus stylistics are based on the principles suggested by Sinclair (1991), and according to his study the most important principle for corpus stylistics is the relation between frequency and significance. In this sense, Bondi and Scott (2010: 23) discuss the three different concepts of keywords. According to them these three senses of keywords derive from cultural studies, comparative quantitative corpus analysis, and lexico-grammar. As it can be understood, this present study deals with the second sense of keywords, namely the comparative quantitative corpus analysis to “identify words which are statistically prominent in particular texts or text collections (ibid)”. According to Scott and Tribble (2006: 55), keyness is a quality in a text which is intuitively obvious. However, as mentioned above, the main concern of the study is to put forward a comparative quantitative corpus analysis which makes use of the numeric data gathered from the comparison of two different corpora thanks to a computational analysis. Therefore, it is significant to understand why or how any numeric value represents “keyness” in a text. The keyness value of a word is detected by a software after comparing two corpora according to its own technical settings. For instance in the present study, the tool that was used to compare two corpora is called *AntConc 3.4.4* and *Log-likelihood* is the name of the parameter which was used to detect the keyness values of the words in the text. This value has a link with the frequency of the word in a corpus but not every frequency adopts a keyness in a text. The frequency of proper nouns or definite/indefinite pronouns may not have anything to do with the meaning in a text or they may not be considered as stylistic indicators. In this sense, the study aims to find empirical data rather than purely intuitive ones. Supporting this idea Scott and Tribble (2006: 55-56) suggest that;

we must think about the term more carefully; like *context* it is a term whose apparent simplicity masks some complexity. So, for us, keyness is a quality words may have in a given text or set of texts, suggesting that they are important, they reflect what the text is really about, avoiding trivia and insignificant detail.

As discussed earlier, it is also possible to identify some words as “key” in a text intuitively. However, thanks to corpus concordance tools and corpus methodology, it is possible to circumstantiate any finding with numeric data which enables the researcher to come up with purely subjective judgements. To put it all in simple terms, when it comes to identify the keywords in a particular text, the idea of repetition is important. By citing Hoey (1991) and Kintch and Van Dijk (1978) Scott and Tribble (2006:58), explain that “the basic principle is that a word-form which is repeated a lot within the text in question will be more likely to be key in it”. Therefore, it can be inferred that there is a strong relationship between the frequency of a word in a text and its keyness.

In parallel to this idea, Bondi and Scott (2010: 25) discuss the second sense of keywords and describe the term as “words which are significantly more frequent in a sample of text than would be expected, given their frequency in a large general reference corpus”. Thus, finding keywords requires a reference corpus word list “which can indicate how often any given word can be expected to occur in the language or genre in question (Scott and Tribble, 2006: 58) However, the selection of reference corpus is also important, in other words, it should be an appropriate sample of the language. In section 2.5. the strict design criteria of the reference corpus; its size, representativeness, and diversity were underlined as the indicators of a relevant corpus design. Scott and Tribble (2006: 58) describe an ‘appropriate’ sample as “a large one, preferably many thousands of words long and possibly much more”. For a comparative quantitative text analysis the reference corpus is used as a filter. As Fischer-Starke (2009) presents, keywords of a text, in other words lexis which are significantly more common in a particular text than in reference corpus should be taken into consideration so as to find out the syntagmatic axis of a text. For such a comparative analysis Scott and Tribble (2006: 59) discuss the issue and suggest that “once we have a list of the words and their frequencies in our node-text, the program compares that with the reference corpus list of words and frequencies.” However, they also argue that the relevance of the keywords and their frequencies depend on the corpus design criteria. They maintain that (Scott and Tribble, 2006:59).

statistical tests of probability essentially rely on a numerical comparison between a given finding and what can plausibly be expected. ... the reference corpus, since it is much bigger than the node-text, enables us to estimate what may be expected.

In addition to these, they put forward two questions about the selection of a reference corpus; the size of it and its content (ibid). As stated earlier, the study corpus and the reference corpus used in this study were created in accordance with the discussions on strict design criteria which were also noted in the previous section. The keywords supplied by the software (AntConc 3.4.4) after comparing these two corpora are discussed within the context of “Self-recognition” theme in *The Magus*. When it comes to the discussion of these keywords Bonbi and Scott (2010:27) state that:

The software can automatically extract sets of words, which fall into intuitively identifiable semantic fields, and provide an indication of how homogeneous the vocabulary is across a text. The meaning of a word derives, not directly from the relation between words and their denotation in the world, but from internal relations to other words.

They imply that the semantic categories of the sorted keywords are intuitively obvious. However, the place of a word is also important to indicate its keyness. Scott and Tribble (2006: 65) discuss the same issue and underline that since keyness is a textual matter, “another issue of interest is where in the text they are found and whether they link up with each other to any extent.” In this sense, one of the most significant contribution of a computational analysis is that it enables the researcher to go through the lines of the text and check the right or left collocates of any single word to decide whether it is a stylistic indicator or not. However, depending on a software’s identification in a keyword analysis is criticised by Rigotti and Rocci (2002) as a machine does not include the writer’s own interpretations or intentions as well as omitting cultural implications while calculating the frequency of a single word. Bondi and Scott (2010: 45), together with this idea, underline that a computer-assisted analysis will be more practical and quicker. According to them, the analysis that the reader will personally perform will only allow the emergence of certain words, while the computers do the same job in the light of the statistics to reveal hard-to-understand results. Implying the strength of computers they suggest (Bondi and Scott, 2010: 46):

Keyness is therefore somewhat subjective, anyway. But this need not be seen as a problem; it should be turned around and perceived as a positive advantage. A key word detection routine is of interest precisely because it will typically throw up some items which are unlikely for humans to notice.

In sum, keyness is a concept related to the semantic value of any word, cluster or phrase in the corpus and in this sense, it is a text-dependent issue. In other words, a word may not be key in a language but it may have a key role in a particular text. As the name suggests, a keyword helps the researcher access to the meaning which is otherwise restricted, undefined or uncertain. As it can be understood from the discussions above, the aim of a keyness analysis is to reveal probable meaning hidden behind the words. This detection process partly depends on a concordance tool which supplies statistical results about the words in a corpus. This computerized analysis only gives numeric data about the text and it is the researcher who links these numeric data with the semantic quality of the text. In other words, words that, are put forward as “key” by the tool, are divided into some semantic categories and discussed to deal with the problem of the study. In other words, only the words which can be considered as relevant indicators of ‘self-recognition’ theme are included into the current study and their possible links with Lacanian terms are discussed.

## CHAPTER THREE

### 3. METHODOLOGY

#### 3.1. Introduction

This chapter gives the framework to the methodological perspective conveyed in the current study. This chapter also includes the research questions, details out the process of collecting data, provides an explanation about the data analysis, and presents the operational definitions related with the study.

#### 3.2. Nature of the Study

Synthesizing linguistic and literary perspectives, this study aims to represent how Fowles narrates self-recognition theme in his novel and how the text can be read according to Lacanian terms and which linguistic features reveal these.

a) Thus, the study is a literary text-based study. It takes a linguistic approach to a literary text and aims at linking between linguistic forms and literary effects of self recognition theme within the framework of the mirror stage theory. The study investigates Fowles's linguistic preferences to understand the main character's self-realization process and evaluates these preferences in accordance with Lacan's *Mirror Stage* in *The Magus*. Therefore, it is a stylistic study focusing on the language itself in the text to understand the effects of a literary theme from different aspects such as philosophical, psychological or physical. As for McArthur (1996: 914), stylistics is "the branch of linguistics that studies style, especially in works of literature". According to Carter (2010: 35), stylistics as methodology has resided in an explication of how texts are understood and interpreted by readers. From this respect, the way how the reader forms his/her interpretation is made clear through stylistics<sup>6</sup>. In addition to this, Carter suggests that "literature is made from and with language, that language is the medium of literature and that beginning with the very textuality of the text is a secure foundation for its interpretation (ibid)".

Similarly, Turner (1973: 7) suggests that stylistics is "the part of linguistics which concentrates on variation in the use of language, often, but not exclusively, with special attention to

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<sup>6</sup> see also Short, M. (1995) 'Understanding conversational undercurrents in *The Ebony Tower* by John Fowles', in Verdonk, P. and Webber, J-J (eds) *Twentieth Century Fiction: From Text to Context* Routledge: London, 45-62.

the most conscious and complex use of language in literature”. Enkvist (1985: 13-14) also mentions that grammar is directed by unchangeable rules while discourse is directed by relative, open to interpretation and violatable principles. Hence, to go through the meaning beyond the text itself, a stylistic perspective is necessary. In short, stylistics is based on “the idea of the style’, with the analysis of literary texts, and with the use of linguistics” (Thornborrow & Wareing, 1998: 3). The key aspects of stylistics are listed as follows (Thornborrow & Wareing, 1998:2):

**Table 4: Key Aspects of Stylistics**

- |   |
|---|
| <ul style="list-style-type: none"><li>• The use of linguistic (the study of language) approach to literary texts</li><li>• the discussion of texts according to objective criteria rather than accordingly purely to subjective and impressionistic values</li><li>• emphasis on the aesthetic properties of language</li></ul> |
|---|

The purpose of stylistics is “to describe as accurately as possible the various linguistic elements and configurations one encounters in literary works and their resulting effects” (Ho, 2011: 7). Therefore, it can be said that stylistics creates a bridge between linguistic elements and literary meaning. All in all, the present study makes use of linguistic insights to understand the self recognition process in a literary text and investigates the stylistic qualifications of linguistic patterns and preferences of Fowles in *The Magus* as well as correlating them with Lacan’s *Mirror Stage*.

b) In this sense, the present study requires a close reading of text in order to find, observe and gather the literary and linguistic data of self recognition so as to be able to interpret them within the philosophical framework of *the Imaginary order, Mirror Stage and the Symbolic order*. In this vein, the present study produces text based data through open ended discussions and puts forward a qualitative perspective.

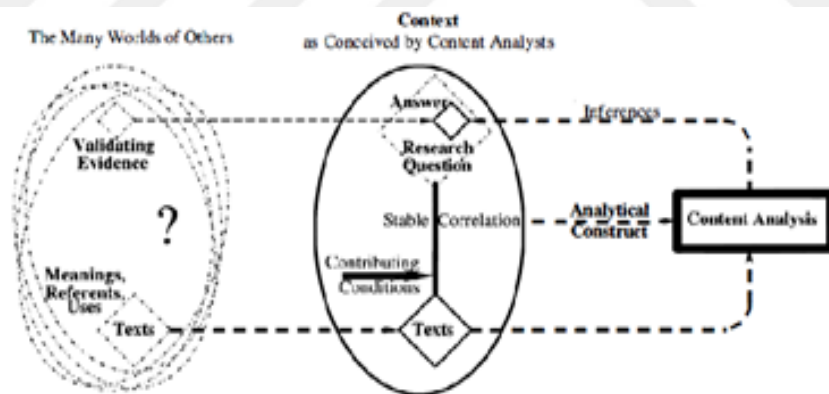
c) In the present study, content analysis is employed to qualify the presence of self recognition as a theme in *The Magus* and to be sure that there is a strict relationship between the narration of this theme and Lacan’s *Mirror Stage*. Weber (1990: 9) defines content analysis as “a research method that uses a set of procedures to make valid inferences from the text” and suggests that these inferences are about the sender(s) of the message, the message itself, or the audience of the message. Drisko and Maschi (2016:2) note that this definition does not specify the use of either quantitative or qualitative techniques and suggest that description and data organization are the key research purposes of a content analysis. Another comprehensive definition of content analysis is represented as follows:

Content analysis may be briefly defined as the systematic, objective, quantitative analysis of message characteristics. It includes the careful examination of human interactions; the analysis

of character portrayals in TV commercials, films, and novels; the computer-driven investigation of word usage in news releases and political speeches; and so much more (Neuendorf, 2002: 1).

Content analysis is described as one of the fastest growing techniques over the past 20 years thanks to the development and rapid advancement in computer text analysis softwares (ibid). Payne and Payne (2004: 51) suggest that “content analysis originally concentrated on counting how frequently words or topics were included, how much space or time was devoted to themes, and how much importance was drawn to them”. Bearing these in mind the main aim of content analysis is “to identify patterns in text” (Trochim & Donnelly, 2008: 151). According to Krippendorff (2004: 17), a qualitative approach to content analysis “requires a close reading of relatively small amounts of textual matter” and “involves the rearticulation (interpretation) of given texts into new (analytical, deconstructive, emancipator, or critical) narratives that are accepted within particular scholarly communities that are sometimes opposed to positivist traditions of inquiry”. Thus, through content analysis a researcher “gives unique answers to particular research questions from their texts”. Krippendorff also notes that the researcher’s “inferences are merely more systematic, explicitly informed, and (ideally) verifiable than what ordinary readers do with texts” (2004: 25). Accordingly, in the following figure one can find the framework consists of conceptual components of content analysis (Krippendorff, 2004: 30):

**Figure 1: A Framework for Content Analysis**



As it can be seen in the aforementioned figure, in order to conceptualize the framework of content analysis Krippendorff suggests that content analysis consists of “a body of text, the data that a content analyst has available to begin an analytical effort”, “a research question that the analyst seeks to answer by examining the body of text”, “a content of the analyst’s choice within which to make sense of the body of text”, “an analytical construct that operationalizes what the analyst knows about the context”, “inferences that are intended to answer the research question, which constitute the basic accomplishment of the content analysis”, and “validating evidence, which is the ultimate justification of the content analysis” (Krippendorff, 2004: 29-30). According to Weber (1990: 10), the advantage of content analysis when compared to other data-generating



and analysis techniques is that “content analysis usually yields unobtrusive measures in which neither the sender nor the receiver of the message is aware that it is being analyzed.” Thus, he adds that “there is little danger that the act of measurement itself will act as a force for change that confounds the data (ibid)”. In addition to this, as for Robson (1993: 280) the advantages and disadvantages of content analysis can be listed as follows:

**Table 5: Advantages and Disadvantages of Content Analysis**

<p><b>Advantages</b></p> <ul style="list-style-type: none"><li>a. It is an “unobtrusive” measure (Webb et al., 1966). You can “observe” without being observed.</li><li>b. The data are in permanent form and hence can be subject to reanalysis, allowing reliability checks and replication studies.</li><li>c. It may provide a “lowcost” form of longitudinal analysis when a “run” or series of documents of a particular type is available.</li></ul> <p><b>Disadvantages</b></p> <ul style="list-style-type: none"><li>a. The documents available may be limited or partial.</li><li>b. The documents have been written for some purpose other than for the research, and it is difficult or impossible to allow for the biases or distortions that this introduces.</li><li>c. As with other non-experimental approaches, it is very difficult to assess causal relationships.</li></ul>
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Unobtrusive measures are measures don't require the researcher to intrude in the research context (Trochim & Donnelly, 2006: 164). As it can also be understood from Weber's aforementioned idea, the “unobtrusive measure” of content analysis “presumably reduces the biases that result from the intrusion of the researcher (ibid)” This advantage is undoubtedly one of the main reasons why content analysis is employed for data analysis of the present study.

d) Moreover, the current research aims to test the qualitatively obtained data with statistical references and to generate numeric data. To this end, quantitative research methods are also preferred in order to gather and validate the data through systematic and objective observations on the presence of self-recognition theme in *The Magus*.

e) Therefore, the text is also analyzed through a corpus concordance tool named AntConc 3.4.4 to gather computerized data. Thanks to corpus analytic techniques, it is possible to analyze the textual material objectively and the methodology also enables the researcher to put forward descriptive statistics related with keywords, word patterns or collocations to evaluate the specific theme in *The Magus*. According to Semino and Short (2004: 6), statistical analysis has also some advantages and disadvantages. For instance as they cite from Fluedernik (1993: 9) “Statistics typically take individual occurrences of certain phenomena out of context.” Likewise, as discussed in part 2.5.1, the place of a keyword is also important to infer any meaning related to the aboutness of a text. Additionally, statistical results mostly depend on more frequent items in a text. Therefore, these results may depend on some irrelevant findings like proper nouns, definite or indefinite

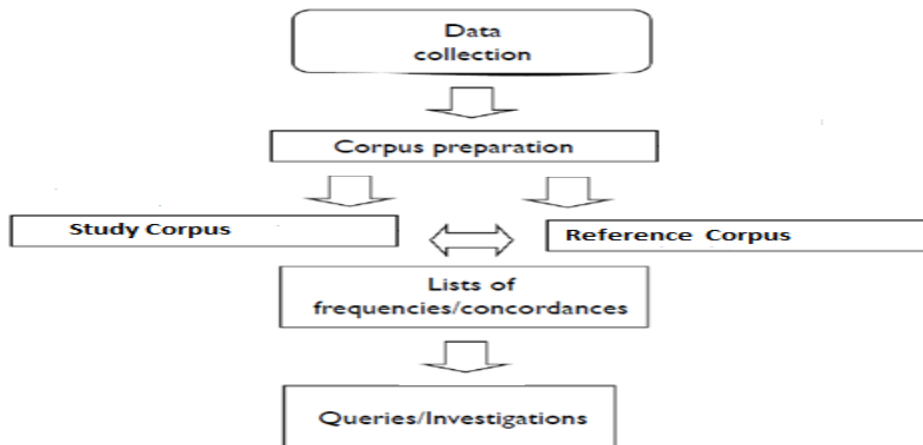
articles etc. In this sense, it is the researcher who has to scrutinize these statistical data to find relevant information and discuss the findings in accordance with their semantic values. Despite these problems, statistical analyses help the researcher to gain some insights into the text apart from intuitive inferences. In other words, without obtaining any statistical finding a research study would offer mostly subjective criteria. Because of these reasons, combining qualitative and quantitative approaches is plausible both to sustain empirical evidences for a study and get rid of subjectivity. In parallel to this, Biber et al. (1998: 22) underlines the significance of corpus as follows:

Unlike human readers, who are likely to miss certain occurrences of a word, computers can find all the instances of a word in a corpus and generate an exhaustive list of them. No occurrences are lost. Furthermore, computers can analyze the patterns of word associations on a far more complex scale that is possible by hand.

Sinclair (1991: 1) also underlines the importance of computerized data and reminds that the main difference between corpus techniques and previous methods is the “availability of data” in other words; he suggests that before corpus analytic techniques, “the tradition of linguistics was limited to what a single individual could experience and remember”. Therefore, the ability of computer was used to find out and validate the linguistic relationship between the language used in the text and the self-recognition theme in *The Magus*.

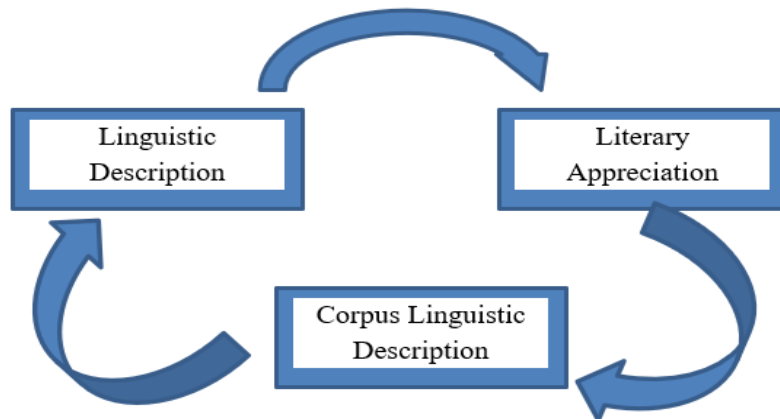
Scott and Tribble (2006: 5) discuss the reason behind the upheaval of corpus techniques’ and underline two major points. First, they put an emphasis on the development in softwares and hardwares and second, they suggest that these softwares can easily reduce innumerable word tokens into alphabetical lists. They argue that “A rich chaos of language is reduced, it is “boiled down” to a simpler set” which enables a researcher to cope with big amount of texts in stylistic studies. As for Carter (2010: 42) “corpus linguistic description of language prioritises lexis”. He adds that “stylistics pays more attention to deviations from linguistic norms that lead to the creation of artistic effects while corpus linguistics focuses on what can be identified computationally” Chafe (1992: 96) defines a corpus linguist as a person “who tries to understand language, and behind language the mind, by carefully observing extensive natural samples of it and then, with insight and imagination, constructing plausible understandings that encompass and explain those observations”. Kennedy (1998: 271) also adds that “the use of both introspection and corpus-based analysis can contribute to linguistic analysis and description”. Teubert (2001: 140) points out that the purpose of corpus linguistics is “to analyse the meaning of words within texts, or rather, within their individual context” and to be “interested in text segments whose elements exhibit an inherent semantic cohesion which can be made visible through quantitative analyses of discourse or corpus”. Because of all these reasons stylistics is the work of bricoleurs not engineers Carter (2010, as cited in Toolan, 1985 ) When it comes to build a corpus, the following illustration, which was adapted from Cabrio’s (2010:10) offer, describes the corpus design procedure of the present study:

**Figure 2: Corpus Design Procedure of the Study**



Corpus linguistics “extends our knowledge of language by combining three different approaches: the (procedural) identification of language data by categorial analysis, the correlation of language data by statistical methods and finally the (intellectual) interpretation of the results” (Teubert, 2007: 122). Although, in the last phase a corpus stylistic analysis requires a personal evaluation which includes intuition and personal intellectual background, it is “a relatively objective methodological procedure that at its best is guided by a relatively subjective process of interpretation” (Carter, 1995: 67). Ho (2011:10) also refers to the correlation of language data by statistical methods and suggests that although “quantification runs the risk of reducing a literary text to a non-literary entity, by eliminating all relevant contextual factors and neglecting the significance of meaning and textuality”. However, she adds that “corpus stylistics is not a purely quantitative study of literature”, but “a qualitative stylistic approach to the study of language of literature, combined with or supported by corpus-based quantitative methods and technology”. All in all, corpus stylistics aims to discover the meaning behind the text through some empirical evidences gathered from the text thanks to computerized technology and in this sense, combines linguistic description with literary appreciation. Mahlberg (2013: 12) uses the following figure to illustrate the framework of corpus stylistics.

**Figure 3: Corpus Stylistic Circle**



Mahlberg also cites from (Rayson, 2008) to explain the methodological steps of corpus stylistics by suggesting five level and giving descriptions for each of them as follows:

**Table 6: Methodological Steps in Corpus Stylistics**

- |  |
|--|
| <ol style="list-style-type: none"><li>1. Build: Corpus design and compilation</li><li>2. Annotate: Manuel or automatic analysis of the corpus</li><li>3. Retrieve: Qualitative and quantitative analysis of corpus</li><li>4. Question: Devise a research question or model</li><li>5. Interpret: Manuel interpretation of the results and confirmation of the accuracy of the model</li></ol> |
|--|

Hence, thanks to specialized software, *AntConc 3.4.4*, the study presents a systematic study and empirical evidence for interpretations about the analysis of self-recognition in *The Magus*. Through the comparison of the text with a reference corpus, the study identifies textual features which are mostly imperceptible for a human observer. The software used in the current study enables the researcher to classify, to arrange data, and to observe the patterns of language revealing the theme across the text. Additionally, thanks to this corpus approach it is aimed to “avoid human bias and thus make the result more comprehensive and reliable” through “generating quantitative data and providing linguistic evidence in analysis” (Ho, 2011: 7). *AntConc 3.4.4* has some weaknesses as well. Anthony (2005: 734) describes the programme as a tool that “act directly on the raw text” not as ones that “first build an index which is used for subsequent search operations.” According to him, the latter ones do much better with large corpora but they are not as flexible as the former ones. Therefore, *AntConc 3.4.4* is more useful as it allows the researchers to switch or modify their reference corpus for specific purposes. He also underlines the fact that *AntConc 3.4.4*. “does not include all the features of the popular commercial applications,” but it “offers many of the essential tools needed for the analysis of corpora.” When the needs of the current study are

taken into account AntConc 3.4.4. was a convenient one as it is free and easy to use for a detailed text analysis during which the researcher had to store many results and copy many visuals.

f) Accordingly, the current study is based on mixed methods in order to achieve a comprehensive understanding of the text and to evaluate the linguistic features revealing the specific self-recognition theme within the framework of Lacan's *Mirror Stage*. Tashakkori and Creswell (2007: 4) define mixed methods research as a research which "collects and analyzes data, integrates the findings, and draws inferences using both qualitative and quantitative approaches/methods in a single study or a program inquiry". Creswell (2013: 217) suggests that this kind of research "involves both qualitative (open-ended) and quantitative (close ended) data collection in response to research questions." He also argues that the procedures of mixed methods "can be informed by a philosophical world view or a theory." Dörnyei (2007: 44), on the other hand, defines mixed methods research as "some sort of a combination of qualitative and quantitative methods within a single research project." Nagy and Biber (2010: 3) underline the fact that by using mixed methods it is possible to "use pictures, narratives and words to add meaning to numbers". Johnson et al. (2007: 123) also describes mixed methods research as follows:

Mixed methods research is the type of research in which a researcher or team of researchers combines elements of qualitative and quantitative research approaches (eg., use of qualitative and quantitative viewpoints, data collection, analysis, inference techniques) for the purposes of the breadth and depth of understanding and corroboration.

Creswell et al. (2011: 5) sum up the mixed methods research in the following figure:

**Table 7: Mixed Methods Research**

- |  |
|--|
| <ul style="list-style-type: none"><li>• collects and analyzes persuasively and rigorously both qualitative and quantitative data (based on research questions);</li><li>• mixes (or integrates or links) the two forms of data concurrently by combining them (or merging them), sequentially by having one build on the other, or embedding one within the other;</li><li>• gives priority to one or both forms of data (in terms of what the research emphasizes);</li><li>• uses these procedures in a single study or in multiple phases of a program of study;</li><li>• frames these procedures within philosophical worldviews and theoretical lenses; and</li><li>• combines the procedures into specific research designs that direct the plan for conducting the study</li></ul> |
|--|

As for stylistic studies Carter (2010: 44) argues that "the methodologies employed to advance the study of style are united by a determination to better account for the processes of meaning construction which are the basis for our understanding and interpretation of texts". Therefore, one can easily suggest that using mixed method research is plausible as it enables the researcher to make use of any possible method freely and to solve the problems using not only numbers or

statistical data and their own way of thinking and creativity. Furthermore, the strengths of mixed methods research are underlined as follows (Dörnyei, 2007: 45-46):

**Table 8: Strengths of Mixed Methods Research**

- |   |
|---|
| <ol style="list-style-type: none"><li>1. Increasing the strength while eliminating weaknesses</li><li>2. Multi-level analysis of complex issues</li><li>3. Improved validity</li><li>4. Reaching multiple audiences</li></ol> |
|---|

It has been suggested by many that we can gain a better understanding of a complex phenomenon by converging numeric trends from quantitative data and specific details from qualitative data. Words can be used to add meaning to numbers and numbers can be used to add precision to words. (Dörnyei, 2007: 45)

All in all, the combination of qualitative and quantitative techniques sophisticates our findings and comprehension while evaluating the self-recognition process in *The Magus*.

g) Consequently, the current research combines qualitative and quantitative methods and aims to validate the conclusion of content analysis through presenting converging results obtained through computer-assisted study of the text specific to the self recognition theme in *The Magus*. However, it is a QUAL → quan study (Dörnyei, 2007: 171) indicating qualitative data are more dominant than quantitative data.

### **3.3. Research Questions**

To this end, the current study aims to answer the following major and minor research questions:

1. What are the linguistic features revealing self-recognition in *The Magus*?
  - 1.1. What are the keywords revealing this theme?
  - 1.2. What are the collocations revealing this theme?
2. How does Fowles function the Mirror Stage Theory in his novel?
3. Is there a linguistic relation between the keywords and collocations in the text and self recognition theme?

### **3.4. Sample of the Study**

According to Krippendorff (2003: 113) in order to analyze a sample of texts, the researchers “need a *sampling plan* to ensure that the textual units sampled do not bias the answers to the research question”. As the current study has a qualitative nature more than being quantitative, it is

necessary to understand its nature. To frame the nature of a qualitative research Creswell (2011: 16) puts forward a list as follows:

**Table 9: Qualitative Research Characteristics**

- |   |
|---|
| <ul style="list-style-type: none"><li>- Exploring a problem and developing a detailed understanding of a central phenomenon.</li><li>- Having the literature review play a minor role but justify the problem.</li><li>- Stating the purpose and research questions in a general and broad way so as to the participants' experiences.</li><li>- Collecting data based on words from a small number of individuals so that the participants' views are obtained.</li><li>- Analyzing the data for description and themes using text analysis and interpreting the larger meaning of the findings</li><li>- Writing the report using flexible, emerging structures and evaluative criteria, and including the researchers' subjective reflexivity and bias</li></ul> |
|---|

As it can be understood, in order to analyze the data, employing a text analysis and the interpretation of findings are necessary for a qualitative research. In this sense, being able to answer given research questions, it is significant to use a relevant sampling. Krippendorff (2003: 119) suggests that sampling techniques like random sampling, cluster sampling, systematic sampling, stratified sampling, varying probability sampling etc. “can be used without significant reading or analysis of the sampled texts” However relevance sampling “aims at selecting all textual units that contribute to answering given research questions.” He describes the very nature of relevance sampling as follows:

Relevance sampling is not probabilistic. In using this form of sampling, an analyst proceeds by following a conceptual hierarchy, systematically lowering the number of units that need to be considered for an analysis. The resulting units of text are not meant to be representative of a population of texts; rather, they are the population of relevant texts, excluding the textual units that do not possess relevant information.

Thus, in the present study relevance sampling method was employed for the specific needs of the research questions. Because Krippendorff (2003:120) suggests, “relevance sampling selects relevant data in ways that statistical sampling theory has not yet addressed.” Therefore, two kinds of samples are used for the present study. First, a literary text, *The Magus*: the quotes and examples related with the chosen theme. Second, statistical data gathered from corpus analytic tools. In order to put forward these numeric data *The Magus* corpus is compared with *Fowles Corpus* which includes six Fowles novels apart from *The Magus*. In other words, two corpora are used to scrutinize the first sample, literary text, both to be original and objective enough.

### **3.5. Data Collection**

In order to supply data for the proposed aims and to answer the research questions, some methodological steps were taken. First of all, the study was needed to put forward some

categorizations in order to employ a valid and a relevant content analysis. As the current study is mostly a qualitative one, the nature of a qualitative study requires this categorization. Trochim and Donnelly (2006:153) suggest that “things are not so simple in most qualitative research” and they underline the fact that as “the data is rawer and seldom pre-categorized” the researcher “needs to be prepared to organize all that raw detail.” Robson (1993: 277) also indicates that “sorting out the categories is the most crucial aspect of the content analysis”. After deciding the way how to categorize the data, the researcher can code them in order to carry out content analysis. Miles and Huberman (1994:56) state that “coding is analysis” and underline that this part of the study involves “how the researcher differentiates and combines the data that s/he has retrieved and the reflections s/he makes about that information.” Moreover, McKay (2006: 57) affirms that the researcher’s main goal is to “arrive at a list of categories that develop from the data and capture the ideas in the data” no matter what s/he selects and when the researcher arrives at a list of these categories, s/he can then “return to the data and code the data according to these categories”.

With all these in mind, while investigating linguistic features revealing self recognition theme and its effects in the language used by the author, the current study employs a keyword analysis. Hence, it is needed to focus on the keyness levels of words gathered by a computerized comparison of *The Magus* with a reference corpus including other Fowles works. The following table shows the characteristics of the two corpora used in the current study:

**Table 10: Characteristics of the Study and the Reference Corpora**

Corpus/Text	Purpose	Content	Size
MagCor	Study Corpus	Text file of <i>The Magus</i>	about 237.000 tokens
FowCor	Reference Corpus	Text files of 6* Fowles novels	about 821.000 tokens

\**The Ebony Tower, The Mantis, The French Lieutenant’s Woman, The Collector, A Maggot and Daniel Martin*

At this point, it is necessary to deal with a word list in terms of quantitative data and classify those words in the list according to their semantic categories. In addition to the discussion in part 2.5.1, Archer (2009: 1) underlines the importance of a keyword analysis by suggesting “the frequency with which particular words are used in a text can tell us something meaningful about that text and also about its author(s)”. From this aspect, a keyword analysis “involves the construction of word lists, using automatic computational techniques, which can then be analyzed in a number of ways, depending on one’s interest(s).” After presenting the importance of a keyword analysis for a valid stylistic study, the current study mostly focuses on keywords and their keyness levels to examine the self-recognition theme within the framework of Lacan’s *Mirror Stage*. In this sense, the words in the list are categorized according to Scott’s (1998: 71) terminology. According to him, keywords “will usually throw up 3 kinds of words as key.” The



first category includes *proper nouns* which can often be considered as key in texts. As for the second category, it includes words that “human beings would recognise” and such words indicate the text’s ‘aboutness’. The last category is about the high-frequency words like *because, shall or already*. Scott (1998: 71) suggests that these words “would not usually be recognized as key by the readers” but they “may be key indicators more of style than of aboutness.”

**Table 11: Scott’s Categorization of Keywords**

- |   |
|---|
| <ol style="list-style-type: none"><li>1. Proper nouns</li><li>2. Keywords that human beings would recognise indicating aboutness</li><li>3. Other high frequency words indicating style</li></ol> |
|---|

However, this categorization is both simplistic and general. To examine the words in the list elaborately, a detailed categorization is necessary. So as to cope with this problem, the study also takes Biber and Finegan’s (1989: 93-124) lexical and grammatical taxonomy of stance into consideration in the analysis process. According to their study, the stance markers are divided into twelve categories “based on semantic and grammatical criteria, and the frequency of occurrence for each category in each text is computed”. They mean by stance “the lexical and grammatical expression of attitudes, feelings, judgments, or commitment concerning the propositional content of a message.”

**Table 12: Major stance categories offered by Biber and Finegan (1989:98)**

<p><b>AFFECT</b></p> <p>Positive</p> <p>Adjectives (e.g., I feel FORTUNATE; It is AMAZING that...)</p> <p>Verbs (e.g., / ENJOY...• It really PLEASES me that...)</p> <p>Adverbs (e.g., happily; conveniently; luckily)</p> <p>Negative</p> <p>Adjectives (e.g., I am SHOCKED; it seems UNNATURAL that)</p> <p>Verbs (e.g., I DREAD...• It EMBARRASSES me that...)</p> <p>Adverbs (e.g., alarmingly; disturbingly; sadly)</p> <p><b>EVIDENTIALITY</b></p> <p>Certainty</p> <p>2. Adjectives (e.g., impossible; obvious; true)</p> <p>3. Verbs (e.g., / CONCLUDE; This DEMONSTRATES that...}</p> <p>4. Adverbs (e.g., assuredly; indeed; without doubt)</p> <p>5. Emphatics (e.g.,/or sure; really; so + ADJ) </p> <p>6. Predictive modals (e.g., will; shall)</p> <p>Doubt</p> <p>7. Adjectives (e.g., alleged; dubious; uncertain)</p> <p>8. Verbs (e.g., / ASSUME: This INDICATES that...)</p> <p>9. Adverbs (e.g., allegedly; perhaps; supposedly)</p> <p>10. Hedges (e.g., at about; maybe; sort of)</p> <p>11. Possibility modals (e.g., might; could)</p> <p>12. Necessity modals (e.g., ought; should)</p>
--

As it can be understood from the table above, they divided stance markers into two main categories: Affect and Evidentiality. Then they analyse Affect Markers into two sub-categories: positive and negative while they divide Evidentiality into two sub-categories as well; Certainty and Doubt. In this respect, the keywords obtained from Corpus analytic tools are going to be evaluated according to the relevant sub-categories shown above.

At this point, it is also significant to know what do the terms *affect* and *evidentiality* refer to? *Affect* is described as ‘the expression of a broad range of personal attitudes, including emotions, feelings, moods, and general dispositions’ (Biber and Finegan 1989: 94). As for *evidentiality*, Chafe (1986:271) suggests that it is related to the expressions of the speakers attitudes about knowledge. Yang (2012: 140) on the other hand, discusses the term and states that although it is contradictive to describe it as a grammatical or a semantic category, she underlines the fact that it is a language-specific issue. She describes the term as follows:

In about a quarter of the world's languages, every statement is required to specify the type of source on which it is based—for example, whether the speaker sees it, hears it, infers it from indirect evidence, or learns it from someone else. This linguistic category, whose primary meaning is information source, is called “evidentiality”. (Yang, 2012: 140)

All in all, the process of data collection consisted of two phases. In the first phase, content analysis is used to collect and analyze the qualitative data which is gathered from the literary text, *The Magus*. The researcher's self inspection is the main instrument for qualitative data collection. The study relies on the available text in order to answer the research questions. As the research requires a careful elaboration of the text, in the process of data collection related with self-recognition process of the main character in *The Magus*, the text was read many times and notes were taken in the margins to detect the statements revealing the theme mainly related to the research questions. When the relevant data revealing the aims of the present study were found, data locations were marked and the data found in the text were classified according to categories. After the data classification, the researcher examined each detailedly. The process of content analysis of self-recognition theme in *The Magus* was rather broad and required the researcher to go over and over the text in order to ensure the relevance of data obtained. Therefore, contextualizing, redefining, rearticulating and reinterpreting the research questions of the study continued until convincing interpretation and inferences were reached and the text was evaluated within the framework of Lacan's *Mirror Stage*.

As afore mentioned, content analysis was preferred to make confirming inferences about which linguistic elements are used in the text to narrate self recognition theme in *The Magus* and what is the relationship between the theme and Lacan's theory. However, the qualitative data gathered from the text were necessarily converted into quantitative data in order to analyse the text much more systematically and objectively. Thus, in the next step corpus analytic techniques were employed as an instrument for the numerical analyses. First, the electronic literary text was retrieved from the net. After that, the bibliographic data and irrelevant sections were erased from the text for cleaner results in the corpus linguistic software. The corpus was named *MagCor* and converted into a txt.file taking the requirements of the software into consideration. The software chosen is called *AntConc3.4.4*. designed by Laurence Anthony. The software is described as “a corpus toolkit for specific use in classroom that includes a powerful concordance, word and keyword frequency generators, tools for cluster and lexical bundle analysis, and a word distribution plot” (Anthony, 2005: 729). In order to create a keyword list from *The Magus*, a reference corpus called *FowCor* was created to compare the text with other Fowles novels. By means of the program, *AntConc 3.4.4.*, *Magcor* which contained approximately 237.000 tokens was compared with the reference corpus, *FowCor*, including nearly 821.000 tokens in order to generate a keyword list. Then these keywords are categorized according to Scott (1998) and Biber and Finegan's (1989) taxonomy. Finally, these categories are discussed within the framework of Lacan's *Mirror*

Stage to understand the self-recognition theme according to the keyness levels, frequencies, collocations, and semantic prosodies of the words in the list.

### **3.6. Data Analysis**

So as to answer all research questions, the data analysis section was conducted in two phases. As the current study employed a mixed method research, the analysis was done both qualitatively and quantitatively. In the first phase, the analysis included qualitative data obtained from the text while the second phase consisted of quantitative data. Regarding the qualitative data, the data obtained from the text was supported with quotations and examples related with the self recognition process of the main character *Nicholas Urfe*, within the framework of Lacan's Mirror Stage theory. In addition to this, the data were also analyzed quantitatively by means of corpus concordance tools in order to strengthen and assist the qualitative results obtained from content analysis. During the second phase of data analysis, the main focus was given to the corpus based numerical data in order to identify the research questions of what are the linguistic features revealing self recognition process in *The Magus* peculiar to the keyword analysis and is there a linguistic relation between the linguistic preferences of Fowles and the self recognition theme. The data were prepared for the analysis with a computer program, AntConc 3.4.4. and was inspected visually and descriptive analyses were also conducted. In order to help interpret the data in accordance with the issues and to present results for the research questions, tables were also included into the study. Consequently, all the data gained from content analysis and computational analysis were combined through compare and contrasts. In this way, quantitative and qualitative data were used for an overall interpretation in order to support the results.

### **3.7. Operational Definitions**

In order to understand the self recognition theme within the framework of Mirror Stage Theory, ensure consistent data collection and describe the findings following operational definitions are used in this research and these definitions are divided into two categories as *Instrumental and Theoretical Definitions*:

#### **3.7.1. Instrumental Definitions**

**Keyness:** Keyness is a term used in linguistics to describe the quality of a word or phrase which seems to have a "key" significance in a text. Scott and Tribble (2006: 55) suggest that it is "a quality which is generally intuitively obvious" and define the term as "a quality words may have in a given text or set of texts, suggesting that they are important, they reflect what the text is really about, avoiding trivia and insignificant detail."

**Keyword:** Lexical items enjoy equal status in the lexicon of a given language, but their importance varies from the point of view of text (Bondi and Scott, 2010: 1). According to this, each word contributes to the construction of meaning in a text but not every word has a key role. Scott and Tribble (2006: 55) define the term as “an item of unusual frequency in comparison with a reference corpus.”

**Frequency:** The term is the indicator of the keyness level of a word in a particular corpus when compared to a reference corpus. This numeric value shows the significance of a word in a text statistically. This statistical information depends on the settings of the software used in the analysis (AntConc 3.4.4. for this current study) and can be calculated according to log-likelihood or chi-square set. (Log-likelihood is used for this study)

**Collocation:** The term has a long history in the study of linguistics and can be considered as a sequence of words or terms that co-occur more often than would be expected by chance. Additionally, Hori (2004: 5) cites from Sinclair et al. and defines the term as the co-occurrence of two items in a text within [a] specified environment.

**Aboutness:** It is a term which indicates the way a piece of text or a word relates to a particular subject or matter. Scott (2010: 52) suggests that KWs “act as pointers to specific textual aboutnesses and/or styles.”

**Semantic Prosody:** The term describes the way in which certain seemingly neutral words can be perceived with positive or negative associations through frequent occurrences with particular collocations. Sinclair (2004: 34) underlines that it “has a leading role to play in the integration of an item with its surroundings. It expresses something close to the ‘function’ of the item – it shows how the rest of the item is to be interpreted functionally”.

### 3.7.2. Theoretical Definitions

**Mirror Stage:** The mirror stage is a concept in the psychoanalytic theory of Lacan. Felluga states that this stage is a central moment in children development between 6-18 months. The "mirror stage" entails a "libidinal dynamism" caused by the young child's identification with his own image (what Lacan terms the "Ideal-I" or "ideal ego"). For Lacan, this act marks the primordial recognition of one's self as "I" (Felluga, 2011a).

**Imaginary Order:** The fundamental narcissism by which the human subject creates fantasy images of both himself and his ideal object of desire, according to Lacan. The imaginary order is closely tied to Lacan's theorization of the mirror stage. What must be remembered is that for Lacan this imaginary realm continues to exert its influence throughout the life of the adult and is not

merely superceded in the child's movement into the symbolic order. Indeed, the imaginary and the symbolic are, according to Lacan, inextricably intertwined and work in tension with the Real. (Felluga, 2011b)

**Symbolic Order:** The social world of linguistic communication, intersubjective relations, knowledge of ideological conventions, and the acceptance of the law (also called the "big Other"). Once a child enters into language and accepts the rules and dictates of society, it is able to deal with others. The acceptance of language's rules is aligned with the Oedipus complex, according to Lacan. The symbolic is made possible because of your acceptance of the Name-of-the-Father, those laws and restrictions that control both your desire and the rules of communication. Through recognition of the Name-of-the-Father, you are able to enter into a community of others. (Felluga, 2011b)

**The Real:** This concept marks the state of nature from which we have been forever severed by our entrance into language. Only as neo-natal children were we close to this state of nature, a state in which there is nothing but need. A baby needs and seeks to satisfy those needs with no sense for any separation between itself and the external world or the world of others. For this reason, Lacan sometimes represents this state of nature as a time of fullness or completeness that is subsequently lost through the entrance into language. The primordial animal need for copulation (for example, when animals are in heat) similarly corresponds to this state of nature. There is a need followed by a search for satisfaction. As far as humans are concerned, however, "the real is impossible," as Lacan was fond of saying. It is impossible in so far as we cannot express it in language because the very entrance into language marks our irrevocable separation from the real. Still, the real continues to exert its influence throughout our adult lives since it is the rock against which all our fantasies and linguistic structures ultimately fail. The real for example continues to erupt whenever we are made to acknowledge the materiality of our existence, an acknowledgement that is usually perceived as traumatic (since it threatens our very "reality"), although it also drives Lacan's sense of *jouissance*. (Felluga, 2011c).

## CHAPTER FOUR

### 4. FINDINGS AND DISCUSSION

#### 4.1. Introduction

In this chapter, the study focuses on the data obtained from content analysis of self-recognition process in *The Magus*. It also deals with the literary relationship between Fowles's narration and Lacanian terms. The findings of the content analysis are presented and evaluated in accordance with the research questions of the study. The findings are also supported and presented with corpus-based tables gathered from the corpus analytical tool AntConc 3.4.4. In addition to this, in order to make the study a comprehensible one the findings are discussed and interpreted in the light of qualitative and quantitative data obtained during the research process.

#### 4.2. Content Analysis of Self-Recognition in *The Magus*

Taking the research questions into consideration content analysis is conducted to give comprehensive answers regarding the three phases in the novel related to the interrelated phases of Mirror Stage Theory (see Figure 1).

##### 4.2.1. Nicholas's Self-Ignorance in *The Magus*

To understand and show the Self-Ignorance of the main character, Nicholas, in *The Magus* and underline the relation between this self-ignorance and Lacan's Mirror Stage the plot structure of the novel is divided into three main parts. As represented in Figure 1, first main part of the story is linked with the imaginary order offered by Lacan. Therefore, the text and the personal traits of the main character in this part are examined in accordance with this Lacanian term which refers to *the fundamental narcissism by which the human subject creates fantasy images of both himself and his ideal object of desire* (see part 3.7.)

Additionally, one can notice that although the book consists of 78 different chapters, it is possible to divide them into three main categories according to the plot structure of the story. This kind of categorization is also offered by Ho (2011) and Loveday (1985). Both, however, do not read the story in Lacanian terms. While the former holds Nicholas' character changes in the foreground, the latter makes his categorization depending on the love affair between Alison and

Nicholas. In fact, it is also possible to read these three basic parts of the novel, and the changes in Nicholas's character, in terms of Lacan's theory of psychosexual development.

The story is mostly narrated by a first person narrator, *Nicholas* who is a middle-class, young English. Because of this homodiegetic narrator, it can be assumed that the reader has to do with what this narrator sees, hears and reflects. On the other hand, as the story is constructed upon a main character's experiences, it can be suggested that there is a quest narrative in the novel which is also argued by Berets (1973) and Boccia (1980). According to Ho (2011) this quest motive starts from ignorance and ends in a self fulfillment at the end of the story and she states that Nicholas represented in the first main part is an ignorant man in terms of his self. However, this section is about an educated young person, rather than an ignorant person. Therefore, it is more accurate to evaluate Nicholas's personal problems with his surroundings, love and family with a fundamental narcissism which is directly related to Lacan's *Imaginary Order*. At this part, it is intended to show how Nicholas is represented as a narcissist man or a baby in the imaginary order level according to Lacan.

As mentioned above the story offers a quest narrative and it is very clear from the very beginning of the novel. In the opening paragraph one can notice the fact that the character is not the person that he really wants to be.

I was born in 1927, the only child of middle-class parents, both English, and themselves born in the grotesquely elongated shadow, which they never rose sufficiently above history to leave, of that monstrous dwarf Queen Victoria. I was sent to a public school, I wasted two years doing my national service, I went to Oxford; and there I began to discover I was not the person I wanted to be.(p 4)

In the extract above, the narrator clearly presents his dissatisfaction in terms of his own parents and his individual life. By describing Victorian period with the words "*grotesquely elongated*" he also brings out his negativity towards the political atmosphere of the time. Loveday (1985: 29) also underlines the introduction paragraph and states that as the main character says that he is not the person that he really wants to be, this can be understood as "a discovery which is in itself a kind of personal development", and further development should be expected for the remaining part of the story. However, this is not a discovery at all. When Lacan's imaginary order is taken into account it can be marked as a misconception because according to Lacan the human subject creates fantasy images of both himself and his ideal object of desire at this level. During the following sentences, one can also notice his misconceptions about his own family. For example, he says "*I had long before made the discovery that I lacked the parents and ancestors I needed*" implying his problematic point of view about his roots. Although he himself considers this as a discovery, this is just a misconception. It should be remembered that in this first part Nicholas is treated as an individual at Lacan's imaginary order level and suitable to the characteristics of this



level Nicholas is in a deep narcissism and creates fantasies about his surrounding. He seems, for instance, quite sure in his thoughts about his parents that one can think that he feels a kind of oedipal complexity against his father and even his mother.

I saw very little of my father during the war, and in his long absences I used to build up a more or less *immaculate conception* of him, which he generally—a bad but appropriate pun—shattered within the first forty-eight hours of his leave.(p 4)

From the excerpt above, it can be inferred that Nicholas has a problematic relationship with his father and when he is absent Nicholas builds up *immaculate conceptions* about him. This adjective clause, ironically refers Nicholas's misconceptions again (also see 4.3.2.). In addition to this, Nicholas underlines the fact that he considers his parents as an obstacle in front of his freedom as well as depicting them as ignorant people.

During my last years at school I realized that what was really wrong with my parents was that they had nothing but a *blanket contempt* for the sort of life I wanted to lead. I was “good” at English, I had poems printed pseudonymously in the school magazine, I thought D. H. Lawrence the greatest human being of the century; my parents had certainly never read Lawrence, and *had probably never heard of him* except in connection with *Lady Chatterley's Lover*. (p 5)

In the aforementioned quotation Nicholas claims that his parents had a *blanket contempt* for the life that he really wanted to live and his repulsion can be noticed when he assume that his parents had never heard about Lawrence which implies their lack of intellectual background. Additionally, he also strengthens his disconnection with his parents by saying;

By the time I was eighteen and Hitler was dead they had become mere providers, for whom I had to exhibit a token gratitude, but for whom *I couldn't feel much else*.(p 5)

In this quotation, Nicholas depicts his parents as ‘mere providers’ which implies his being united with his parents in terms of Lacanian terms and he adds that they mean nothing else for his own world. In parallel to these details, the author prefers to omit his family from the story at the very beginning to leave him all alone which can enable us to consider Nicholas as a baby between 0-6 months in Lacan's theory and to underline his self-ignorance. Furthermore, we learn that his parents die in a plane accident but ironically enough Nicholas is indifferent to this tragic event.

Their plane crashed, a *high-octane pyre*, in a thunderstorm some forty miles east of Karachi. After the first shock I felt an almost *immediate sense of relief, of freedom*.(p 5)

As it can be understood from the excerpt, Nicholas does not feel any grief because of this accident which is described by him with the words *high-octane pyre* and he even feels himself free from an important obstacle in front of his ideals. All these examples describe his self ignorance and problematic relationship with his family. One can notice that Nicholas feels himself as a superior man, different from his genetic ancestors and he seems even sure about these misconceptions.

However, these misconceptions and his being sure are important as they imply that Nicholas feels himself as a whole with the world he lives in at this phase. In other words, Nicholas is like a baby in the imaginary order who creates fantastic realities with a narcissistic point of view. At the very end of the first chapter he also underlines the fact that he needs to seek for a new beginning by saying:

...but I knew what I needed. I needed a new land, a new race, a new language; and, although I couldn't have put it into words then, I needed a new mystery.(p 8)

This excerpt is the first sign for his adventures related with the quest narrative which is going to take place during the second main part of the book. However, as Loveday (1985: 31) also suggests, the book has a tripartite structure and the story starts in London and ends in London, as well. In other words, Nicholas turns back to his starting point at the end. This, ironically, indicates that Nicholas's attitude at the very beginning of the story is a kind of whining. Acheson (1998: 20) also infers from the foreword to *The Magus* that the main character is a "kind of man who plays a role, or series of roles, in life, because he does not know who he really is." Therefore, it can be claimed that Nicholas can be considered in the imaginary order with some illusions, fantasies and a narcissism. Additionally, Nicholas's misconceptions are not limited to his own parents. In the second chapter, he gives very strong clues about his unhealthy perspective against women and love. His description of a woman who works in British Council and tries to help him to find a job is a very good example revealing his manners;

She was about thirty, *a born spinster*, with a *lack of sexuality* so total that her smart clothes and *too-heavy makeup* made her *pathetic*; like an *unsuccessful geisha*. (p 10)

As it can be seen, he uses many negative adjectives to describe that woman like '*a born spinster*', '*lack of sexuality*', '*too heavy make up*', and '*pathetic*'. *Unsuccessful geisha* is also a good example revealing his snobbish manners towards women. Ho (2011:42) states that all these phrases have negative connotations and reveal Nicholas's *prejudiced ideological viewpoint*. However, the same passage can also be read with Lacanian terms. Bowie (2007: 93) maintains that imaginary order is a period in which the individual struggles to be what s/he really is and always be the same. It is the narcissistic perspective of an individual which triggers this struggle. Therefore, these descriptive word choices reveal Nicholas's narcissism. In addition to this, in the next lines Nicholas goes on presenting this problematic manner towards women. He says;

She gave me a patient smile; *her front teeth were much too big*. I asked, in *my best Oxford voice*, if I might take her out to lunch.(p 10)

In this excerpt one can notice this internally snobbish attitude in his words. As an Oxford graduate he thinks himself superior to that woman by saying '*my best Oxford voice*' as well as

stating a so called defect in her physical appearance; ‘*her front teeth were much too big*’. According to Ho (2011:43), this quotation “shows a clash between Nicholas’s snobbish internal attitude and his polite external behavior.” But, if it is reread with Lacanian terms, this is not a clash at all but a continuous process in creating one’s own self. According to Lacan, through the imaginary, the individual repeats and reconciles the processes of genuine identification, which have made the Self exist, during his relations with the humans and objects of the outside world (Bowie, 2007:93). Therefore, with the emphasis on his Oxford accent implying his educational competence and the size of the girl’s teeth refer to these repeated processes as well as his fantastic realities.

Similarly, his sexist and snobbish attitudes can also be seen at the very beginning of the third chapter. He seems proud of his ability of manipulating women into sexual affairs thanks to his ‘*technique*’.

I suppose I’d had a good deal of sex for my age; at any rate, devoted a good deal to it. Girls, or a certain kind of girl, liked me; I had a car—not so common among undergraduates in those days—and I had some money. I wasn’t ugly; and even more important, I had my loneliness, which, as every *cad* knows, is a deadly weapon with women. My “*technique*” was to make a show of unpredictability, *cynicism* and indifference. Then, like a conjurer with his white rabbit, I produced the solitary heart.(p 12)

In this excerpt, it can be seen that the numeric value of his sexual affairs are important for his personal point of view. He also prioritizes temporal wealth like cars, physical beauty or money to begin a relationship with a woman. After assigning a positive meaning to the word ‘*cad*’, he even states that these sexual affairs mean a military success for him. He describes them as ‘*conquests*’ and says that;

I didn’t collect *conquests*; but by the time I left Oxford I was a dozen girls away from *virginity*. I found my sexual success and the apparently *ephemeral nature of love* equally pleasing. It was like being good at golf, but despising the game. (p 12)

As it can also be understood from the focus on ‘*virginity*’ and ‘*ephemeral nature of love*’ mentioned in the aforementioned quotation, he deals with the physical taste of having sexual affairs and does not have any idea about the emotional side of personal relations. This becomes more and more clear when he describes and relates marriage with ‘*a mere bodily need*’ threatening to distort his life (p. 12) while talking about one of his affairs.

These abnormal attitudes in his personal affairs with women do not change even when it comes to his girlfriend Alison. Although she is one of the most important characters in the novel, during the first main part one can see that Nicholas’s mood towards her is mostly related with physical needs and pleasure. Supporting this idea, one can focus on Nicholas’s inner monologue below;

I remember one day when we were standing in one of the rooms at the Tate. Alison was leaning slightly against me, holding my hand, looking in her childish sweet-sucking way at a Renoir. I suddenly had a feeling that we were one body, one person, even there; that if she had disappeared it would have been as if I had lost half of myself. A *terrible deathlike feeling*, which anyone *less cerebral* and *self-absorbed* than I was then would have realized was simply love. I thought it was desire. I drove her straight home and tore her clothes off. (p 26)

As seen above, Nicholas is aware of the fact that the feeling he experiences at that moment is normally called as love by others, who are also described as '*less cerebral*' and '*self-absorbed*' indicating his superiority, but he converts that *terrible deathlike feeling* into a brutish lust. Soon after this quotation, there is a dialogue between his friend Billy Whyte and Nicholas during which he also describes Alison as '*cheaper than central heating* (p 26)' referring to their physical unity. Ironically enough, he compares the feeling that could be named as love by many people with monetary value of heating. This central heating metaphor also attracts Ho's attention (2011:45) and she states that with this metaphorical remark Nicholas indicates that Alison keeps him warm in bed and thus reduces the bill for heating. Furthermore, one can also notice his feeling of being superior to others and his class consciousness in his thoughts about their relationship.

One day drifted and melted into another. I knew the *affaire* was like no other I had been through. Apart from anything else it was so much happier physically. Out of bed I felt I was teaching her, *anglicizing her accent, polishing off her roughnesses*, her provincialisms; in bed she did the teaching.(p 28)

In this quotation, one can understand that as an Oxford graduate, middle class English man Nicholas underrates his Australian girlfriend's dialect and manners. Additionally, Fowles writes the word 'affair' with its French spelling '*affaire*' to underline Nicholas's own feeling of being educated indicating, again his misconception of being superior to Alison as well. Nicholas describes himself as a person who has the ability to anglicize her girlfriend and polish her roughness off. On the contrary, what Alison can only do is to have sex with him. He reduces his girlfriend into a sexual object, nothing else. For the same issue Acheson (1998: 22) states that "in classconscious England, members of the middle and upper classes acquire a socially acceptable accent and set of manners, and learn to conceal their true feelings not only from others but from themselves as well." However, Nicholas, at this level, is just a part of the order in which he is born. He does not yet know the real world, and the world he creates in his mind is fantasies, the product of his pure narcissism. Ho (2011:46) on the other hand claims that Nicholas tries to 'teach' Alison, improve her into a socially 'acceptable' woman. At this stage Nicholas tries to sculpt Alison only in his own mind's world as the real world is a different place than Nicholas' fantasies. Another example related with the spelling of English words can be seen in the dialogue between Nicholas and his neighbor, Margaret:

"Oh hi. I'm Margaret. From below." I took her outstretched hand.  
"Gled to know you. We're *heving* ourselves a bottle *pardy*. Like to come along?"

“Oh. Well actually...”

“It’ll be noisy up here.”

It was the usual thing, an invitation to kill complaint. I hesitated, then shrugged.

“All right. Thanks.”

“Well *thet’s* good. Eight?” She began to go downstairs, but she called back. “You *hev* a girl-friend you’d like to bring?” (p. 13)

In the dialogue above the italicized words are misspelled to indicate that Nicholas is aware of Margaret’s Australian accent. When considered together with the *affaire* example above, Nicholas is depicted as a socially prejudiced person who, as an Oxford graduate, feels to have superiority upon others. Acheson (1998: 22) notices Nicholas’s awareness in terms of Alison’s accent and suggests that it “is one of many signs that Australians are socially inferior, and deserve to be treated badly, especially if they are women.” However, as it is also seen in the example above, Nicholas’s awareness is not restricted to Alison’s accent at all. Furthermore, it is not correct to claim that he treats Alison badly. Although he reduces Alison to a sexual object or sometimes shares his humiliating thoughts with the reader, he does not perform any physical violence which makes the researcher think that all these behaviours are limited in his fantasy world. Even at this stage of the novel, there is no physical violence, even when Alison and Nicholas argue fiercely. What’s more, Nicholas worries about who Alison will stay with, even though he decides to go to Greece - “I wish to God you’d live with someone. Isn’t there another air hostess who’d—.(p36)- On the other hand, when the idea of going to a Greek island arises, one can understand that Nicholas’s emotional state about that forthcoming separation is depicted as a feeling of freedom and relief. However, even this feeling of relaxation is also related to the need to think Alison. In other words, Nicholas thinks he can escape his feelings about Alison when he goes away with his selfishness and narcissism. However, Nicholas will never be able to leave Alison behind throughout the story.

Then I lost my temper. I dragged up everything I could remember that might hurt her. She didn’t say anything, but undressed and got into bed, and lay with her face turned to the wall. She began to cry. In the silence I kept remembering, with intense relief, that I should soon be free of all this. (p 35)

As seen above, Nicholas is indifferent to Alison’s unhappiness and reminds himself to be patient for a short time. However, this indifference is a misconception which is also confessed by Nicholas at the very beginning of the book. “*I mistook the feeling of relief that dropping a girl always brought for a love of freedom* (p. 12).” As for Acheson (1998:22) with the emphasis on this so called existential freedom, Nicholas confesses that

*’he spent his university years donning a series of inauthentic ‘masks’.* On the one hand it is true to claim that he uses some masks in his daily life but on the other hand this mood can be evaluated within the concept of his imaginary order. Due to his narcissism and selfishness, he creates a world in his mind which is full of misconceptions. This will also change as the time

passes for Nicholas. Alison, on the other hand, is aware of Nicholas's negligence and snobbish manners. In the same chapter, Alison uncloaks her thoughts blaming Nicholas;

He was dogmatic, unbrooking, lost off the battlefield. If I killed myself, you'd be pleased. You'd be able to go round saying, she killed herself because of me. I think that would always keep me from suicide. Not letting some *lousy slit* like you get the credit. (p 36)

One can discern that Alison is also disturbed by Nicholas's manners and she thinks that Nicholas will be happy if she commits a suicide. Ironically, she finds this reality as a reason to live in order not to make that *lousy slit* happy. As one can conclude from the given excerpt the relationship between Nicholas and Alison before he goes to Phraxos, a fictional Greek island, is a really problematic one and Nicholas has some misconceptions about women, love and personal relationships. He seems as a sexually obsessed, snobbish womanizer. During the first main part of the book the numbers of elements revealing Nicholas's self-ignorance are not limited to his problematic attitudes towards his parents, women and Alison. This negativity and indifference, the feeling of superiority, negligence and pragmatism can also be seen in his attitudes towards his fellows. One of the most striking examples of this is seen in his contact with Mitford who also worked in Phraxos before.

He had tried hard to acquire the triune personality of the philhellefle in fashion—gentleman, scholar, thug—but he spoke with a *secondhand accent* and the clipped, sparse prepsechoolisms of a Viscount Montgomery.(p 38)

In the excerpt above one can see that Nicholas is irritated by Mitford's manners at the first sight. He looks down on his accent and intellectual background indicating his superiority against him. In addition to this, their conflict goes on in the next lines especially about military profession but Nicholas finds this contradiction as *absurd* and suitable to his utilitarianism he tries to learn something about the island and the school that he plans to go. Nicholas's class consciousness is also available in his Billy Whyte description;

He was pleasant enough, not in the least snobbish—Etonians very seldom are—but he carried with him, perhaps in spite of himself, an unsloughable air of high caste, of constant contact with the nicest best people, of impeccable upper-class taste in facial expression, clothes, vocabulary.(p 29)

As one can discern from the quotation above, Nicholas attributes great importance to other's first impression. However, this first sight impression mainly consists of their nobility, intellectual capability or monetary background. Here, for example, he thinks that Billy has an upper-class taste which indicates his admiration from his class conscious point of view. But still, he does not abstain from criticizing Billy's personal existence. According to him, Billy has got that upper class taste *in spite of himself*. As it can be understood, Nicholas has a pragmatic point of view towards people

around him and this pragmatism goes on when he arrives Phraxos where he narrates his own observations in a very familiar way.

One or two of the masters spoke some English, and several French, but I found little in common with them. The only one I could tolerate was Demetriades, the other teacher of English, and that was solely because he spoke and understood the language so much better than anyone else. With him I could rise out of Basic.(p 48)

In the quotation above, Nicholas talks about his colleagues at the school in Phraxos and it seems that friendship, partnership or companionship means nothing for him. People around him are only some creatures that he has to *tolerate*. Again, even describing a positive thing about his colleague, Demetriades, he keeps on criticizing his ability of English referring to his level. To exemplify his misconception about love, it is plausible to mention one of his experiences in Phraxos as well;

At half-term I went with Demetriades to Athens. He wanted to take me to his favorite brothel, in a suburb. He assured me the girls were clean. I hesitated, then—isn't it a poet's, to say nothing of a cynic's, moral duty to be immoral?—I went.(p 51)

Here one can notice that women are not more than objects that he uses and they should be *clean*. He goes to a *brothel* although he has not finished his relationship with Alison yet and rationalize this behaviour in a so called poetic way. Furthermore, as Loveday (1985:32) suggests, Alison is overshadowed in Phraxos. Although he underlines the dominance of characters like Lily and Julie over Alison, this overshadowing can also be seen in his pursuit of happiness in a brothel. This type of sexuality connotation may be associated with Nicholas' lust (Ho,2011) as well as the fact that he still can not erase Alison, who has left behind. In the same chapter, one can also notice his misconception about his literary background. He considers himself as a skillful poet and a person with an elegant taste of poetry. He, for instance, criticizes his students in a paragraph:

They cared nothing for literature, and everything for science. If I tried to do their eponym's poetry with them, they yawned; if I did the English names for the parts of a car, I had trouble getting them out of the class at lesson's end; and often they would bring me American scientific textbooks full of terms that were just as much Greek to me as the expectant faces waiting for a simple paraphrase.(p 48)

In spite of this feeling of superiority, it is suddenly understood by himself that he is not a real poet. At the end of the first 9 chapters that are considered as the first main part of the book, Nicholas is an infant who considers himself as a whole with his environment in Lacanian terms. However, he is going to understand that there is something wrong with him and his perspective at the end of the 9<sup>th</sup> chapter. Before meeting his symbolic mirror, Maurice Conchis, in the second part, he encounters some of his misconceptions:

But then, one bleak March Sunday, the scales dropped from my eyes. I read the Greek poems and saw them for what they were; undergraduate pieces, without rhythm, without structure, their banalities of perception clumsily concealed under an impasto of lush rhetoric. In horror I turned to other poems I had written—at Oxford, in S——. They were no better; even worse. The truth rushed down on me like a burying avalanche. I was not a poet. (p 55)

Then, he confesses in the quote above that he has some misconceptions about his literary competence and *scales drops from* his eyes and he understands the *burying* avalanche that he is not a poet. Ho (2011:38) also underlines this part and suggests that after his adventure in a brothel and realizing his incompetence in poetry, Nicholas ‘contemplates death and stages an unsuccessful suicide attempt.’ After realizing his incompetence in poetry, he describes the importance of poetry for himself which also gives some clues about his fluxes and refluxes.

Poetry had always seemed something I could turn to in need; an emergency exit, a life buoy, as well as a justification. Now I was in the sea, and the life buoy had sunk, like lead. It was an effort not to cry tears of self-pity. My face set into a stiff fierce mask, like that of an acroterion. I walked for hours and I was in hell.(p 55)

At this part of the story Nicholas comes closer to the Mirror Stage. He starts to feel the tension between his own self, own understanding and reality. Up to this point, Nicholas is portrayed as a snobbish womanizer who has problematic relationships with his environment and some misconceptions about art, love, culture and people due to his deep narcissism. However, suitable to the characteristics of the imaginary order during this main part he is not aware of these and he seems sure for his individual perspective. He knows nothing about the further of his borders. After an unsuccessful suicide attempt the first part ends, and the story turns out to be a mystical journey during which Nicholas meets his *mirror*, Conchis and starts to find his own self. Before ending the analysis of the first main part, it is useful to mention his thoughts after committing a suicide;

I knew I would never kill myself, I knew I would always want to go on living with myself, however *hollow* I became, however *diseased*.(pp 59-60)

As it can be understood from the excerpt, Nicholas starts to face with his self. He describes himself as a *hollow* and a *diseased* man which gives some cues about his enlightening process. From now on, the quest narrative is much clearer and those parts are analysed within the concept of Lacan’s Mirror Stage.

#### **4.2.2. Quest Narrative: Nicholas’s Self Exploration**

In the first nine chapters of the book, the main character Nicholas is quickly depicted as a snobbish womanizer (Ho, 2011: 37). In this study, however, the character’s mood is evaluated according to Lacan’s term imaginary order. According to this, he is depicted as an ignorant man in



terms of love, family, art or cultural values. No matter how ignorant he is, he seems very sure about his way of understanding, in other words, his misconceptions. The fundamental reason of the contradiction between his ignorance and so called wisdom is his narcissism which, according to Lacan, is an important indicator of the imaginary order. This contradiction can be seen in the language that the character use during this period. Therefore, in this part Nicholas can be considered as a newborn infant who has not realized his own self yet and therefore, in Lacanian terms, he has not experienced the mirror stage process yet. However, in the second main part of the book, in other words between the 10<sup>th</sup> and 67<sup>th</sup> chapters, he meets with the title character of the book, *Conchis*, and thanks to this development he starts to feel the tension between his way of living and the concrete reality through many illusions created by Conchis and his players in the island. Hence, this long part of the book is analysed within the context of another Lacanian term, the mirror stage (see Table 2).

The largest main part of the book starts with chapter 10 and so does Nicholas's self-recognition process. During this long part, many different events take place and thanks to these events Nicholas feels a tension between his own ideas and his experiences in the island. Because of Conchis's masques reality intermingles with illusions and Nicholas gets confused to understand what is real and what is unreal. However, it is important to notice that, Nicholas, like a mouse in a labyrinth, follows Conchis's illusions and dares to find out the reality behind them. Nevertheless, the only reality that he finds after these events is a lie or a trick which makes him, ironically enough, reconnect to reality. At this point, it is also significant to state that Nicholas has the capacity to endure those abstruse and complicated tricks performed by Conchis's team unlike previous English teachers in the same island. For example, *Mitford* warns Nicholas by saying "*beware of the waiting room* (ch.5, p.6)" indicating Conchis's country house at Bourani. Despite this warning, he keeps going there and tries to understand the fact behind those illusions. Therefore, it is useful to remember Henry Wallon's observations in his experiment which includes a human baby and a chimpanzee at the same age. According to this, the chimpanzee does not care its reflection on the mirror while the baby reacts to his image. Therefore, one can create an analogy between this experiment and Nicholas's position in the story. In other words, Nicholas's courage to go behind those, to some extent, fearful events indicates his humane side unlike other characters. This pursuit and reaction symbolized by Nicholas's acts in the island, therefore, has a strong relation with the process in Lacan's *Mirror Stage*. As mentioned in Section 2.4, a baby who is put in front of a mirror understands the fact that he cannot rule his own body but his image on the mirror seems as a whole one. This idea of disunity creates a tension between his image and his real existence which, in the end, enables him to understand his own self. Similarly, in the novel, Nicholas is not aware of the reality until meeting his master or *Geppetto*. Thanks to his symbolic mirror, Conchis, he starts to understand his self. It should also be kept in mind that, Lacan's theory does not necessarily include a real mirror. According to him, the personality is formed like the form of the language system, in other words, symbolic order. In this sense, the social environment and its

inhabitants can also become a mirror for an individual according as the story in *The Magus*. For instance, he condemns his parents during the first part as being not natural and playing some roles.

My father was, through being the right age at the right time rather than through any great professional talent, a brigadier; and my mother was the very model of a would-be major general's wife.(p.4)

This excerpt is really significant to show both Nicholas's ignorance during the first part and in terms of symbolic order he lives in. According to him, neither of his parents is acting in a natural way. This issue attracts Acheson's (1998:21) attention as well, and he describes Nicholas as being "quick to condemn other people -in particular- his parents". However, during the second part, he notices that the one who plays an idiosyncratic role is nobody but himself. Ironically enough, he realizes this fact through the roles performed by Conchis and his team. In other words, he realizes his own self and his captivity in the symbolic order thanks to those illusions. He understands that the external world around him in Phraxos is illusional and notices that his own self before encountering his symbolic mirror was illusional, too.

Bearing these in mind, in this part it is aimed to show Nicholas's pursuit of himself behind Conchis's masques. As mentioned before, the quest narrative starts with the 10<sup>th</sup> chapter which takes place in Phraxos and Nicholas meets with Conchis. The most significant indicator of this quest narrative is in this chapter comes out when Nicholas finds a book whose owner is absent and notices underlined stanzas from Elliot's '*Little Gidding*'.

We shall not cease from exploration  
And the end of all our exploring  
Will be to arrive where we started  
And know the place for the first time.(p 66)

According to Cooper (1991: 59) these stanzas refer to the tripartite structure of the book and "returns Nick to London and Alison with (presumably) increased understanding and wisdom." However, when Lacan's mirror stage is taken into account these lines clearly sign the invitation offered by Conchis to show him his own self. Accordingly, Nicholas does not cease from exploration and tags after Conchis's footprints and arrives to the point where he starts in the end and knows himself better for the first time. Yet, this understanding is not a complete one. According to Lacan's theory these stages cannot be separated from one another, they are all interrelated and ongoing processes. In other words, it is not that possible to claim that Nicholas will come to a full understanding of his self at the end. In parallel to this, Olshen (1976: 918) also underlines the fact that these lines 'stimulate unceasing exploration; they prepare Nicholas to be able to accept and appreciate the mysteries of life as well as those of the play.' Therefore, these lines include a very significant foreshadowing idea about the story. Similarly, he finds some other

marked lines in the book which invites him to a mystic journey as well. For instance, in the next lines he notices some underlined verses from Ezra Pound;

*Come*, or the stellar tide will slip away.  
Eastward avoid the hour of its decline,  
Now! for the needle trembles in my soul!  
Mock not the flood of stars, *the thing's to be.*(p 67)

These lines are also significant for the rest of the story. As noticed, it begins with a call, *come*, and underlines the message of this self-recognition process, *the thing's to be*. After these signals, Nicholas's curiosity gets increased and unlike Leverrier and Mitford starts to follow Conchis's mystery. While he is trying to get some information about Conchis and previous teachers' experiences with him, he finds a piece of paper belongs to Leverrier. On the paper there is an incomplete sentence which attracts his attention; "Dear Mr. Conchis, I am much afraid that since the extraordinary..." which validates that there had been a relationship between Conchis and Leverrier and that there is something extraordinary there. Upon this event Nicholas comes to a decision to go Bourani and meet Conchis;

I didn't say anything to Karazoglou, who had noticed nothing; but I then and there decided to visit Mr. Conchis.(p.74)

The title character Conchis is a god-like figure in the novel. Indicating this quality, it is known that Fowles had thought to call his novel as "God Game". Binns (1977: 80) states that Conchis's has the role of a psychiatrist, doctor or scientist in the novel. However, besides his controlling role in the novel, Conchis can also be considered as a teacher who intends to show Nicholas his own capacity, faults or misconceptions through many tricks as well as narrating his own experiences. Therefore, Conchis and Nicholas's relationship has a fundamental role for the story and as mentioned before Conchis is considered as a symbolic mirror for Nicholas's self development. To understand his role in the story, Nicholas's first impressions are of great significance for the analysis:

He was nearly completely bald, brown as old leather, short and spare, a man whose age was impossible to tell; perhaps sixty, perhaps seventy; dressed in a navy-blue shirt, knee-length shorts, and a pair of salt-stained gym shoes. The most striking thing about him was the intensity of his eyes; very dark brown, staring, with a simian penetration emphasized by the remarkably clear whites; eyes that *seemed not quite human.*(p.79)

As it can be seen, Nicholas not only describes his physical appearance but he also gives some clues about the feeling that he creates in his mind. The strong focus on Conchis's eyes and their depiction as not quite human is also significant here indicating Conchis's mystery. Similarly, Nicholas slogs on predicting his age which implies that he has an extraordinary appearance suitable to his god-like position. After this first description, Nicholas attracts the reader's attention to his

competence in English. The first thing that he notices from Conchis's first sentences is that "*His English sounded perfect.*" This also shows Nicholas's class consciousness exemplified in part 4.2.1.

I looked sideways at him. He was obviously a man who rarely smiled. There was something *mask-like, emotion-purged*, about his face. Deep furrows ran from beside his nose to the corners of his mouth; they suggested *experience, command, impatience with fools.*(p.79)

In the description above, one can see that his face seems as if it had a *mask-like, emotion-purged* appearance which also indicates that he hides some mysteries behind that mask and as a godly figure shows no emotional mimics. In addition to this, Nicholas refers to his experience and authoritarian mood. Although the reference to his experience can be considered as a positive description, it is not that possible to say whether the word command is positive or negative for Nicholas. However, he suggests that Conchis is impatient with fools which can be considered as a negative reference in terms of semantic prosody. In this excerpt, Nicholas's first drawback can be seen. For the first time in the story, he is not sure about his own observations and his feeling of being superior starts to get changed in the presence of Conchis's authority. Nicholas suggests *that he had had an authority, an abrupt decisiveness, that caught him off-balance* (p.79). Supporting his authority and god-like position, Conchis's response to Nicholas about how he learned his identity is significant as well. He says "*If you interrogate Hermes, Zeus will know* (p. 80)." Through this mythological reference, he underlines the fact that he is the only authority there, knows everything and watches what he does.

As seen from these descriptions, the symbolic mirror Conchis is like a godly figure who has the necessary experience, competence and authority opposite Nicholas. This meeting, triggers the tension for Nicholas in terms of his misconceptions. In the same chapter for example, there is a dialogue between the two which exemplifies Conchis's point of view as a god-like teacher:

"Do you like my house? I designed and built it myself."  
I looked around. "*I envy you.*"  
"And I envy you."  
"Not much to envy."  
"You have the one thing that matters. *You have all your discoveries before you.*" (p. 82)

In the dialogue above, Nicholas's focus is again on the worldly significance of the things around. He envies Conchis because of his wealth and possession. On the contrary, Conchis underlines Nicholas's age and reminds that there are many things to discover before him, which highlights the quest narrative in the story. In addition to this, Conchis says that "*I think we have many things to discover* (p. 88)." after inviting Nicholas to Bourani again and raises Nicholas's curiosity.

On the other hand, in mirror stage a baby cannot go in front of a mirror as he is not able to control his body but he is put there by someone else. Although, Nicholas's being in Phraxos is related with his own choices it is depicted as a chance by Conchis. "*Are you elect?*" he asks to Nicholas:

"Elect?"

"Do you feel chosen by anything?"

"Chosen?"

"John Leverrier felt chosen by God."

"I don't believe in God. And I certainly don't feel chosen."(p.87)

Loveday (1985:40) maintains that 'the idea of admission to an elect group is perhaps the single most important principle in the book' referring to the word choice of Fowles. In other words, he implies that Nicholas is allowed to join this esoteric society. However, Nicholas's position is a little bit different here. Because, Nicholas is not the only person who visited Bourani. But still, he is the only one who dared to stay in Conchis's Godgame. From this respect, the idea of being chosen is something uncertain. According to the main focus of this study, Nicholas is the human baby in Lacan's mirror stage as he reacts his reflection on the mirror. In this section, Conchis means that Nicholas is brought there for a specific aim and in the forthcoming lines he implies that this is a chance for him because he cannot be there without it indicating his infancy before meeting him.

"I think you may be."

I smiled dubiously. "Thank you."

"It is not meant as a compliment. Hazard makes you elect. You cannot elect yourself."(p.88)

As it can be seen, Conchis undertakes his role as a symbolic mirror for his self-recognition process as a god-like figure which also symbolizes Nicholas's tension between Conchis's image and his own understanding of life. Besides this, all the dialogues in the novel are given with direct speech during the story which indicates that there is a gap between the first person narrator, Nicholas and other characters. According to this, it is intended to show Nicholas's perspective and observations from a particular distance and that he takes others' position into account. This creates an analogy that Nicholas is like an infant watching his inner reflections on a mirror. In other words, his misconceptions and disunited feelings are created by his social environment and thanks to illusional experiences created by Conchis, he is going to change and learn his real self by discovering that what he knows is not real.

Conchis, besides being the symbolic mirror of Nicholas, is the manipulator of the mysterious events take place on the island. He directs Nicholas to a different psychological mood continuously. This everchanging mood of Nicholas is really significant in order to understand his inner tension after meeting his master because it is this tension which is going to take Nicholas into

a self-awareness from his ignorance. Therefore, he is going to accept the *Other* on the mirror, understand that it is illusional and through this illusion he is going to fulfil his recognition. In this sense, it is not a coincidence for Conchis to compare Greece with an island:

“Greece is like a *mirror*. It makes you suffer. Then you learn.”  
“To live alone?”  
“To live. With things as they are.(p.102)

In this dialogue the use of the word “mirror” could be meaningful as it reminds the role of the mirror in Lacan’s theory. According to Conchis, both Greece and the life there has a role as a mirror for its inhabitants. In parallel to this idea, Nicholas who experiences mirror stage when he is in Phraxos, is going to learn his own existence and get rid of his illusional identity. Similarly, it is also meaningful that the events take place in an island which is small and isolated, has no contacts with somewhere else indicating the importance of being alone with himself for Nicholas. Supporting the ideas underlined up to now, Nicholas, suitable to his humane side, no matter how many dilemmas he has, resists to be there and starts to realize that mirror:

“I knew at once that I must live here. I could not go beyond. It was only here that my past would merge into my future. So I stayed.” (p.113)

After Nicholas’s admission and acceptance, Conchis also increases the focus on his being in front of a mirror implying his being aware of this fact with his unique authority:

“It is what I mean by being fortunate. There comes a time in each life like a point of fulcrum. At that time you must accept yourself. It is not any more what you will become. It is what you are and always will be. You are too young to know this. You are still becoming. Not being.”(p.114)

In this excerpt, Conchis implies that he is aware of Nicholas’s current psychological position and acceptance and therefore he also underlines that the mirror stage is currently going on. In other words, he notices Nicholas’s changing mood and says that the process has not completed yet which reminds us that there will be a significant change in Nicholas’s personality in the near future. On the other hand, Nicholas’s evaluation about his early experiences in the island is significant to understand his inner conflicts and the reason of his previous personality:

“At Oxford we are taught to assume that if words can’t explain, nothing else is likely to.”(p. 111)

In this quotation, it can be seen that Nicholas is imprisoned in the language system of his limited world without which he couldnot explain anything. Similarly, he feels a difficulty in explaining his current psychology to even his own self. Olshen (1976: 917) suggests that ‘Nicholas has managed to receive from Oxford a third class degree and a first class illusion’ and this illusion is also seen at this level of the book. He seems imprisoned in his illusional world and in its order

and is not aware of the real world that surrounds him. In order to make Nicholas get rid of this idea, Conchis goes on his tricks and mystic masques. During the parts where the narrator is Conchis himself, he gives much information about his own life. Those anecdotes are significant for Nicholas to cope with his inner conflicts as he can normalize them. Conchis, for example, while narrating his story, mentions one of his commanders in those days, *Captain Montague*:

“He was one of the most supremely stupid men I have ever met. He taught me a great deal.”(p.127)

Conchis’s narration is significant at this point. In the excerpt above, he gives some clues about his own mirror stage. The contrast between a stupid man and the ability to teach so many things is critical here. On the one hand, he tries to clean Nicholas’s doubts up by implying that he also experienced some dilemmas previously and on the other hand, with a contrastive metaphor he implies that the real knowledge could be reached through unexpected ways. In other words, he wants Nicholas to believe in his capability and go on searching the knowledge of his real self. In the mean time, his narration has encouraging elements in it. These memories that helped Conchis survive are important to sustain Nicholas’s patience and courage during his enlightening process. For example:

“*My real self began to appear*, I began to be afraid. But I told myself that if I was ever to be really frightened, I should have known it before then.”(p.128)

Ho (2011: 38) underlines the importance of four chapters narrated by Conchis and suggests that they ‘build up to a climax’ and reveal ‘the central purpose of the masque.’ Thus a connection between Conchis ‘choices in his past life and Nicholas’ choices in Bourani is established. In other words, Conchis attributes his current divinity, experienced and knowledgeable position to the painful events of his past and gives the clues about Nicholas’s future route. Conchis, in the aforementioned passage, implies that he experienced many extraordinary events in the past and so, Nicholas should also cope with his fears, dilemmas and inner tension during those illusional or to some extent metaphysical events in the island. Only in this way, his real self is going to begin to appear. In this sense, one can assume that the novel puts an emphasis on the results of one’s choices and experiences unlike Olshen’s thought who suggests (1976: 919) that ‘the emphasis of the novel is quite clearly on beginnings not endings’. Furthermore, in order to test Nicholas’s courage and lead him to make a choice between life and death, Conchis offers to play a game with him. According to this, Nicholas is going to roll the dice and if it shows ‘6’ he will have to commit suicide.

“I thought you believed brave men were fools.”

“Because they persist in rolling the dice again and again. But a young man who will not risk his life even once is both a fool and a coward.”(p.132)

Although Nicholas seems afraid to play the game, Conchis convinces him and he rolls the dice. However, when the dice shows '6', Nicholas says "*I knew at once that I was never, never going to pick up the pill.*"(p. 133). Ironically enough, Conchis takes the pill and swallows it to show that it is not a real poison. With this game Conchis tries to encourage Nicholas and show him the importance of making choices, taking risks. By letting him to feel a tension between life and death, in other words, showing him the hairline between them, Conchis puts new bricks into Nicholas's personality. Besides, Nicholas also confirms the tension that he feels when he is together with Conchis and that he starts to get satisfied with his decision:

"I wished there was someone beside me, an Alison, some friend, who could savor and share the living darkness, the stars, the terraces, the voice. But they would have had to pass through all those last months with me. I had the comforting sense that this terrace, this strange story-telling and meeting, was my reward. The passion to exist: I forgave myself my failure to die."(p.137)

As it can be noticed from the excerpt above, Nicholas still have some dilemmas. Although he seemed to have left Alison to be free, he wishes her being besides him during his frightening experiences. Similarly, he starts to realize the difference between life and death and seems satisfied with his unseccussful attempt to commit suicide. Furthermore, he *forgives* himself. Up to that point, Nicholas is described as a snobbish womenizer who is indifferent to the people around him even to the death of his parents and has a feeling of superiority and class consciousness. It is not expected from a person like Nicholas to forgive someone. Here, he forgives himself which indicates the feeling of his own and in the forthcoming chapters he will learn to forgive others as well. In relation to this changing mood, despite his all misconceptions, Nicholas will consider the importance of all humanity in one of his dialogues with Conchis:

"You are not ashamed to be the guest of a *traitor* to his country?"  
"I don't think you were a *traitor* to the human race."(p.139)

Ho (2011: 56) describes Nicholas as a class conscious person. This class consciousness could be seen in his manners towards his Australian girlfriend Alison and some minor characters like Margaret. However, this class conscious attitude is not too clear. Even though he seems to behave in a humiliating way to those Australian originated people, they are not the only ones who have their share of this pejorative attitude of Nicholas. Nicholas, for example, criticizes his own parents even though they are of British origin. Therefore, it is not right to claim that Nicholas is all-class conscious. Rather, it is more reasonable to say that there are character flaws that can be experienced by an individual at the level of imaginary order. Nevertheless, in this quotation, Nicholas's class consciousness starts to change and underlines the importance of human race, not the nationality. However, in the same dialogue Conchis attracts Nicholas's attention to the importance of self:



“The human race is unimportant. It is the *self* that *must not be betrayed*.”

“I suppose one could say that Hitler didn’t betray his self.” He turned.

“You are right. He did not. But millions of Germans did betray their selves. That was the tragedy. Not that one man had the courage to be evil. But that millions had not the courage to be good.”(p.139)

By referring Hitler and his evil side, Conchis tries to solve the tension in Nicholas’s mind between good and evil. In this significant dialogue the other thing underlined by Conchis is to be courageous to be good. Nicholas, again and again, listens to Conchis, argues with him, asks some questions, feels frightened or suspicious, tries to find out the symbolic meanings of those narrations and as if he was looking a mirror, he solves his inner complications through the images reflected in the person of Conchis.

On the other hand, it is no coincidence that Fowles’s story goes on in an island. Symbolically, it is possible to identify each individual with an island to indicate their loneliness, alienation, isolation and cultural gap. It is understandable that Fowles chose an island for himself as a setting to emphasize this distinction. Already, this idea was underlined in a dialogue between Nicholas and Conchis:

“Every one of us is an *island*. If it were not so we should go mad at once. Between these islands are ships, airplanes, telephones, television—what you will. But they remain islands. Islands that can sink or disappear forever. You are an island that has not sunk. You cannot be such a pessimist. It is not possible.” (p. 154)

In the quotation above, Conchis explicitly associates both himself and Nicholas with an island and emphasizes the importance of the elements between the islands. In other words, these elements can be read as a symbolic counterpart of the parameters that make up the individual's self-construction. By establishing this analogy, Conchis tries to explain the complexity that is actually happening in the inner world of Nicholas and provides a confrontation with what happens inside the inner world of a baby in *Mirror Stage*. Nicholas's inner tension, of course, is not limited to trying to make sense of Conchis' physical world and his existence. While they are together, Nicholas will get rid of the judgments about his previous life, and will have new experiences in matters such as love, art and aesthetics. When it is thought that the love story between Nicholas and Alison is in the heart of the novel, it is useful to take a close look at the conversations that Nicholas and Conchis have done on love since it is important to see how Nicholas's belief in love changes during his self-recognition process. Conchis continues to be a symbolic mirror for Nicholas in love as well as in every sense, and when he tells his own love story in detail, he says:

“We lay on the ground and kissed. Perhaps you smile. That we only lay on the ground and kissed. You young people can lend your bodies now, play with them, give them as we could not. But remember that you have paid a price: that of a world rich in *mystery* and *delicate* emotion.” (p. 157)

As mentioned before, Nicholas had a particularly troubled relationship with Alison in his previous life. This relationship was described as a relationship that was based on sexuality and that the woman was a worthless object. In fact, Nicholas' attitude was not limited to Alison alone. Almost every woman figure in the story was a kind of tool for Nicholas to satisfy his brutish drives. However, in the excerpt above, Conchis by referring to Nicholas's age, describes the importance of a physical contact with a woman and ironically, underlines the values it will take from the human psyche. In other words, he tries to change the love scheme in Nicholas' mind by bringing mystery and delicate feelings to the forefront. Immediately before making this emphasis, it is quite meaningful that Conchis likens himself to a 'leech' when he narrates how he kissed the woman:

"I sucked on her love like a *leech*. A very *sensual leech*. She had become a very beautiful young woman." (p. 157)

Although leech is a creature with disgusting connotations, it is also known to be used in the treatment of various diseases. To support this idea, Conchis implies that he absorbed her love like a leech, implying that he purified her from physical pleasures and attracts Nicholas's attention to the spiritual side of love. The distinction Conchis makes between physical beauty and the woman's inner world will become increasingly evident in Nicholas' mind and will become one of the points he will be looking for in his own self. As a matter of fact, this emotional change is immediately recognized when Nicholas's impressions are taken into account on the scene that he saw Lily for the first time. In the story, as the events between Nicholas and Lily will change Nicholas' view of Alison, it is significant to look closer to the relationship between them. In this context, Nicholas' first impressions of Lily are important, in that they show both his thoughts about love and changing attitude in terms of his first impression about humans.

"I knew I was supposed to be looking at Lily. It was unmistakably the same girl as in the photographs; especially that on the cabinet of curiosa. The Botticelli face; *gray-violet* eyes. The eyes especially were beautiful; very large, their ovals faintly twisted, a cool doe's eyes, almond eyes, giving a *natural mystery* to a face otherwise so regular that it *risaked perfection*." (p. 165)

As it can be seen in the excerpt above, when Nicholas depicts this mysterious woman he sees, he does not act utterly utilitarian as she did in the first part of the book, and emphasizes *the natural mystery* of her soul. In other words, for the first time in the story, he does not look at a woman as a sexual object and gives emotional details like the beauty of her eyes. The fact that in the absence of this natural mystery, her face would be ordinary and this characteristic is described as a distinctive element of Lily indicating her perfection. However, this spiritual atmosphere in Nicholas's first impressions of Lily will change under the different roles that Lily will perform, and will turn out to be an illusion which leads him to his real identity like all other events. All the illusions performed by Conchis and his cast create a tension between Nicholas's realities and misconceptions, and every time he has to reach a blackout between the two elements. Nicholas wonders even more about the backdrop of the horrific events that he's been living in the island, and after this quest process full of

illusions will face readers free of the character traits that he has drawn on many occasions previously. Sometimes these preferences are between Alison and Lily, sometimes between imagination and truth, sometimes between love and sexuality, and sometimes between wisdom and insanity. Preferences of Nicholas, who is in search of the labyrinth of Conchis, serve as directional signs on the path to true his self. However, Nicholas's judgements about what he has experienced have not always been of great certainty, but they have a constantly changing and transforming quality and leading both the character and its reader to an unknown end.

"I had speculated endlessly during the week about Conchis, and as futilely as endlessly. I thought I could discern two elements in his "game"—one *didactic*, the other *aesthetic*. But whether his cunningly mounted fantasies hid ultimately a *wisdom* or a *lunacy* I could not decide. On the whole I suspected the *latter*." (pp. 172-173)

The above quote is a good example of Nicholas's quest. Nicholas, who thinks Conchis's "god game" in depth, seems to have had a didactic and aesthetic sense in his experiences. However, it is not certain whether this is wisdom behind the scheme or whether it is lunacy. As can be seen, Nicholas is neither convinced of his judgements nor their qualities during this long search process. Nicholas' mind which is filled with tides about love, art, and sexuality will become clear as the story progresses, and Nicholas will begin to understand who he really is, what is going on around him and what he is going to do with his delusions. For example, what passes through Nicholas' mind is important in the scene where Conchis plays a Bach song.

"I was experiencing what he meant; a new self-acceptance, a sense that I had to be this mind and this body, its vices and its virtues, and that I had no other chance or choice. It was an awareness of a new kind of potentiality, one very different from my old sense of the word, which had been based on the illusions of ambition. The mess of my life, the selfishnesses and false turnings and the treacheries, all these things *could* fall into place, they *could* become a source of construction rather than a source of chaos, and precisely because I had no other choice."(p. 175)

As it can be seen, Nicholas experiences a new awakening to find his own self in the midst of the many strains that he has lived in the island. In this quote, *could* modals are italicized by Fowles who wants to emphasize that Nicholas starts to believe his probable changes after his life in the island. Nicholas already says immediately after these lines that:

"I suppose our accepting what we are must always inhibit our being what we ought to be; for all that, it felt like a step forward—and upward." (pp. 175-176)

This quotation emphasizes the importance of self-acceptance, and it is possible to realize that Nicholas will leave inner troubles of his previous life before he came to the island to a kind of enlightenment. Just as Lacan's baby who is fascinated by its own image on the mirror, Nicholas as well, seems to start to solve his inner troubles he brought to the island in his previous personality. This self-acceptance, apparently, is described as a progress by Nicholas in this quote. Every thought that holds doubt in it is important for Nicholas to show his inner tension and to mark his

self-recognition journey. As Conchis is considered as a symbolic mirror which reflects Nicholas's inner mistaken self, his mysterious role in the story is quite remarkable for self-recognition theme. Another example below shows Nicholas's suspicions and therefore his inner troubles.

“At once I had the impression that we were two *actors* with the same doubts about the *director*.” (p.182)

As it can be seen, Nicholas who accuses everybody of playing some roles previously, doubts of being an actor in front of Conchis, the director. It seems clear that Nicholas is in an intense tension on the way to true self when comparing his personality before coming to the island and his situation in the island. In other words, the conflict between these two different personalities paves the way for Nicholas to reach its true self. Berets (1973:90) also suggests that Nicholas is in the position of a man who ‘must try to understand and attempt to solve his own predicament, while later he is asked to view the whole experience as if he, himself, were the creator and manipulator of his environment.’ Quite similarly, in the parts of the story Conchis tells us, we are witnessing the adventures of his past experiences, dilemmas and escapes from this complexity. In other words, as exemplified earlier, it is possible to observe Conchis's own mirror stage, too. In the meantime, Conchis' own recognition process guides Nicholas in the labyrinth and makes the readers' position more apparent. Conchis, for instance, while narrating his past experiences says:

“But are we never to have palaces, never to have refined tastes, complex pleasures, never to let the imagination fulfill itself? Even a Marxist world must have some destination, must develop into some higher state, which can only mean a higher pleasure and richer happiness for the human beings in it.” (p.193)

As it is known, Nicholas expressed that this mysterious man, Conchis, was afflicted with the wealth and material possibilities he had. But with the above quotation from Conchis, Nicholas's attention will shift from purely material value to an artistic and aesthetic subtlety. When it is stated that this material richness is an aspect of the progress of mankind, Nicholas's standards of judgments will start to change as well. He says for example:

“And so I began to comprehend the selfishness of this solitary man. More and more I came to see that his blindness was a pose and yet his pose was an innocence. That he was a man from a perfect world lost in a very imperfect one. And determined, with a monomania as tragic, if not quite so ludicrous, as Don Quixote's, to maintain his perfection.” (p.193)

As it can be noticed, Nicholas emphasizes the selfishness of Conchis, but it shows that he also has inner calmness that will rationalize this selfishness. Unlike the previous students of Conchis, Nicholas could compete with this mysterious man and what happened in the island, and despite all fear and tension, tried to make sense of this person's spiritual world. This hallucinative experience observed through Conchis's own life will shed light on Nicholas' s self and serve his self-recognition. During these strange experiences and philosophical conversations they have lived

together, Conchis occasionally suggests that his student may return as he desires. “*You are perfectly free to return to your school if you wish. Perhaps it would be wiser.*” (p. 199) However, Nicholas referring the play that Conchis performed with dices reminds his master the rules and insists on staying with Conchis. He depicts Conchis as a *modern poet* who *tried to kill ten meanings with one symbol* referring to his complex personality and tricks. As a matter of fact, Conchis shares a Latin saying “*Utram bibis? Aquam an undam? Which are you drinking? The water or the wave?* (p.201)” and makes Nicholas think about his current choices and feelings in a symbolic way. Although Nicholas sometimes sees things happening more clearly and is more confident about his feelings, it does not mean that he is not scared at all. On the contrary, Nicholas confesses that he is in fear in front of some of those occasional scenes.

“That does not mean I was not frightened. I was, and very frightened; but my fear came from a feeling that anything might happen. That there were no limits in this masque, no normal social laws or conventions.”(p.217)

As one can see, Nicholas is well aware of the fact that he is in some kind of a game, and he takes the advantage of his own social norms while evaluating the rules of the game. At the same time he is in the same position with his master Conchis. As for Berets (1973:91), he underlines Nicholas’s position who has to make his own choices and compares it with that of Conchis’s position in front of the firing squad. According to this, the meaning behind this personal choices is to ‘make a man confront his own fate and restructure it to his own myth.’ However, Nicholas confronts with not his fate but his illusional reality on the mirror. Conchis can be seen as the reflection of his inner world on a mirror and thanks to this, he starts to understand the reality. As a matter of fact, his fear is caused by the opposition between these two, that is, the difference between his previous life and the present one. Nevertheless, it seems that, at this stage, when it is necessary to choose between certain topics, he continues to use his previous identity attributes.

“Lily gave strongly the impression that she was playing with me—amusing herself as much as acting a role at Conchis’s command. But all games, even the most literal, between a man and a woman are *implicitly sexual*; and I was clearly meant to feel that. If it was her job to seduce me, *I should be seduced*. I couldn’t do anything about it. I was a *sensualist*. I wanted to be seduced, to drink the wave.(p.221)”

In the afore mentioned quotation, for instance, Nicholas is about to make a decision between sexuality and love. Although he is aware of the fact that there is a play performed by Conchis and his team, he remembers his being a sensualist and referring to the latin quote mentioned above, he wants to drink the wave, not the water. In a sense, Nicholas enjoys the feeling created by his experiences in the island although they are full of suspicions and fears. However he sometimes wants to finish this game which seems already clear for him. He says to Lily for example:

“...it’s charming to be with you, I like Maurice, I think this is all fun... But don’t let’s *take* it all so *bloody seriously*. Play your charade. But for Christ’s sake don’t try to explain it.” (p.228)

As far as it is understood, Nicholas is aware of the fact that there is a cast on the island, and although he feels pleasure from all these experiences, he also thinks that the game must end up in some way because of his internal tension. However, Nicholas wants to go on his search for his self even though he seems aware of the masques. He does not want an explanation which implies as Berets (1973:91) also suggests that his 'search is a never ending process.' According to Lacan, on the other hand, this self recognition process does not end at a point, it is not completed. The individual's self discovery goes on forever. As the story of life, and therefore the story of change, go on interrelatedly, every discovery is the signal of probable future discoveries in one's life. In other words, whenever an individual notices new things about his own life, it also means that there should be more discoveries in the future. Hence, this recognition process is strongly related to the former stages of personal development. This internal tension grows so much and it gets so divaricated that it is not only about Conchis but also about other actors in the cast, Nicholas experiences ever-changing emotions. Although Nicholas's feelings about the people around and about the values that they symbolize are constantly changing, this change can also be regarded as an element that triggers his own self change.

"There are three types of intelligent person: the first so intelligent that being called very intelligent must seem natural and obvious; the second sufficiently intelligent to see that he is being flattered, not described; the third so little intelligent that he will believe anything. I knew I belonged to the second kind. I could not *absolutely* disbelieve Conchis; all he said could—just—be true." (p. 243)

In the aforementioned quotation for instance, a small shift in his character can be noticed. As mentioned earlier, in the first part of the book in other words before Nicholas entered mirror stage level, he had a selfishness and some snobbish attitudes that let him consider himself superior to others. However, in this excerpt he categorizes his intelligence within the second category implying his *being flattered*. One can infer that Nicholas's selfishness and class conscious attitude starts to change. In the meantime, the adverb *absolutely* is italicised by Fowles himself and indicates that Nicholas still disbelieves his master, in other words he is still suspicious about him to some extent. He, also, implies that all these performances *could be true* no matter how he thinks that they are not realistic at all. Despite all these, Nicholas begins to notice his own reality through unreal phenomena. For instance, in the section when he meets with Alison after some sexual affairs in Bourani, his thoughts about love and sexuality seems to have changed:

"Alison, I'm sick of women, sick of love, sick of sex, sick of everything. I don't know what I want. I should never have asked you to come." (p. 264)

As seen here, Nicholas, although he considered Alison as a sexual object previously, seems unsure about getting closer to her. As a result of his experiences in the island, the distinction of love and sexuality in Nicholas's mind becomes even more evident in this section. Nicholas has a clear awareness of human values such as loyalty and disloyalty in this episode where he does not

have any sexual intercourse with Alison. Boccia (1980: 237) refers to Nicholas's previous manners towards women, his 'technique' and his 'conquests' and maintains that Nicholas can be described as a 'criminal' who should not be punished with imprisonment but should be re-educated. He, therefore, considers this quest as not an imprisonment process but an educational one. However, it is possible to claim that Nicholas is imprisoned in his own imaginary order at that time and his adventures in Bourani is the realization of this imprisonment. What he learns during this period is his symbolic captivity from which it is not possible to escape according to Lacanian terms. As mentioned before, every time he unties a knot about his self, he encounters new ones and his self discovery keeps going.

"I thought of Lily, of lips without lipstick; coolness, mystery, elegance. It seemed almost marvelous, to be so without desire; at last in my life, to be able to be so faithful." (p. 265)

Another example of this process is mentioned in the above quotation. As it can be noticed, for the first time in his life, Nicholas observes what it feels like to be loyal to a woman. However, the woman that he shows his loyalty here is not Alison, but Lily. It can be said that, thanks to the illusional experiences on the island, he notices an awakening that affects his real life. In other words, an illusional character, an actress in Conchis's cast, Lily, leads Nicholas into an illusional reality, a true love which, in turn, will turn out to be a real love towards Alison and at this phase it has not thoroughly been recognized by him. This dilemma is also clear when Nicholas tells his feelings about Lily to Alison. He says "*You can't understand, I'm being pulled in two.* (p. 288)" indicating the division in his mind. According to Nicholas, on the other hand, despite Alison, confessing his feelings towards Lily is a kind of honesty which is described as the first time honesty *in his miserable life* (p.289):

"Look, I'm trying *desperately*, for once in my miserable life, to be honest. I have no excuses. If I met this girl tomorrow, okay, I could say, I love Alison, Alison loves me, nothing doing. But I met her a fortnight ago. And I've got to meet her again." (p. 289)

As it is seen, Nicholas tells that he is trying to be honest for the first time in his life and expresses this effort as a desperate struggle. As a matter of fact, although he says that he saw Lily earlier, he is actually skipping the fact that he has a more deep rooted past with Alison. On the other hand, even if everything is as Nicholas said, it is really a desperately struggle for Nicholas to try to solve this problem in his armor of so-called honesty. Because Nicholas has not yet learned to be honest with himself, for he is a child who has not yet discovered his own self. Already in the later part of the discussion Nicholas tells Alison that he is honest with the story, otherwise he will continue to deceive her. However, Alison's answer for this argument is a kind of foreshadowing idea. She says "*I'm not the one who's deceived.* (p.291)" indicating that it is Nicholas who is currently being deceived by those in the island. Similarly, Alison, in her letter, gives a very significant message to Nicholas:

“Think what it would be like if you got back to your island and there was no old man, no girl any more. No mysterious fun and games. The whole place locked up forever. It’s finished finished finished.” (p. 297)

With her letter, Alison underlines a fact without knowing the reality in the island. However, it is true for the story itself that those people in the island are not there in real. They are just actors and actresses and all those things there are fictional. As a matter of fact, it is this fictionality which will lead Nicholas into his true self. When Nicholas will realize that this reality, the so-called truth in the island, is an illusion, then he will wake up to reality. Ironically enough, Conchis uses Nicholas as an actor to help his patient Lily –who is one of the cast members actually- and wants him to perform a role to show Lily that the world around her is not real. However, it is Nicholas who should discover the fact that his world is illusional in the island. Indeed, in the maze of Conchis, Nicholas, who is trying to solve the background of the mysteries, actually solves the mysteries of his own self. Before Bourani, he was blaming others, even his parents to play roles but now he is the one who perform some roles attached to him. Before Bourani, he was indifferent towards women but now he thinks about the real love and sensuality. Similarly, before Bourani he had a class conscious attitude and a feeling of superiority but now he seems as a person who obeys the rules of Conchis. It can be said that this illusional reality that covers Nicholas and his misconceptions make his character flaws and self-recognition need much clearer. Once he becomes aware of the fact that the events are really complicated, pre-planned and mysterious, he also tries to make a contact with his life beyond the island. He writes letters to those people who worked in Phraxos as well.

“My real reason for writing is that I have got into a rather complicated situation at Bourani. I understand that you used to visit Mr. Conchis over there—he told me this himself. I really need the benefit of someone else’s advice and experience at the moment. I’d better add that this is not only for myself. Others are involved. We should be very grateful for any sort of reply from you, for reasons that I have a feeling you will appreciate.”(p. 369)

In this letter to Leverrier, it seems that Nicholas is looking for a way to solve the mental complexity he is in. Perhaps for the first time in his life he realizes how important someone else's recommendation might be. Moreover, he notes that this recommendation is not only for him, but also for other victims in the island. Of course, among the players who perform various roles, Nicholas will eventually notice that he also performs the role attached himself. Although it has not yet been realized that everything is just a game, it is easy to see that Nicholas’s character described in the first main part has changed quite a bit. At least he has learned that he should also consider other people 's lives. It is a noteworthy change that he has learned this humane behavior, even if by taking on a certain role. In a kind of theater scene prepared for him in Bourani, Nicholas, forced to play the roles given to him, unwittingly becomes a part of the fiction which he is not aware of as well. In other words, in an illusional setting, with illusional characters, he turns into an illusional character without knowing it. What is strange about the fiction of this story is that Nicholas will



have an access to his concrete reality thanks to these illusions. Nicholas is like placing parts of a puzzle, while analyzing interwoven events and identities by himself. He picks bricks that are required when building his own self one by one through his relationship with each player in the cast. For instance, he needs to compare Julie and Alison while he is in the island and says:

“...and my mind wandered lubriciously off to a Julie trained by familiarity, by love of me to do all those things that Alison did; all Alison’s semi-professional skill with Julie’s elegance, taste and intelligence. I was torn between wanting her and not wanting her; between doing things at my tempo and doing them at hers; happily torn.” (p. 376)

As it is noticed, although he thinks Julie is the person whom he thinks he is in love with, he misses the features he associates with Alison. In other words, his feelings of true love are also divided. On the other hand, he notices a difference between June and Julie who are described as twin sisters and he aggrandizes Julie’s intelligence while praising June’s body. However, he also needs Alison during these dilemmas. He says:

“...I caught myself thinking of Alison. I almost wished she was there, beside me, for companionship. To talk to, nothing more, like a man friend...” (p. 393)

That is, there is a dilemma between both his feelings on the island and his perceptions that are left beyond the island. Berets (1973: 93) underlines Nicholas’s quest for the true identities of Lily/Julie and their characteristics when compared with Alison and suggests that ‘the letters used to form Alison’s name are to be found in Nicholas.’ According to this, ‘what Nicholas has attained by the end of this novel is that part of himself which is entitled Alison in the novel’ In other words, by discovering Alison, he discovers his emotional side. There is a similar dilemma between the desire to escape from the island and the instinct to remain in the island. Nicholas expresses his feelings about the issue as follows:

“...I began to think over the old center to the whole enigma— Conchis, and his purposes. If you have a private menagerie your concern is to keep the animals in, not to dictate exactly what they do inside the cage. He constructed bars around us, subtle psychosexual bars that kept us chained to Bourani.” (p. 376)

At this stage, the reader encounters a Nicolas who is aware of the mystical prison of a group of people ruled by Conchis. The tension between love and sexuality, reality and fiction, escape and stay makes Nicholas feel like he is in a cage. Moreover, Nicholas also realizes that what keeps him there is the pain of a psychosexual developmental process. As for this pain, Boccia (1980: 239) underlines the process of education and suggests that ‘Conchis is making Nicholas ‘suffer’ because this is the part of the learning process.’ This psychosexual development process includes humanistic concepts such as love, sexuality, life, death and honesty as well as the character’s self-recognition. Conchis’s barriers surrounding Nicholas’s life are so vast that all the fiction can be intertwined with Nicholas’ life outside the island. Thus, like an ivy, he judges his victim’s self as if

he wishes by wrapping it around. While he is editing and directing all these events, he also acts as a mirror to which Nicholas is watching his own self. One of Conchis's most important games in this context is Alison's fake death. Conchis, who alienates Nicholas with himself, love and sexuality thanks to his interwoven cast actors like June, Julie and Lily, is increasing the inner tension of his victim with this news so as to enable him to understand his own real feelings. The fact that Nicholas learns of this death story with some newspaper clippings and a letter from Alison's roommate, Ann, makes the impression that it's true until the last moment. However, these fake news and fictional letters will again and again serve Nicholas to face a number of facts. For example, Ann Taylor points to Nicholas in her letter reporting Alison's death, saying:

“I can't understand any man not realizing what she really was underneath and not wanting to marry her. But I don't understand men, I suppose.” (p. 406)

It seems that Ann blames Nicholas with these sentences implying that he could not have recognized Alison's inner beauty. What is portrayed as not being able to notice the inner beauty of someone is to give a message that Nicholas might have overlooked many things. Now that Alison is dead, this is a mistake that can not be compensated. In other words, the feeling of regret caused by this mistake will make Nicholas aware of many points about himself. After he *began to cry to his horror* upon Alison's fake death for example he says that “*there would have been no fake suicides with her, no swallowing a few tablets when she knew someone would come in an hour's time* (p.407)”. As seen in the quotation, Nicholas is still in error. Because, even though he does not think Alison will commit a fake suicide, her suicide is not real. Ho (2011: 40) summarizes the story and suggests that Alison's fake suicide is another piece in the puzzle of Conchis's god game and this lead Nicholas ‘to think about what has happened and will happen to him.’ It is obvious that this trick is one of the parts of Conchis's masque. However, what really counts here is the concrete reality and the reality in Nicholas's mind. At this level, the illusional replaces the reality and leads Nicholas into his own reality. In other words, once again, Nicholas' misconception about a fact that exists in reality leads him to understand the truths that actually exist. In other words, believing in the truth of a lie, he realizes that his truths are lies. For instance:

“It was not only that I felt guilty of jettisoning Alison. I knew, with one of those secret knowledges that can exist between two people, that her suicide was a direct result of my having told her of my own attempt—I had told it with a curt meiosis that was meant to conceal depths; and she had called my bluff one final time. *I don't think you know what sadness means.*” (p. 407)

As can be seen, Nicholas feels himself responsible for Alison's suicide to some extent and feels guilty of having described his own suicide attempt. Quite ironically, he describes this narrative as a bluff. Alison, however, did not bluff and with her death, she awakened Nicholas from his virtual reality. Nicholas, in deep regret, says that “...[Alison] *still loved me; was so blind that she still loved me* (p. 408)” implying his evil side for the first time. According to this, Nicholas

does not see himself worthy of being loved and it is Alison who could not have realized this fact. However, the person who is really blind is not Alison, but Nicholas himself. Again and again, this illusional reality, this fake news will enable him to understand his own behavioural patterns. Just after this chaotic situation, Conchis underlines probably the most significant message of the story.

“Liking other people is an *illusion* we have to cherish in ourselves if we are to live in society. It is one I have long banished from my life. You wish to be liked. I wish simply *to be*. One day you will know what that means, perhaps. And you will smile. Not against me. But with me.” (p. 420)

Conchis, with this explanation highlights the illusional reality that covers Nicholas’s mind. According to this, Conchis underlines the importance of a real existence. In other words, it is a journey to a new level of consciousness, such as Urfe, which can be achieved by the individual's efforts to discover that they have the freedom to stay away from the patterns of behavior imposed by the social constructs to which they are born. In this context, Conchis underlines that as personal preferences are moved away from stereotypical values of society, they will get closer to freedom. Indeed, in chapter 53, which is the only chapter with a title in the book, Conchis describes the most striking part of his life story. In this chapter entitled, *Eleutheria*, namely Freedom, Conchis describes an event from the second World War years that 80 people including himself will be forgiven if he kills two hostages with a rifle. However, he chooses to die with the remaining 79 people rather than killing two people who have been tortured and slaughtered to death. Luckily, he survives from this massacre but he causes many others’ death. He explains his preference as follows:

“I saw that I was the only person left in that square who had the freedom left to choose, and that the annunciation and defense of that freedom was more important than common sense, self-preservation, yes, than my own life, than the lives of the eighty hostages.” (p. 445)

As it can be inferred, Conchis emphasizes that it is not always right to act according to common beliefs when making decisions. He already explains this idea by saying *my reason has repeatedly told me I was wrong. Yet my total being still tells me I was right*. Thus, both the main message of the story and Lacan’s ideas about self-recognition becomes much clearer. As mentioned earlier, Conchis’s narrations are quite significant for the story and peculiar to the concern of this study they are also important. Conchis, as mentioned again and again, serves as a mirror for Nicholas to find the true path for his own life. This quotation is also important as it also foreshadows the future of Nicholas’s self-recognition process as all these mysterious events and masques are going to be solved after the disintoxication part after which Nicholas will also mention this:

“All Conchis’s maneuverings had been to bring me to this; all the charades, the psychical, the theatrical, the sexual, the psychological; and *I was standing as he had stood before the guerrilla*, unable to beat his brains out; discovering that there are strange times for the calling in of old debts, and even stranger prices to pay.” (p. 526)

In this part, Conchis and his team come up with various symbols and it is explained to Nicholas that the events in the island are all fictional experiences. Through all these fictional experiences, it is understood that Conchis and his team have sent various messages to Nicholas's subconscious and tried to gather relevant information about the depth of the human mind. After this, Court scene, video record that Nicholas watches, and the sexual affair scene between Joe and Lily Nicholas notices a very crucial thing about himself. He says *I understood what I had misunderstood* (p. 526). Cooper (1991:71) underlines that the book sets up Bourani 'as a kind of school a moral and spiritual alternative to its geographical opposite on the island'. She maintains that 'the trial and disintoxication are a sort of final exam for Nick.' In this sense, it should be expected that this education process might possibly have made some alterations in Nicholas's personality and in the final part these changes will be more apparent. However, when all these events are read within the concept of mirror stage, it will not be possible to claim that there has been a complete and a concrete change in Nicholas's life. Although, he has started to realize his illusions and narcissism, the change will go on forever. He will just have learnt how illusional his reality was. In parallel to this, he will be suspicious about his realities from now onwards. At the end of these events, when Nicholas began to doubt even his own mental health, Conchis's recommendation is "*Learn to smile, Nicholas. Learn to smile.*(p. 542)" Nicholas, whose self has been seriously attacked by Conchis, still tries to find his way to this dreamy and frightening adventure by trying to hold onto his own reality. Indeed, this is evident while interpreting Conchis's recommendation.

"It came to me that he meant something different by "smile" than Idid;...; that for him the smile was something essentially cruel, because freedom is cruel, because the freedom that makes us at least partly responsible for what we are is cruel. So that the smile was not so much an *attitude* to be taken to life as the *nature* of the cruelty of life, a cruelty we cannot even choose to avoid, since it is human existence. He meant something far stranger by "Learn to smile" than a Smilesian "Grin and bear it." If anything, it meant "Learn to be cruel, learn to be dry, learn to survive."(pp. 542-543)

As it can be inferred from the excerpt above, in spite of all the unbearableness of the events he has experienced, he sees it as a kind of fulcrum for his survival. As a matter of fact, when he finds himself alone in a ruined place after being narcotised, the relaxation, purity and serenity that he has experienced reveals this.

"But added to this now was a feeling, to which the great airy landscape contributed, of release, of having survived; a euphoria, a buoyancy and resilience. Above all there was the extraordinariness of the experience; its uniqueness conferred a uniqueness on me, and I had it like a great secret, a journey to Mars, a prize no one else had." (p.545)

As seen above, Nicholas sees what he has experienced, no matter how dreadful they were, as a reward and underlines that it is a unique experience for himself. All this feeling of refinement is

defined by Nicholas as *refusal to death* (p. 546) and enables Nicholas to rethink upon his previous life and character:

“What was I? Exactly what Conchis had had me told: nothing but the net sum of countless wrong turnings. Why? I dismissed most of the Freudian jargon of the trial; 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 behavior—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 defense; but my despot. And now I saw it, I saw it a death too late.” (p. 552)

In this monologue, Nicholas confesses that his own behaviors in his previous life had been shaped by the norms of the society he lived in. In other words, it is understood that he had been imprisoned in symbolic order. For these reasons, he realizes that he had never really experienced the true freedom, the freedom unique to his own self. Ironically, Nicholas expresses his struggle to turn his life into a fiction and hold the reality away. However, he realizes this fact only when he is involved in a fictitious reality. Similarly, in this part where he underlines his remorse of conscious for Alison’s death, he has not yet faced with the fact that her death is also fictional. Nevertheless, this feeling of regret is an indication of the fact that the humane side of Nicholas begins to emerge. At the end of this quite long section, Nicholas resigns from the school he works, searches some clues in Bourani, encounters with Conchis’s grave and notices that Alison is alive. The feeling of alienation in Lacan's mirror phase is clearly seen in this section where Nicholas' inner tension is gone, reality and illusion are intertwined and Nicholas doubts everything, including himself. This educated young man, who seems quite confident about himself and his self, realizes that neither the world around him nor the things he lives in his mind are real. In this process where humane feelings such as regret, calmness, love, sexuality, suspicion, anger, deceit and loyalty are intertwined, Nicholas experiences the alienation of a baby in Lacan’s Mirror Stage. Unlike what Loveday (1985) and Cooper (1991) suggests this study considers the ending of the section as a new beginning. They suggest that Nicholas graduates from Conchis’s symbolic school with the disintoxication scene. However, as it will be seen, Nicholas starts a new school with the discovery of his illusional self and realities.. The next and last part of the story consists of chapters in which Nicholas tries to solve the mystery of those events in Bourani, and seems to have recognized his true self thanks to those strange experiences.

#### **4.2.3. Nicholas’ Self-Recognition**

The last ten chapters of the book, in other words 68-78<sup>th</sup> chapters, are the third main part of the story. This final part is examined according to Lacan’s mirror stage. According to this, a baby who realizes his image on a mirror feels alienation but after dealing with the tension in his mind he completes his self-fulfillment in other words he goes through his own symbolic order. In 4.2.1.

Nicholas' personality, behaviours and perceptions are examined as if he was a 0-6 month baby who ironically seems sure about his own understanding of life. In other words, the part is examined within the context of Lacan's imaginary order. Therefore, when the text is examined in depth it is seen that Nicholas's self-assurance is in fact a misconception. The dimensions and framework of this misconception have been examined in detail in 4.2.2. According to this, Nicholas's doubts about love, sexuality, honesty, race, and art, including his own mental health, make him aware of this misconception. The whole tension of this concept confusion created in Nicholas' mind is analysed in relation to the concept of *alienation* in Lacan's Mirror Stage. During this part, Nicholas is considered as a baby in 6-18<sup>th</sup> months and in front of his symbolic mirror Conchis, he starts to realize his own image. In Lacanian terms, he notices the "other" which triggers his first understanding of self in the "imaginary" level. Therefore, after the struggle in the second main chapter Nicholas notices the "big Other" in other words his own "symbolic order" and his self-recognition becomes clear. Hence, this issue is discussed through its reflections in the text during this part of the study. As for the final part of the book, the story and Nicholas' personal change is discussed within the context of another Lacanian term: *the Symbolic Order*.

Ho (2011: 39) suggests that the final part of the book presents a new Nicholas who comes to know himself for the first time. However, in the final part of the book, Nicholas still tries to find out the reality behind the events in Bourani and while doing this he faces with his freedom of choice. It is obvious that, his feelings in Bourani seem changed as well as his character but it is not easy to claim that this is a complete change.

"One day I nearly crashed, breaking hard at the glimpse of a girl with long blonde hair walking down a side street. I swerved the car into the curb and raced after her. Even before I saw the plain face I knew it was not Lily. But if I had rushed after the girl in the side street it was because I wanted to face Lily, to question her, to try to understand the *ununderstandable*; not because I longed for her. I could have longed for certain aspects of her, for certain phases—but it was that very phasality that made her impossible to love. So I could almost think of her, the light-phase her, as one thinks tenderly but historically of the moments of poetry in one's life, and yet still hate her for what she had done." (p. 597)

In this quotation, for instance, Nicholas follows a girl in the street and confesses the reason of this behaviour. He wants to face, question and understand the *ununderstandable*. According to Mirror Stage, the person also notices some small "others" in time while realizing his/her own image. Here, Nicholas seems to have realized Lily as an "other" as well. After his choice Lily over Alison he came to a point where he hates Lily thanks to his experiences in Bourani. This hatred will also enable him to discover his real feelings about Alison as well. Although Alison also took part in Conchis's cast to some extent, Nicholas's sensual and sexual affairs on the island, the disintoxication and court scene make Nicholas see Lily as an unfaithful girl while these experiences convert Alison into a much more innocent person. In addition, Nicholas discovers the intrinsic capacity within himself just as Lily de Seitas reminds "*Love may really be more a capacity for love in oneself than anything very lovable in the other person.*" As mentioned before the illusions on the

island are all fake, the characters are just actors and actresses and this also creates the idea that the feelings on the island are also fake. Nicholas realizes that everything around him is a fiction, but he also realizes the flaws in his own personality thanks to this play. Moreover, while recognizing this reality, he starts from the characteristic shortcomings of those who are involved there.

“You are really the luckiest and the blindest young man. Lucky because you are born with some charm for women, even though you seem determined not to show it to me. Blind because you have had a little piece of pure womankind in your hands. Do you not realize that Alison possesses the one great quality our sex has to contribute to life? Beside which things like education, class, background, are nothing? And you’ve let it slip.” (p. 625)

Lily de Seitas, in the afore mentioned excerpt, reminds Nicholas that Alison is the person who has the relevant qualities that he needs, and underlines the fact that it is more important than education, class or background qualifications. This reminder is quite significant as Nicholas had a class conscious and superior attitude towards both Alison and everyone around him. The accusing and disdainful criticism of Seitas that Nicholas could not recognize Alison causes his mind to become more and more enlightened about Alison. Because Nicholas does not see himself guilty on this issue - quite well suited to his character at the beginning and blames Conchis’s cast, Lily and June. He replies to De Seitas “*Helped by your charming daughters.*” indicating his innocence and others’ evil side. Ho (2011: 53) suggests that Alison is the personification of honesty and reality when compared to Lily/June. However, Alison is also one of the actresses in Conchis’s cast and has performed a role during the story. Although, Nicholas discovers this fact much later, the future of their relationship is uncertain. In other words, it is not possible to say whether the novel has a happy ending or not. In this sense, it is also not possible to claim that Alison symbolizes honesty from Nicholas’s point of view. What changes Nicholas’s character is not Alison’s honesty but Nicholas’s discoveries. Nicholas in the very beginning of the last chapter underlines this uncertainty too:

The smallest hope, a bare continuing to exist, is enough for the antihero’s future; leave him, says our age, leave him where mankind is in its history, at a crossroads, in a dilemma, with all to lose and only more of the same to win; let him survive, but give him no direction, no reward; because we too are waiting, ... But the maze has no center. An ending is no more than a point in sequence, a snip of the cutting shears. Benedick kissed Beatrice at last; but ten years later? And Elsinore, that following spring? (p. 677)

Ho (2011: 62) also highlights this paragraph and suggests that it is different from the rest of the novel as it is narrated in third person point of view. Furthermore, she maintains that “the inclusive pronoun ‘we’ and the adverb ‘too’ reveals to us as readers that, we are suspended in the moment of waiting as well, eager to know what will happen to Nicholas in the future.” As mentioned before, the end of Nicholas’s life is not clear in the story nor his relationship with Alison. In this excerpt, on the other hand, the use of ‘we’ may symbolize the reader but at the same time it can be read as Nicholas’s inner monologue. Because, as he says ‘we’ he also includes

himself into that community. From this respect, Nicholas's quest is still an ongoing one even at the end of the story. Hence, it can be claimed that Nicholas's self discovery is not a complete but an ongoing one suitable to Lacanian terms. When the story is read within the context of symbolic order, it can be assumed that Nicholas accepts the Big other with his discoveries behind the masque. However, De Seitas's explanation is also interesting here. She says:

"My daughters were nothing but a personification of your own selfishness." (p. 625)

De Seitas underlines the fact that all the events and characters he faced in Bourani were his own reflections and Conchis, his cast and Bourani are the parts of a symbolic mirror. She means that only through the behavioural patterns and customs that surround the individual, he can recognize the real freedom and morality. As it is understood, Conchis's and his team members' understanding of morality is different from the general rule of thumbs. Lily de Seitas explains their point of view by saying:

"Maurice convinced us—over twenty years ago—that we should banish the normal taboos of sexual behavior from our lives. Not because we were more immoral than other people. But because we were more moral. We attempted to do that in our own lives." (p. 627)

According to this explanation Nicholas should try to understand the importance of getting rid of those moral values accepted by most of the society. Thus she is underlining that the path to true freedom begins with facing this reality. Thus, one can suggest that Nicholas accepts this reality shown through many illusions in his symbolic order. Nicholas's disappointments on the island created by Lily and the role she performs are mostly because of her sensual and sexual contradictions. After the court scene, for instance, Nicholas watches a video tape in which Lily has some sexual affairs with a negro, Joe. For a classconscious man like Nicholas, this immoral attitude makes him feel a deep hatred towards Lily. However, this unfaithfulness, from a very different aspect, is the thing that should lead him to the true love. She says that "... *the real infidelity is the one that hides the sexual infidelity. Because the one thing that must never come between two people who have offered each other love is a lie.* (p. 627)" indicating the anomaly in his decision about the love between him and Alison. As a matter of fact, in this short episode it will be noticed that Nicholas's personal opinions about Alison will change, and his misconceptions about love will replace with a very different understanding of love when compared his ideas at the very beginning of the story.

"She was mysterious, almost a new woman; one had to go back several steps, and start again; *and know the place for the first time.* As if what had once been free in her, as accessible as a pot of salt on a table, was now held in a phial, sacrosanct." (p. 683)

As it can be inferred from the excerpt above, Nicholas finds Alison as a sacred material kept in a phial or a sacrosanct. One can also notice that Nicholas associates Alison's previous



personality -in fact it is also his misconception about her- with a pot of salt on a table indicating the easiness to capture her body. However, Fowles in order to remind the verse by Elliot, italicizes the words “*and know the place for the first time*” referring Nicholas’s changing attitudes and personality. Since, it is not Alison but Nicholas himself who changed in the time, Fowles refers to the fact that after Bourani experiences Nicholas’s self realization comes out for the first time and he knows his own self from now onwards. For Nicholas who feels himself superior to others during the first part, this self-recognition process is both painful and hard to confess. Indeed, in this final part Nicholas dares to whisper this change in his own self both to himself and Alison. To put it in Lacanian terms, he accepts his reflection on the mirror, admires it and completes his self-realization. However, it should also be kept in mind that this self recognition is limited to the end of the story. As it is unclear what happens after the end of the story or what happens between Alison and Nicholas, it is not reasonable to claim that this process ends with the story. Since, Nicholas finds out the reality behind the masque, it is much probable for him to start new discoveries about his life. In Lacanian terms, this self recognition process does not end at a particular point and the individual goes on searching and discovering new realities as the time passes.

“Fourth. He said something to me one day. About males and females. How we judge things as objects, and you judge them by their relationships. All right. You’ve always been able to see this... whatever it is... between us. Joining us. I haven’t. That’s all I can offer you. The possibility that I’m beginning to see it. That’s all.” (p. 686)

This quotation reveals that Nicholas confessed that he could not notice the reality behind the events. He also acknowledges the fact that there is an emotional face beyond the material reflection of the love as a phenomenon. On the other hand, he underlines the fact that he is also aware of this fact and suggests that this consciousness is the only thing that can offer Alison indicating its importance. Nicholas's confrontation with himself is not limited to the Alison’s story alone. After Bourani adventures, his responses seems to have changed from different aspects. For instance, in the first chapter he looked down on the people around him including his parents. However, it can be seen that his way of approaching the issues in the final part also changes. To exemplify this argument, his final thoughts about his predecessor, Mitford, are of great significance.

“I disliked Mitford because he was crass and mean, but even more because he was a caricature, an extension, of certain qualities in myself; he had on his skin, visible, the carcinoma I nursed inside me.” (p. 641)

As it can be seen in the excerpt above, Nicholas uses Mitford as a kind of mirror and finds his own reflections in his personality. It is also remarkable that the negative qualifications attributed to Mitford are likened to a kind of carcinoma hidden in his inner world. The fact that Nicholas has attained this level of awareness of himself is extremely significant when evaluated together with his character in the first chapter. As a matter of fact, Nicholas states that Mitford had not changed much before he makes this confession about himself. “*Mitford hadn’t changed at all, in fact I could*

have sworn that he was wearing the same clothes, the same dark-blue blazer, dark-gray flannels, club tie”(p. 634). Thus, the Mitford description which remained unchanged from his clothes to his manners, is important to understand the dimensions of the change in Nicholas. The person is the same but its reflection in Nicholas’s mind is a bit different implying the change in his perceptions. Still, it is possible to notice that Nicholas still describes people as they appear to him which reminds his manners at the very beginning of the story. Acheson (1998: 31) also highlights this reality and maintains that Nicholas’s way of describing Alison is still related to her physical appearance. In this sense, he ‘is displaying his old habit of seeing Alison not as she is, but instead as she appears to him.’ Furthermore, Nicholas tries to be honest and says that he is still not sure about his thoughts about Julie. This, according to Acheson as well (1991: 31), implies that he ‘has not yet achieved existential authenticity.’

In sum, during the final phase of the story, one can notice the fact that Nicholas has changed in a very significant way. However, it is not a complete change at all, and in Lacanian terms, it will keep going. Nevertheless, he seems to have faced with his flaws in the past thanks to many illusional experiences in Bourani. Therefore, through some unreal and fictional events, he notices the fact that his idea of self is a kind of misconception and not real at all. As it can be argued, Nicholas was depicted as a newborn infant in the imaginary order during the first part. However, thanks to his mirror stage, in other words his Bourani experiences, he starts to recognize his image and notices his character flaws. In the final part where Nicholas finds out the reality behind the tricks performed by Conchis, he is depicted as a man in the symbolic order who accepts the social norms and ‘the big Other.’ However, it is clear that this discovery process will continue an even though he has changed a lot, it is not a complete change. Nevertheless, Nicholas also emphasizes this remarkable change in his character by saying:

“And the memory told me, in the simplest and most revealing way, how much I had changed.”  
(p. 671)

As it can be concluded from the excerpt, this is also a discovery about his self and probably a new beginning for other self-discoveries.

### **4.3. Corpus Analysis of Self-Recognition in *The Magus***

In this part of the study, findings from content analysis and stylistic analysis are examined in accordance with the numerical data obtained from Corpus tools. The main objective of this section of the study is to interpret qualitative findings on the axis of quantitative data and not to make an overall subjective assessment as mentioned in the methodology section. Therefore, this section discusses the self-recognition theme thanks to keywords obtained from the comparison of The Magus corpus (MagCor) with the reference Fowles corpus (FowCor) which includes other six

novels of John Fowles. After gathering keywords according to their keyness values, top 100 keywords in the list are put into some categories according to Scott (1998) and Biber and Finegan (1989). The words in the related categories are discussed to show the relationship between the self-recognition theme in the novel within the framework of Lacanian terms and linguistic preferences of Fowles. As Fischer-Starke (2009:493) suggests poetic function of a text is encoded on all linguistic levels and in order to look at the syntagmatic axis of a text it is significant to decode this poetic function. For this purpose, it is plausible to convey a keyword analysis for a structuralist stylistic analysis. As the main role of the keywords is to indicate the aboutness in a text Fischer-Starke (2009: 496) maintains that:

This ‘aboutness’ is revealed by words which form semantic fields on a list of keywords, and which in their turn represent topics of the text. These semantic fields consist of words which express semantically related concepts. Consequently, the analysis of keywords from a dominant semantic field on a list of keywords is likely to reveal dominant meanings of the data.

The following table shows the corpora used in this keyword analysis. The reason behind the choice of reference corpus is to compare the language of MagCor with that of Fowles’s other six novels to identify the lexical features that are specific to *The Magus*. Therefore the meaning which is distinct from those of other Fowles novels can be identified.

**Table 13: Data used for the Keyword Analysis**

Corpus/Text	Content	Size
MagCor	Text file of <i>The Magus</i>	about 237.000 tokens
FowCor	Text files of 6 Fowles novels Except for <i>The Magus</i>	about 821.000 tokens

#### 4.3.1. Keyword Analysis

Top 100 keywords identified for MagCor by using FowCor as a reference corpus have their characteristics listed in Table 2 and some of the words are not suitable to any semantic category.

**Table 14: Keyword Patterns *MagCor-FowCor***

Patterns	Realizations
Proper Nouns	<i>Conchis, Lily, Alison, Julie, Nicholas, June, Maurice, Hermes, Mitford, Urfe, Seitias, Demetriades, Leverrier, Joe, Maria, Hermes, Wimmel, Anton, Kemp, Georgiou, Montgomery</i>
Pronouns	<i>I, me, my, we.</i>
Words referring to places	<i>Bourani, Athens, school, Phraxos, village, moutsa, terrace, cottage, Nauplia, Seidevarre,</i>
Verbs	<i>looked, went, stood, began, came, walked, sat, turned, remembered, waiting, standing.</i>
Words describing the setting	<i>island, sea, ridge, colonnade, trees, pine, beach, gully, blue, black, White, gray, boat, Wall, path, yacht</i>

**Table 14: (Continue)**

<b>Patterns</b>	<b>Realizations</b>
Prepositions	<i>round, back, on, onto, out</i>
Words referring to ethnicity	<i>Greek, German, Germans, Negro</i>
Words referring to tools	<i>gun, harpsichord, lamp, mask, masque</i>
Words referring to habits	<i>cigarette, ouzo, music, war</i>

In Table 14, 80 words are classified according to their semantic values and 20 words do not belong to any category. In this phase, Scott's (1998) categorization is used. According to this, proper nouns and other frequent words that probably indicate aboutness and style are taken into account.

In this respect, the dominance of proper nouns in the novel shows that there is a strong focus on characters and their roles in the story. As it has already been discussed, the events take place in a kind of theater scene. There seems to be a fictional order built/created/invented by Conchis whose identity is not certain but illusional like other actors/actresses on the island. In accordance with this fictional order expressed by Fowles as a masque, it is not surprising that each character comes to the forefront with his name and his own identity. Neither the reader nor Nicholas is sure about the realities behind the masks of these characters. This disguise reminds Shakespearean plays. Although there are strong references to *The Tempest* by Shakespeare, it also seems possible to have a feeling of *A Midsummer Night's Dream* thanks to this mystical or to some extent magical atmosphere. If Phraxos is considered as a fictional world, Bourani can be regarded as a kind of scene there. It can be suggested that each player in Conchis's cast has an important place in Nicholas' personal transformation who is the one and only audience of this play. Supporting this idea, although *Conchis* is not the most frequent word in the novel, it has the highest keyness value in the story. From this respect, Conchis's keyness value is significant to understand Nicholas's personal transformation during the story. As discussed earlier, Conchis serves as the role of a symbolic mirror in the story and has the key role in Nicholas's self exploration.

**Table 15: Top Ten Keywords and Their Keyness Values**

<b>Rank</b>	<b>Frequency</b>	<b>Keyness</b>	<b>Keyword</b>
1	402	1218.193	Conchis
2	8612	1013.291	I
3	309	923.399	Lily
4	271	821.220	Alison
5	2146	601.779	me
6	1668	380.719	my
7	125	378.791	Bourani
8	123	372.731	Julie
9	12.069	355.121	the
10	108	301.181	Athens

Table 15 gives strong cues about the thematic content of the story. As seen above most of the top ten keywords are proper nouns and Conchis seems to be the key person among these characters. Although pronoun *I* is the most frequent word, it is the second key word in the story. This finding is significant because, even though the main focus of the story is on Nicholas's own self and his own experiences, Conchis turns out to be the strongest element for the development of the novel. It should be remembered that Conchis has an illusional role in the story and performs a fictional role. He is not real. There is always an indefinite side in his being. Several myths are employed to fill in the blanks in his real life but neither Nicholas nor the reader can be sure about any of those myths even at the end of the story. This uncertainty creates a tension between the real and the illusional. Furthermore, this tension is not limited to the semantic axis of the novel. The reader should solve this problem both to follow the complexity in Fowles's narration and to understand Nicholas's inner world. In other words, the illusional in the novel frequently covers the reality and uncovering the reality is the main duty of both Nicholas and the reader. In parallel to this, *Lily* is both more frequent and has a more dominant role in terms of its keyness value when compared to *Alison*. Although the story is the love story of Nicholas and Alison, Conchis, and Lily have more dominant realizations according to the results. In other words, the results show that Conchis and Lily who are actually secondary characters in the story are more significant than the leading characters. In this context, just as Conchis is the mirror of Nicholas, Lily seems to be the reflection of Alison on the mirror. In this sense, Nicholas not only builds his own self through Conchis' tricks, but also discovers the real love and Alison through Lily who is one of the figures on the stage. Therefore, these results imply that the illusion is more dominant than the reality in the novel as Conchis and Lily can be related to the illusional side of Nicholas's self while Alison and Nicholas are the real and concrete beings.

Very similarly, Bourani which is a fictional place on a fictional island, has a more dominant key role when compared to Athens which is real. In this sense, it is possible to relate Athens to the real and tangible world, and Bourani is like the reflection of this reality. In other words, Bourani is *the illusional* that covers *the real* in terms of setting. In the first main part of the book, Nicholas struggles to find an escape from his life in London and this struggle brings him into a Greek island which has a mythological atmosphere. However, on this island myth replaces the real for him. The intellectual struggle to escape from his past turns into a struggle to grasp the reality between his old and new experiences. Athens turns out to be the place where Nicholas satisfies his physical needs and serves the role of an image used to understand the difference between the illusional and the real. In this sense, it can be suggested that Nicholas builds a reality through fictional characters and myths in this small stage of fiction and illusion. Nicholas' breakthroughs between the reality and the illusional serve both to analyze and follow the narration and to transform Nicholas's character.

Among the top ten keywords, only *the* does not suit any semantic category and apart from proper nouns, two pronouns *me* and *my* seem to be key in the story. An object pronoun '*me*' as a

keyword implies that Nicholas, although he is the main character, has a more or less passive role. In other words, Nicholas is exposed to what is happening around him and turns into an object, not the subject of events. Although Nicholas is the subject of an intellectual and physical struggle throughout the story, he is basically like a kind of guinea pig in the hands of Conchis and his cast. However, it can be said that Nicholas is the subject of the story with his concrete being, but at the same time he is the object of the illusional actions created by Conchis. On the other hand, three words that refer to the first person *I, me and my* and their key role show the linguistic relationship between the text and the idea of self. Because, Nicholas actively or passively struggles to understand, interpret, and reach a certain conclusion. Therefore, he is the observer of his own self on a mirror. As a matter of fact, when we look at the verbs in the top 100 keyword list, it is seen that these verbs are mainly past verbs indicating movement such as *looked, stood, went, began, walked, sat, turned* etc. In this sense, it can be said that Nicholas is a person who observes people and their actions around him. This sharp observer position is also understood from the detailed descriptions in the story. In parallel to this, many descriptive words can be seen in the keyword list describing the island, Bourani, people and the setting like *ridge, colonnade, gully, path, beach* etc. As the story is narrated from the first person point of view these words can be seen as the observations of Nicholas. Indeed, it is these observations that drag Nicholas into an exploration of his own discovery. The raising tension between his observations and self knowledge leads him into an alienation, and thanks to this inner crisis he starts to recognize his self.

In sum, the keyword analysis reveals the fact that although *Nicholas* is the main character of the novel together with *Alison*, and the narrator of the story is Nicholas himself, *Conchis* and *Lily* have a dominance in terms of their keyness values over Nicholas and Alison. This finding can be linked with the mirror stage concept offered by *Lacan*. According to this, Nicholas is not the manipulator of the events but the one who is manipulated by others. Ironically enough, he is manipulated by illusional events and these illusions and masques direct him to his inner world and let him discover his own self. Therefore, as discussed in part 4.2.2. Nicholas can be considered as a baby in front of a mirror and tries to solve his inner tension between his present conceptions and the illusional reality which is symbolically reflected by Conchis, Lily and Bourani on a fictional island.

#### **4.3.2. Collocational Analysis**

In this section, first two of the keywords, *Conchis* and *I*, discussed within the context of self recognition process in the previous section are analysed according to their collocates by using the categorization process offered by Biber and Finegan (1989). As underlined in the previous section *Conchis*, seems to be the most dominant proper noun in the novel and it is significant to analyse the self recognition process of Nicholas whose keyness value is closely related to the pronoun *I* in the

keyword analysis section. Therefore, in this collocational analysis only these two items are taken into account and are linked to the self recognition process and Lacanian terms.

#### 4.3.2.1. Conchis's Collocational Analysis

As seen in the keyword analysis section, *Conchis* is the first keyword in the text and has the highest keyness value. From the framework of this current study, *Conchis* is the symbolical mirror of the main character and the one that leads Nicholas into his self recognition process. Therefore, it is significant to look into the collocates of *Conchis* to understand his role and position in Nicholas's adventures. To this end, two of the right and two of the left collocates are analysed, minimum collocate frequency is set to three, and Biber and Finegan's (1989), stance markers were used to categorize them. Among the top 20 of *Conchis*'s left collocates (Appendix 2), there are 8 prepositions (to, of, at, in, with, for, on, from) referring to place and direction. Although prepositions are not considered among the stance markers by Biber and Finegan (1989) this finding implies that *Conchis* is the direction of the story or the characters. In other words, the main character, Nicholas, turns his face to *Conchis*, goes to him, stays with him and stays there during the story and this gives significant clues about his self recognition process. Since, *Conchis* is described as a mirror in this study and Lacan's terminology is the main focus to examine Nicholas's self-recognition process, these prepositions are meaningful for the framework of the current study. According to this, *Nicholas* sits in front of a mirror as a baby and watches his reflection in it which, according to Lacan, triggers the tension for any person to develop his personality. Hence, the relationship between *Conchis* and *Nicholas* symbolizes the same process between an individual and a mirror in Lacan's terminology. Additionally, *by* is also another frequent preposition for *Conchis*, and it also implies that he is the doer or the manipulator of the events on the island and Nicholas, as a first person narrator, is aware of this fact. From this respect, *Conchis* is in the center of the events even though it seems as Nicholas. From this point of view, it is understood that *Conchis* is performing the role of a symbolic mirror and that Nicholas sees everything in it.

Similarly, when the left verb collocates of *Conchis* are analysed, it can be seen that there are both affect and evidentiality verbs that collocate with his name. Strangely enough, '*turned*' is the most frequent affect verb among left collocates of *Conchis* and it is followed by *see*, *look*, *saw* and *looked* which indicates the fact that everyone in the story turns his/her face to *Conchis*, looks at him and sees what he does. This also suggests the idea of his being a symbolic mirror. (see Appendix 3)

**Table 16: Top 5 Affect Verbs That Collocate With Conchis**

Rank	Verb	Stat
1	turned	4.65490
2	see	4.09230
3	look	3.76744
4	saw	4.24403
5	looked	3.68368

On the other hand, among the left collocates of Conchis there are evidentiality verbs as well. As mentioned before evidentiality verbs can be discussed in two categories as Certainty and Doubt markers (see Table 12). When certainty verbs are taken into account the most frequent ones are ‘*understand*’, ‘*remembered*’ and ‘*knew*’.

**Table 17: Evidentiality Verbs Referring Certainty**

Rank	Verb	Stat
1	understand	4.25492
2	remembered	4.68644
3	knew	3.65134

When concordance lines of these certainty verbs are examined (see Appendix 3), it can be noticed that Conchis is the one who is understood, remembered or known by Nicholas. In this sense, Nicholas is the observer of Conchis and in Conchis’s reflection he constructs his own reality and starts to know, remember, and understand it. As discussed above, *Conchis* is in the centre of the novel and serves the role of a mirror for Nicholas to get to know his self. Because, *Nicholas* continuously struggles to understand and know what happens around him and this struggle is the strength that leads him into his own identity. From this respect these collocates are significant in implying *Nicholas*’ self development.

On the other hand, when one looks into the stance markers indicating doubt among the left collocates of Conchis, it can be seen that the most frequent ones are *suspected*, *felt*, *seemed* and *appeared*. These doubt verbs are significant to understand Nicholas’s inner crisis especially in the second main part of the novel. As his curiosity and suspicion direct him to search for the reality behind Conchis’s masque, doubt markers are significant for Nicholas’s self recognition process. As seen in the analysis *Conchis* collocates with both certainty and doubt verbs. This is a meaningful finding because it describes the tension felt by *Nicholas* between the reality and illusion, known and unknown.



**Table 18: Evidentiality Verbs Referring Doubt**

Rank	Verb	Stat
1	suspected	6.80746
2	felt	3.30496
3	seemed	3.25287
4	appeared	4.68644

Supporting this idea, when the concordance lines of these doubt markers are analysed (see Appendix 4), one can infer that Nicholas is in doubt about what happens on the island. He constantly observes Conchis and what he does and comes to new ideas. From this respect, he makes his decisions depending on his observations and tries to make sense of everything in his inner world. However, these discoveries do not end at a point. Each discovery creates a new question, and every answer increases his tension. Similarly, the novel does not end at a particular point with a clear ending. It can also be linked with Lacan's terminology as he suggests that self development is not a particular destination but an evergoing process. This idea can also be seen in predictive modals referring certainty as well as possibility and necessity modals of doubt. In terms of evidentiality only *would* collocates with Conchis. When concordance lines of *would* are analysed (see Appendix 6), it can be noticed that Nicholas appears to have made conclusions about several issues in terms of unreal past and present. The modest number of modals referring certainty implies indirectly that Nicholas is an individual in doubt and does not have a complete self-perception during the story. As a matter of fact, as shown in Table 6, the number of modals carrying doubtful expressions is higher.

**Table 19: Modals Referring Evidentiality**

Rank	Certainty	Stat	Doubt	Stat
1	would	3.26520	might	3.97964
2			should	3.44756
3			must	4.15211
4			could	2.36562

When it comes to modal verbs referring doubt, *might*, *should*, *must* and *could* collocate with Conchis. Although these are the collocations of Conchis, it is Nicholas who narrates the story. Therefore, one can suggest that Nicholas puts Conchis into the midpoint of his doubt and always shares his opinions, predictions and deductions both with his reader and himself.

In sum, as discussed earlier in the keyword analysis, the word *Conchis* was not more frequent than the pronoun *I* but has a more dominant keyness value. This seems interesting as the story is narrated by a first person narrator. Because of this reason, it is significant to look into collocations of Conchis to understand both his role in the story and discuss this role within the framework of this study. In other words, how Conchis may have influenced Nicholas and if there is a linguistic

relationship between the text and this effect are the main concerns of the discussion above. Findings were categorized according to Biber and Finegan's (1989) Stance Markers and discussed in relation to Nicholas's self-recognition process. According to these findings, it can be argued that Conchis is depicted as a symbolic mirror for Nicholas. Conchis is constantly observed, followed or predicted by Nicholas. Conchis's actions are at the midpoint of Nicholas's doubt. He tries to make deductions from his observations and seems mostly in doubt rather than certainty. Bearing all these in mind, it is plausible to consider the island as a stage which is isolated from the reality, Conchis as a mirror on whom Nicholas watches his self, and Nicholas as a baby watching his reflection on a mirror. Therefore, it is possible to read the text with Lacanian terminology. When these findings are linked to Lacan's psychosexual development levels, it is possible to see the elements referring his terminology in linguistic level as well.

#### 4.3.2.2. Collocational Analysis of the pronoun 'I'

In addition to the collocational analysis of the word Conchis, the second keyword 'I' should also be examined with its collocates as the main object of this current study is to understand the first person narrator's, namely *Nicholas's* self recognition process. For this purpose, in this section, the 'I' pronoun is discussed through its collocates and the relation between his self recognition, and its linguistic reflections in the text are discussed within the context of Lacanian terminology. In this analysis, especially the right collocates of *I* are taken into account because *I* is a subject pronoun and therefore, its right collocates are expected to be more relevant for the study. Similarly, it is normal to find verbs or auxiliary verbs among the most frequent collocates. However, it is also convenient for the aim of this study because the self recognition process is directly related to Nicholas himself and his actuality has a key role to grasp the process. For the analysis, the setting of the collocates is set to 5 from right and 1 left and minimum frequency is set 3 again. After sorting the result according to the right collocation frequency, among the top 100 collocates the relevant ones are discussed within the framework of the study.

**Table 20: Affect Verbs That Collocate With I**

Rank	Verb	Stat	Frequency (R)
1	wanted	4.08858	104
2	began	3.50606	92
3	want	4.12334	90
4	like	2.32664	79
5	turned	2.99281	73
6	tried	4.31097	73
7	took	3.30391	68

When the affect verbs that collocate with I are analysed it can be noticed that the most frequent verbs are *want/wanted* and *tried* which implies that Nicholas is a person who wants and tries to do something. This frequency is significant to understand his personal will and desire. As discussed before, Nicholas is the observer of the masque performed by Conchis's cast and in the meantime, he is like a mouse in a maze and searches for the reality behind the events. This desire, curiosity, and effort can be seen in the language he uses. However, it can also be seen that Nicholas uses the verb *want* in negative statements (see Appendix 7) which also shows his inner tension and resistance to the personal change. As discussed before, in the imaginary order level, he seems sure about his own identity and self perceptions and has a feeling of superiority as well as class consciousness. However, in the mirror stage level he experiences a strong alienation and tries to cope with this pressure. Therefore, the use of *want* may indicate both Nicholas's personal position and his personal manner as a human being no matter how active or passive he is. Strangely enough, *like* is another frequent verb used by Nicholas. Although the events he witnesses are to some extent frightening experiences for him, he seems to *like* all these adventures. On the other hand, it is also possible to see that *like* is used as *be like* and similar to *love*. This implies that Nicholas is deeply experiencing love, which is one of the basic themes of the story, as well as referring to his effort to create some similarities between events. *Took* is another notable sign which shows that Nicholas takes some responsibilities in Conchis's labyrinth and takes an active attitude. The frequency in the use of *began* and *turned* verbs is also significant in relation to Lacan's psychosexual development theory. Because in this work Nicholas is depicted as an individual experiencing the mirror stage and it is normal for him to constantly return both to his reflection on the symbolic mirror Conchis and his inner world. Very similarly, as an individual looking for his own self, as Lacan also states, it is acceptable for him to begin a new adventure after each reconnaissance. Supporting this idea, according to Lacan, the construction of self does not end at a point but goes on continuously. On the other hand, Table 8 shows evidentiality verbs that collocate with I and these verbs are considered as certainty and doubt verbs.

**Table 21: Evidentiality Verbs That Collocate With I**

Rank	Certainty	Stat	Doubt	Stat
	knew	4.65652	thought	4.56035
	know	4.02960	think	4.50365
	remembered	4.53215	felt	4.63876
			feel	4.30140

As seen in the table above, the number of doubt verbs are more than those of referring certainty. As only in the first main part of the novel Nicholas seems to be sure about everything and during the second and third main part he is always in a deep search and doubt, these results are not surprising. However, the present form of the verb *know* is frequently used in negative sentences (Appendix 8) and it also implies that Nicholas is suspicious about what he knows as well. From this

respect, this certainty verb can also be linked to his doubt. Similarly, while Nicholas seems to have known so many things in the past, the decrease in the number of the present form of the verb suggests that he is not that sure at present. In addition to this, the verb *remember* also implies the changing process of Nicholas in his quest. As mentioned above, due to the raising inner tension during the story he constantly remembers his experiences and makes deductions, and this can also be considered as one of the signs of his self recognition. It should also be remembered that some evidentiality verbs referring Nicholas's certainty like *realized*, *recognized* and *understand* are not in the top 100 collocates of the pronoun *I*. The table below shows the values of these verbs;

**Table 22: Evidentiality Verbs Referring Self-Recognition Process**

Rank	Verb	Stat	Frequency (R)
	realized	4.54784	46
	understand	3.70830	28
	understood	4.03845	20
	discovered	3.74895	18
	recognized	4.62084	16
	noticed	4.46038	15

When the frequency of right collocates are taken into account and the results are sorted accordingly, these verbs are out of the first hundred collocations of *I*. If the self-recognition process of Nicholas is considered, it is possible to find some elements only in the third main chapter of the book which is relatively a short part when compared with the second quest part. Therefore, the decline in the number of these certainty verbs can be understood. From this respect, it can be inferred that Nicholas is mostly in doubt during the story which is also suitable to Lacan's thoughts as self-recognition is a lifelong process. This doubtful manner can also be noticed in the modal verbs that collocate with *I*. Table 10 illustrates the modal verbs that refer to doubt in the text;

**Table 23: Evidentiality Modals Referring Doubt**

Rank	Verb	Stat	Frequency (R)
	could	4.13436	382
	can	3.74862	90
	should	4.18299	87
	must	3.29174	81

As seen in the table above, the ability modals referring past and present are more dominant. This suggests that Nicholas as an individual on his own in Conchis's masque constantly is in a heart-searching process and emphasizes his abilities while evaluating both his past and current position. However, past ability modal, *could*, is much more frequent in the text which can be linked to Nicholas's self recognition. As underlined before he is portrayed as a knowledgeable, well educated, class conscious but somehow snobbish young man. Throughout the story he understands

that he is not that knowledgeable at all and it is no use believing his self without questioning. His awareness of what he could have done in the past is important in terms of understanding the momentum in his personal development. Because in his present mood the number of ability modals get decreased indicating both his self development and his probable future changes. Strangely enough when concordance lines of *could* are analysed (see Appendix 9), it can be noticed that it is always used in positive statements while *can* is used in negative ones, too. Negative use of *can* indicates *disability* which also implies the main character's self development. Furthermore, the necessity modals *should* and *must* also underline the main character *Nicholas's* inner crisis during the story. He continuously searches for the truth and makes deductions or justifications about the events around him. However, as discussed earlier, the illusional events or characters cover the real ones in the story and this illusional dominance frames the main concern of this study.

#### **4.4. Conclusion of the Section**

In this study, the three main parts of the book are linked to Lacanian terminology and Nicholas's personal change is analysed through imaginary order, mirror stage and symbolic order offered by Lacan. In addition to the findings obtained from the content analysis and discussions, the text is analysed with a corpus methodology as well. The aim of this analysis is to support the findings with empirical and numerical data. To this end, a keyword analysis is employed and first two of the keywords are included in a collocational analysis. The findings in linguistic level are discussed within the context of Lacanian terminology to understand Nicholas's self-recognition process.

## CONCLUSION AND RECOMMENDATIONS

This chapter presents the summary of the whole study and the interpretations of the findings in accordance with the research questions. With the major and minor research questions in mind, it provides the readers with some conclusions. Furthermore it also underlines the limitations of the study. The chapter is finally concluded by some recommendations for further studies.

This study was designed to evaluate the self-recognition process of the main character in John Fowles's novel *The Magus*. In order to highlight this process Lacanian terms, *The Imaginary Order*, *The Mirror Stage* and *The Symbolic Order* were employed. To this end, the novel was divided into three major chapters according to its plot and each chapter was read in relation to Lacanian terms. In order to qualify the presence of this theme in the novel a content analysis was conducted regarding the Lacanian terms for the psychosexual development of an individual. Linguistic elements referring the self-recognition process of the protagonist in the novel were detected under these three terms. According to this, the first main part of the novel and its story was linked to *The Imaginary Order* level offered by Lacan. Focusing on the main character, Nicholas's characterization this part was analysed through this term. According to this, it can be suggested that *Nicholas* can be seen as a person in the imaginary order level since he is depicted as a young man who seems really self-confident in terms of his intellectual background, educational level, moral and aesthetic values as well as his understanding of life. He seems as a class conscious person towards others and sometimes a snobbish man towards women.

However, as for the second and the longest main part of the novel *The Mirror Stage* was the term that was used to analyse the change in Nicholas's self-recognition process. During this part, *Nicholas*, thanks to the imaginary, fictional and to some extent frightening events created by *Conchis* and his cast, starts to get alienated from his previous identity and personality. He is in a deep suspect throughout this part and starts to find out some hidden parts of his soul. It can be noticed that he is like a mouse in a maze and a victim of a struggle between illusions and reality.

Similarly, for the last main part of the book another Lacanian term, *The Symbolic Order*, and its qualifications were taken into account to interpret the same process. In this relatively short part, a remarkable change in *Nicholas's* mood can be seen. He is portrayed as a person who has new experiences and a moral maturity. However, it is impossible to say that this change is a complete one which is also suitable to Lacan's symbolic order. In other words, on one hand he is more experienced and a different person anymore, but on the other hand these discoveries and alterations

put forward new suspects, problems and questions to be answered during the rest of his life. In other words, it can be assumed that *Nicholas's* personal changes or self discoveries will probably go on after each result. Therefore, after the justification of the theme, a stylistic analysis was employed, and the findings of the content analysis were evaluated and discussed. At this phase, different critics and their thoughts were included into the discussion.

In addition to this, both to improve the originality of the study and to support the findings with empirical data a corpus methodology was conducted. For this purpose, computerized text file of *The Magus (MagCor)* was compared to a reference corpus (*FowCor*) which included six Fowles novels apart from *The Magus*. The aim of this comparison was to find out the keywords which could be more significant for the narration of the story and to employ a keyword analysis. At this level top 100 keywords were taken into account, and they were classified into some semantic categories by using Scott's (1998) categorization titles. 80 of these words were classified according to their semantic prosodies and 20 of the words were not put into any category. In order to sort and evaluate these keywords, their frequency rates and keyness values obtained by the software, AntConc 3.4.4. were used.

After the keyword analysis, first two words in the keyword list, *Conchis* and *I*, were also analysed within the context of their collocations. For this collocational analysis Biber and Finegan's (1989) categories for stance markers were used. On the other hand, the selection of the first two keywords for this analysis had to do with the focal point of the study. In other words, as often expressed in the discussion section, the fact that the narrator of the novel is the first singular person and that the character of *Conchis* plays a symbolic mirror role made these two words necessary to look at their collocations. Thus, *Nicholas's* self-recognition process and the role of *Conchis* in this process were examined linguistically.

According to the results of the keyword analysis, *Conchis* had the biggest keyness value and was portrayed as the manipulator or the doer of the events in the story. It should also be noted that, as the story is narrated by *Nicholas*, *Conchis's* left collocates are taken into account and its collocational analysis was done first. In accordance with his role in the story verbs and modal verbs that collocate with *Conchis* were analysed. Verbs were divided into two categories as Affect and Evidentiality according to Biber and Finegan's (1989) categorization. Evidentiality verbs were also analysed under two minor categories as certainty and doubt. Since the self-recognition process of *Nicholas* was examined through Lacanian terms, his certainty and doubt throughout the story were of great significance and in parallel to the stylistic analysis there were linguistic evidences referring *Nicholas's* personal change thanks to his symbolic mirror, *Conchis*. Furthermore, modal verbs referring evidentially that collocate with *Conchis* were also examined as certainty and doubt modals and they were linked to Lacanian terms.

After the collocational analysis of *Conchis*, the second keyword of the analysis, pronoun *I*, was analysed according to its collocates. As underlined earlier, it was more frequent than the word *Conchis*, but has the second biggest keyness value. Nevertheless, as the main focus of the study was the self-recognition process of the first person narrator, its collocates are significant to be discussed. When it comes to a subject pronoun, it was plausible to focus on its right collocates and mainly to verbs and modals that collocate with *I*. From this respect, verbs that collocate with *I*, were divided into two categories again; affect and evidentiality. Verbs referring evidentiality were examined under doubt and certainty titles as well. In addition to this, some other verbs that may refer to Nicholas's self-recognition process but not in the top 100 collocates were also discussed. Apart from this, modal verbs referring Nicholas's doubt were also discussed under the title of evidentiality.

To summarize the findings, it can be suggested that Fowles narrates a self-recognition process in his novel *The Magus*, and this process can be linked to Lacanian terms of psychosexual development. In the story that the real and the fictional are intertwined, the illusions take an important place in the formation and understanding of the reality. In this sense, *Conchis* is the illusional side of Nicholas and serves the reflection of his self in the mirror. Through *Conchis*, Nicholas creates and makes sense of his own reality. Similarly, Lily as an illusional character and Bourani as a fictional setting help Nicholas understand the real positions of Alison and the real world. It is also possible to see the semantic relation between these elements in Corpus results. These numeric findings made it more plausible and meaningful to handle the story in this context. In the meantime, the story does not have a concrete ending which can also be linked to the thoughts of Lacan as Nicholas's self-recognition continuously ends and starts again and again. Therefore, one can suggest that this recognition process will probably go on during the rest of his life.

This study is limited to the well-praised novel, *The Magus*, written by John Fowles and published in 1966 but revised by the author after several years. Therefore, this study focuses on the revised version of the novel. The study aims to analyze the self-recognition process of the protagonist in the novel so that it is limited to a particular theme in the story. Furthermore, the analysis of the theme only deals with three Lacanian terms, namely the imaginary order, the mirror stage and the symbolic order. The corpus analysis part is also limited to a keyword analysis and a collocational analysis. On the other hand, top 100 keywords are taken into account for the keyword analysis and only first two words, *Conchis*, and pronoun *I*, are focused for the collocational analysis which can be seen as an other limitation for the study.

The current study focuses on the self-recognition process and to do this divides the novel into three main chapters and links each chapter with a Lacanian term. However, it uses the whole text for the corpus analysis. For a further study, therefore, it can be suggested that each chapter can be



used as a study corpus and analysed from this perspective. On the other hand, another probable theme and a suitable theory can also be used for the analysis.

Additionally, this current study makes use of the original text of *The Magus*. Therefore, another analysis of the same theme might be done by using the Turkish translation of the novel.



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# **APPENDIXES**

## Appendix 1. Corpus Screenshots of Keywords

File Global Settings Tool Preferences Help

Corpus Files **John fowles the maq...**

Concordance Concordance Plot File View Clusters/N-Grams Collocates Word List **Keyword List**

Types Before Cut: 11501 Types After Cut: 99 Search Hits: 0

Rank	Freq	Keyness	Keyword
1	402	1218.193	conchis
2	8612	1013.291	i
3	309	973.399	lily
4	271	821.220	alison
5	2146	601.779	me
6	1668	380.719	my
7	125	378.791	bourani
8	123	372.731	julie
9	12069	355.121	the
10	108	301.181	athens
11	523	282.378	looked
12	141	255.935	greek
13	96	243.230	nicholas
14	134	231.134	islariid
15	111	231.116	maurice
16	182	217.807	school
17	89	188.009	greece
18	62	187.881	anton
19	4207	186.973	was
20	61	162.120	maria

Search Term:  Words  Case  Regex **Advanced** Hit Location: Search Only 0

Reference Corpus:  Loaded

Total No. 1  
Files Processed

Sort by  Invert Order  
Sort by Keyness

Clone Results

File Global Settings Tool Preferences Help

Corpus Files **John fowles the maq...**

Concordance Concordance Plot File View Clusters/N-Grams Collocates Word List **Keyword List**

Types Before Cut: 14504 Types After Cut: 99 Search Hits: 0

Rank	Freq	Keyness	Keyword
20	61	162.120	maria
21	148	140.569	trees
22	229	139.569	black
23	45	136.365	hermes
24	50	135.555	colonnade
25	1110	134.730	we
26	44	133.335	wimmel
27	43	130.304	mitford
28	42	127.274	phraxos
29	113	126.763	de
30	144	125.808	sea
31	79	118.047	june
32	64	114.070	boat
33	49	113.557	colonel
34	40	112.307	ridge
35	504	112.182	went
36	42	111.995	urfe
37	77	109.773	german
38	72	109.491	gray
39	118	108.635	village

Search Term:  Words  Case  Regex **Advanced** Hit Location: Search Only 0

Reference Corpus:  Loaded

Total No. 1  
Files Processed

Sort by  Invert Order  
Sort by Keyness

Clone Results

## Appendix 1 (Continue)

File Global Settings Tool Preferences Help

Concordance Concordance Plot File View Clusters/N-Grams Collocates Word List Keyword List

Corpus Files  
John fowles the magus

Types Before Cut: 14504 Types After Cut: 99 Search Hits: 0

Rank	Freq	Keyness	Keyword
40	35	106.062	seitas
41	746	104.720	back
42	37	103.370	masque
43	39	103.193	germans
44	46	101.496	pine
45	33	100.001	gustav
46	32	96.971	deukans
47	57	96.684	beach
48	332	94.709	stood
49	32	88.505	cottages
50	29	87.880	henrik
51	30	82.571	kemp
52	27	81.819	demetriades
53	198	79.572	white
54	26	78.789	leverrier
55	105	78.293	war
56	25	75.758	jojo
57	25	75.758	moutsa
58	30	72.293	joe
59	337	71.917	through

Search Term:  Words  Case  Regex Hit Location: Search Only 0

nicholas

Total No. 1

Files Processed

Start Stop Sort

Sort by  Invert Order

Sort by Keyness

Reference Corpus  Loaded

Clone Results

File Global Settings Tool Preferences Help

Concordance Concordance Plot File View Clusters/N-Grams Collocates Word List Keyword List

Corpus Files  
John fowles the magus

Types Before Cut: 14504 Types After Cut: 99 Search Hits: 0

Rank	Freq	Keyness	Keyword
60	28	71.146	guards
61	38	68.424	gravel
62	237	66.714	began
63	44	63.762	terrace
64	21	63.637	holmes
65	21	63.637	hostages
66	20	60.607	seidevarre
67	118	59.823	blue
68	467	59.706	came
69	24	59.619	negro
70	129	59.185	walked
71	22	58.937	gulley
72	22	58.937	pinos
73	211	58.885	sat
74	19	57.576	benjie
75	19	57.576	georgiou
76	19	57.576	nauplia
77	116	57.166	wall
78	91	56.415	path
79	29	55.886	gun

Search Term:  Words  Case  Regex Hit Location: Search Only 0

nicholas

Total No. 1

Files Processed

Start Stop Sort

Sort by  Invert Order

Sort by Keyness

Reference Corpus  Loaded

Clone Results

## Appendix 1 (Continue)

File Global Settings Tool Preferences Help

Concordance Concordance Plot File View Clusters/N-Grams Collocates Word List Keyword List

Corpus Files

John fowles the magus

Types Before Cut: 14504 Types After Cut: 99 Search Hits: 0

Rank	Freq	Keyness	Keyword
80	289	55.844	turned
81	1608	55.794	on
82	69	55.711	cigarette
83	105	55.588	standing
84	18	54.546	ouzo
85	18	54.546	pete
86	224	54.378	round
87	109	54.038	waiting
88	87	53.447	remembered
89	40	53.090	lamp
90	20	53.062	harpichord
91	20	53.062	montgomery
92	20	53.062	villagers
93	48	52.339	weekend
94	38	52.020	onto
95	49	51.754	mask
96	17	51.516	hello
97	62	51.413	music
98	744	50.341	out
99	19	50.132	yacht

Search Term: nicholas

Search Options:  Words  Case  Regex

Hit Location: Search Only 0

Reference Corpus:  Loaded

Sort by:  Invert Order

Sort by: Keyness

Clone Results

Total No. 1

Files Processed

## Appendix 2. Conchis's Left Collocates

File Global Settings Tool Preferences Help

Concordance Concordance Plot File View Clusters/N-Grams Collocates Word List Keyword List

Corpus Files

conchis follows the magu

Total No. of Collocate Types: 58 Total No. of Collocate Tokens: 866

Rank	Freq	Freq(L)	Freq(R)	Stat	Collocate
1	38	36	2	8.07353	mr
2	33	28	5	3.45097	at
3	27	25	2	1.56094	of
4	36	24	12	1.83706	to
5	43	22	21	0.99663	the
6	25	19	6	2.39170	that
7	13	13	0	6.03541	maurice
8	43	13	30	1.48352	i
9	53	12	41	2.81873	was
10	18	11	7	2.73707	as
11	16	10	6	2.75870	with
12	16	10	6	1.36079	in
13	10	9	1	3.42617	about
14	9	8	1	1.64826	on
15	10	8	2	2.20933	for
16	11	7	4	4.41389	turned
17	7	7	0	2.75683	by
18	33	7	26	1.74254	and
19	8	6	2	3.50733	see
20	6	6	0	4.70312	name

Search Term: conchis

Search Term:  Words  Case  Regex

Window Span:  Same From... 2L To... 2R

Min. Collocate Frequency: 5

Total No.: 1

Files Processed:

Sort by:  Invert Order

Sort by: Freq(L)

Clone Results

### Appendix 3. Concordance Lines of Affect Verbs That Collocate With Conchis

Concordance Hits 13			File
Hit	KWIC		
1		away. I lit my cigarette, and sat like <b>Conchis, half-turned</b> towards the sea and the south	john fowles 1
2		, a protector of me. A few seconds later <b>Conchis returned</b> . He went to the parapet, and brea	john fowles 1
3		the salt stung my eyes and I surfaced. <b>Conchis had turned</b> away—to talk with Ariel, who	john fowles 1
4		replied only with a slight inclination, and then <b>turned for Conchis</b> to take off her wrap, which	john fowles 1
5		. She reached out and took my arm. We <b>turned</b> . Conchis was standing there. As we came tow	john fowles 1
6		was smiling into distance, past my shoulder. I <b>turned</b> . Conchis had come silently round the corner	john fowles 1
7		the pool of light from the lamp and <b>turned to Conchis</b> . "But Mr. Urfe wishes to listen	john fowles 1
8		once again there was nothing to be seen. <b>Conchis returned</b> very shortly with a large cardboa	john fowles 1
9		. A Greek voice I didn't recognize. I <b>turned to Conchis</b> . "Isn't Lily going to see	john fowles 1
10		and shook one out for me, then he <b>turned to Conchis</b> . "Your bags?" Conchis said, "The	john fowles 1
11		?" I chuckled her shoulder. "Why's he canceled—" <b>Conchis turned</b> , as Hermes walked back to the cotta	john fowles 1
12		Conchis what it meant. The clapping died down. <b>Conchis turned</b> to the supposed woman doctor from E	john fowles 1
13		analysis?" "In my opinion, no." The old man <b>turned</b> . "Maurice?" <b>Conchis</b> spoke, staring at me. "	john fowles 1

Concordance Hits 9			File
Hit	KWIC		
1		harpichord. "You play some other instrument, Mr. <b>Conchis</b> ?" He <b>looked</b> at it, shook his head. "No.	john fowles 1
2		below, coming as if up from the sea. <b>Conchis looked</b> at me quickly. "You must not ask	john fowles 1
3		eyes, as if she now was shy. I <b>looked around</b> . <b>Conchis</b> was out of hearing. "Have y	john fowles 1
4		glittered down out of the windcleared sky. I <b>looked at Conchis</b> , who was still sitting at the	john fowles 1
5		ble message. "Very intelligent—or very unkind?" I <b>looked at Conchis</b> with a small smile, but she	john fowles 1
6		was not God. But a liar." Now she <b>looked at Conchis</b> , who was facing expressionlessly	john fowles 1
7		this unpardonable breach of hospitality. MAURICE <b>CONCHIS *** I looked</b> under the muslin. There was	john fowles 1
8		▲458/691 they both came back across the gravel. <b>Conchis looked</b> almost a dwarf, a dapper dwarf, bes	john fowles 1
9		knew of any relatives of the deceased Maurice <b>Conchis</b> . He <b>looked</b> in his book again for me,	john fowles 1

Concordance Hits 7			File
Hit	KWIC		
1		were faintly Oriental, long, and as I ▲155/691 <b>saw, for Conchis</b> put a hand over the mouth,	john fowles 1
2		one of the narrow arched windows and immediately <b>saw Conchis</b> . He had begun to play again. I	john fowles 1
3		were three chairs at the dinner table; and <b>Conchis saw</b> me see. "We shall have a visitor	john fowles 1
4		the other side, I waved again. Then I <b>saw Conchis</b> . He was some sixty yards away through	john fowles 1
5		hypnotized, in a dream of hypotheses. Now I <b>saw Conchis</b> as a sort of novelist sans novel,	john fowles 1
6		and an England that could not. And I <b>saw that Conchis</b> was trying to enweb me, to	john fowles 1
7		. The white back. I walked towards them, towards <b>Conchis</b> . I <b>saw</b> Anton, who was standing beside him,	john fowles 1

Concordance Hits 6			File
Hit	KWIC		
1		of the sights of Montparnasse." I stole a <b>look at Conchis</b> as he gazed up at the	john fowles 1
2		some crime. Of some weakness." "I'm sorry. <b>Look, Mr. Conchis</b> , I just know that I am	john fowles 1
3		it's brought me here." She slipped a <b>look at Conchis</b> , who bowed imperceptibly. He was p	john fowles 1
4		. She looked up at me. A quick oblique <b>look at Conchis's</b> dark figure. Then for a	john fowles 1
5		. The girl was being chased. I flashed a <b>look round</b> . <b>Conchis</b> sat exactly as before, as if	john fowles 1
6		Julie's face. She gave an almost indignant <b>look at Conchis</b> , then frowned again; then smiled,	john fowles 1

Concordance Hits 8			File
Hit	KWIC		
1		the headland, and the house. I could even <b>see Conchis</b> , who was sitting where we had sat	john fowles 1
2		Robert Foulkes. I looked round, half expecting to <b>see Conchis</b> somewhere behind me. But there was no	john fowles 1
3		the gravel to the colonnade, where I could <b>see Conchis</b> was already sitting, his back to me,	john fowles 1
4		the east. I swam out some way to <b>see if Conchis</b> was visible on the terrace. But	john fowles 1
5		, but I had begun to realize enough about <b>Conchis to see</b> that it was predictable. If one	john fowles 1
6		for silence. I thought, Christ, wait till I <b>see Conchis</b> again. The NCO stood in the path	john fowles 1
7		leant forward to look at "Maria." "Beyond Madame <b>Conchis, you see</b> Privatdocent Thorvald Jorgensen o	john fowles 1
8		almost past belief. I said, "When did you <b>see Mr. Conchis</b> ?" ▲646/691 "When he was here thr	john fowles 1

## Appendix 4. Concordance Lines Of Certainty Verbs

File Global Settings Tool Preferences Help

Corpus Files  
john fowles the magus

Concordance Concordance Plot File View Clusters/N-Grams Collocates Word List Keyword List

Concordance Hits 3

Hit	KWIC	File
1		john fowles the magus.txt
2		john fowles the magus.txt
3		john fowles the magus.txt

into. On the other hand, I began to understand why Conchis had told me I was psychic. a denial of what I had come to understand was Conchis's world. ¶502/691 I stare watched his crew-cut head. I began to understand why Conchis had picked him. If one had

File Global Settings Tool Preferences Help

Corpus Files  
john fowles the magus

Concordance Concordance Plot File View Clusters/N-Grams Collocates Word List Keyword List

Concordance Hits 4

Hit	KWIC	File
1		john fowles the magus.txt
2		john fowles the magus.txt
3		john fowles the magus.txt
4		john fowles the magus.txt

; a world away from an avenging goddess. I remembered what Conchis had said about the original a man in space, whirling through madness. I remembered Conchis's trancelike state during the A obviously quite sure that Leverrier had never met Conchis. He remembered one new thing; that Leverrier. They were impenetrable. Snarling with rage, I remembered Conchis's fairy-godfather smiles. The g

File Global Settings Tool Preferences Help

Corpus Files  
john fowles the magus

Concordance Concordance Plot File View Clusters/N-Grams Collocates Word List Keyword List

Concordance Hits 7

Hit	KWIC	File
1		john fowles the magus.txt
2		john fowles the magus.txt
3		john fowles the magus.txt
4		john fowles the magus.txt
5		john fowles the magus.txt
6		john fowles the magus.txt
7		john fowles the magus.txt

moment he began to tell me what he knew about Conchis. "He worked for the Germans in , a great walrus of a man called Sarantopoulos, knew more about Conchis. He came and had a ome strain, some tension in her relationship with Conchis; but I knew very well that she could I knew, and more than half suspected that Conchis knew that I knew, it would not wash. the silent Maria had waiting for me. I knew Conchis would not appear, Maria would say not story, it finally verified. Not that I doubted Conchis; I knew I had been listening to the I was preconditioned not to do it, by Conchis; but I knew I had absolute freedom of

## Appendix 5. Concordance Lines of Doubt Verbs

File Global Settings Tool Preferences Help

Corpus Files  
john fowles the magus

Concordance Concordance Plot File View Clusters/N-Grams Collocates Word List Keyword List

Concordance Hits 4

Hit	KWIC	File
1	‡126/691 There was a sound from the bedroom and Conchis appeared in the lamp-lit doorway, carrying	john fowles the magus.txt
2	me. I was drinking the first cup when Conchis appeared in his swimming trunks and water-	john fowles the magus.txt
3	and Joe were already sitting in the boat. Conchis and Hermes appeared. The green seaplane wa	john fowles the magus.txt
4	chis, the astrologer-magician beside him. Next to Conchis appeared, from behind the bird-head and pr	john fowles the magus.txt

File Global Settings Tool Preferences Help

Corpus Files  
john fowles the magus

Concordance Concordance Plot File View Clusters/N-Grams Collocates Word List Keyword List

Concordance Hits 3

Hit	KWIC	File
1	about him that he does not. I also felt deceived by Conchis's sadness. The dead live	john fowles the magus.txt
2	ure in duplicity, with that pleasure, I imagined, Conchis felt when he was with me. In the	john fowles the magus.txt
3	g the good weather. Yours most sincerely, MAURICE CONCHIS I felt a bitter plunge of disappointment,	john fowles the magus.txt

File Global Settings Tool Preferences Help

Corpus Files  
john fowles the magus

Concordance Concordance Plot File View Clusters/N-Grams Collocates Word List Keyword List

Concordance Hits 4

Hit	KWIC	File
1	. I got into bed, and lay thinking about Conchis. ‡140/691 He seemed a more human person,	john fowles the magus.txt
2	. For a few moments I felt disappointment. It seemed merely that Conchis was sleepless, or sad,	john fowles the magus.txt
3	slightest chink had appeared in our conversation. Conchis seemed to me, no expert, to play as	john fowles the magus.txt
4	seemed to increase the general restlessness. Only Conchis seemed calm and at ease. After the meal	john fowles the magus.txt

File Global Settings Tool Preferences Help

Corpus Files  
john fowles the magus

Concordance Concordance Plot File View Clusters/N-Grams Collocates Word List Keyword List

Concordance Hits 3

Hit	KWIC	File
1	was that I knew, and more than half suspected that Conchis knew that I knew, it would	john fowles the magus.txt
2	the white dress, the white throat. What I suspected of Conchis, what she had accused me of,	john fowles the magus.txt
3	deserved his black eye even more than I suspected. Demetriades, Conchis, some influential	john fowles the magus.txt



## Appendix 6. Concordance Lines of Evidentiality Modals

File Global Settings Tool Preferences Help

Corpus Files

john fowles the magus

Concordance Concordance Plot File View Clusters/N-Grams Collocates Word List Keyword List

Concordance Hits 6

Hit	KWIC	File
1		john fowles the magus.txt
2		john fowles the magus.txt
3		john fowles the magus.txt
4		john fowles the magus.txt
5		john fowles the magus.txt
6		john fowles the magus.txt

extent of the headland, and the house. I could even see Conchis, who was sitting where we  
 . But that had been pure chance. And how could Conchis have such people standing by? And wh  
 across the gravel to the colonnade, where I could see Conchis was already sitting, his back to  
 it peculiar that a man as rich as Conchis could not afford a few drachmas to hire  
 eeling depressed, and increasingly resentful that Conchis could spirit his world away like that, dep  
 they accepted the stricter situation as well as could be expected." Conchis stopped speaking, then

File Global Settings Tool Preferences Help

Corpus Files

john fowles the magus

Concordance Concordance Plot File View Clusters/N-Grams Collocates Word List Keyword List

Concordance Hits FINISHED

Hit	KWIC	File
1		john fowles the magus.txt
2		john fowles the magus.txt
3		john fowles the magus.txt
4		john fowles the magus.txt

ever visited. "Ask him if he thinks I might visit Mr. Conchis." No; it was impossible. O  
 my mind and was ready for anything that Conchis might now offer. To make things easier, I  
 saw a new possibility—that when term ended Conchis might invite me to spend my holidays at  
 an argument in favor of his innocence. It might be simply Conchis's sense of humor at

File Global Settings Tool Preferences Help

Corpus Files

john fowles the magus

Concordance Concordance Plot File View Clusters/N-Grams Collocates Word List Keyword List

Concordance Hits 10

Hit	KWIC	File
1		john fowles the magus.txt
2		john fowles the magus.txt
3		john fowles the magus.txt
4		john fowles the magus.txt
5		john fowles the magus.txt
6		john fowles the magus.txt
7		john fowles the magus.txt
8		john fowles the magus.txt
9		john fowles the magus.txt
10		john fowles the magus.txt

. I had some idea that the record player must be in Conchis's room. Somehow he had  
 iction. I looked around again, towards the house; Conchis must declare himself now. But he did not.  
 , secretly with her large eyes back to where Conchis must have been sitting at the harpsichord,  
 in Athens. I read the wretched thing again. Conchis must have read it too—there was no  
 . The void was all. I remember two words, Conchis must have spoken them: glisten, and listen  
 ; their dupe. That eighty other parts of me must die. All Conchis's maneuverings had been to  
 I realized that the man was myself. Someone, Conchis, must have taken us with a telephoto lens,  
 her room. As soon as I mentioned Alison, Conchis must have pricked up his ears. As soon  
 either side of No. 46. In one of them Conchis must have spent his youth. Behind No. 46 w  
 shirt beneath the suit. A very good suit; Conchis must have given her money. She was pretty

File Global Settings Tool Preferences Help

Corpus Files

john fowles the magus

Concordance Concordance Plot File View Clusters/N-Grams Collocates Word List Keyword List

Concordance Hits 3

Hit	KWIC	File
1		john fowles the magus.txt
2		john fowles the magus.txt
3		john fowles the magus.txt

Maria. I was just about to ask when Conchis spoke. "I should tell you how I came  
 my life, and I thought it unlikely I should start with Conchis; and if benevolent gentl  
 lization that this was presumably the last dinner Conchis and I should have together. I wanted despe

File Global Settings Tool Preferences Help

Corpus Files

john fowles the magus

Concordance Concordance Plot File View Clusters/N-Grams Collocates Word List Keyword List

Concordance Hits 8

Hit	KWIC	File
1		john fowles the magus.txt
2		john fowles the magus.txt
3		john fowles the magus.txt
4		john fowles the magus.txt
5		john fowles the magus.txt
6		john fowles the magus.txt
7		john fowles the magus.txt
8		john fowles the magus.txt

Athens the evening before. I assumed that it would explain why Conchis had had to go. But  
 it was first delivered at the school. So Conchis would know I was invited to Athens—and  
 silent Maria had waiting for me. I knew Conchis would not appear, Maria would say nothing,  
 hit my head. Of course. A gun emplacement. Conchis would simply have concealed the entrance;  
 it had all been induced under hypnosis by Conchis again. It would have been part of the  
 ; and such a firm believer in logistics as Conchis would not have left his line of retreat  
 again: why. I went back to the hotel. Conchis would have discovered about the quarrel, p  
 directories for 1912 to 1914. Of course the name Conchis would not appear; I looked for Montgomery.

## Appendix 7. Concordance Lines of Affect Verbs That Collocate With *I*

The screenshot shows a concordance software window with the following elements:

- File:** Global Settings, Tool Preferences, Help
- Corpus Files:** john fowles the magus
- Concordance Hits:** 98
- Search Term:** i
- Search Window Size:** 50
- Search Options:** Words (checked), Case, Regex
- Buttons:** Start, Stop, Sort
- Kwic Sort:** Level 1 1R, Level 2 1L, Level 3 3R
- Clone Results** button

The concordance results are displayed in a table with three columns: Hit, KWIC, and File. The text in the KWIC column is as follows:

1 national service, I went to Oxford; and there I began to discover I was not the person  
 2 the bottomless pit of human futility... or so I began to feel during my second term. I  
 3 —but my answer went unanswered. September loomed: I began to feel desperate. I saw myself cornered,  
 4 for a purpose. I was to marry her. I began to be sick of the way a  
 5 t questions, and by brushing aside empty answers. I began to talk about being a brigadier's  
 6 fter a couple of glasses of \$44/691 Manzanilla. I began to sing, and it was not a  
 7 remote. With no company but my own boredom, I began for the first time in my life  
 8 feel healthier than I had ever felt before. I began to get some sort of harmony between  
 9 hose last few days before the Christmas holidays. I began to loathe the school irrationally; the way  
 10 wait for the secondary stage not to develop. I began quietly to rape the island. I swam  
 11 !" I heard a faint wail of answer. "You..." I began, as he turned. But he raised his  
 12 sweet womanish perfume, that had puzzled me. Now I began to understand why he might not want  
 13 that Conchis was a transvestite. After a while I began, for the first time in months, to  
 14 ew dimension of social respectability for me, and I began to feel much less sure of his  
 15 else I hadn't done for several months. I began to rough out a poem. From this  
 16 it go milkily opaque. Then, glass in hand, I began a tour of the bookshelves. The books  
 17 . There was silence. The stars gave signals. He began. \*\*\* "I told you my father was English. But  
 18 , looking at the stiff poses in the pictures, I began to want to see the living reality—  
 19 'dark' blood. Almost Negro blood. "And then too I soon began to love her physically. Whereas she  
 20 a folder full of tinted engravings. And so I began to have erotic daydreams. The demure Lily

The screenshot shows a concordance software window with the following elements:

- File:** Global Settings, Tool Preferences, Help
- Corpus Files:** john fowles the magus
- Concordance Hits:** 112
- Search Term:** i
- Search Window Size:** 50
- Search Options:** Words (checked), Case, Regex
- Buttons:** Start, Stop, Sort
- Kwic Sort:** Level 1 1R, Level 2 1L, Level 3 3R
- Clone Results** button

The concordance results are displayed in a table with three columns: Hit, KWIC, and File. The text in the KWIC column is as follows:

1 voice was faintly Australian. "It doesn't matter. I feel like a party. Is Pete back?" "No."  
 2 shy, thoughtful expression; a new self. "Alison, I like you." "I think I like you. You'  
 3 expression; a new self. "Alison, I like you." "I think I like you. You've got a  
 4 begging me not to lie, made me lie. "I like you. Really very much." "Come back to  
 5 . "You're not me. You can't feel like I feel." "I can feel." "No you can'  
 6 land. One day drifted and melted into another. I knew the affair was like no other I  
 7 knew about it. I read and read; and I was like a medieval king. I had fallen  
 8 "I'll see how much we miss each other." "I know what it's like when people go  
 9 could not sink back into an older. So I ended like Sciron, a mid-air man. The  
 10 uniformed pink termites out of the Arnold mould. I had Gide-like moments, but they were not  
 11 wire I had seen on the island, and I didn't like it. It insulted the solitude.  
 12 , everything waited. For the second time that day I felt like Robinson Crusoe. I put the book  
 13 were nagging clouds of black flies, so that I climbed through the trees like a new Orestes,  
 14 down there." He pointed over the gravel. "But I always like a beach to myself. And I  
 15 the smallest grain of humor from the Germans. I should not like the responsibility of destroying  
 16 laborately ornamented courantes and passacaglias. I didn't much like them, but I realized  
 17 . "It cost me... nothing. And that was charity. I should like to say that I recognized his  
 18 me." "And on Greek islands, no thieves. But I do not like everyone to know they are  
 19 . I found them built into a cottage. So I bought the cottage." "Like an American." He did  
 20 odigliani, caressed the Rodin, surveyed the room. I felt rather like a man who has knocked

## Appendix 7 (Continue)

File Global Settings Tool Preferences Help

Corpus Files

Concordance Concordance Plot File View Clusters/N-Grams Collocates Word List Keyword List

Concordance Hits 79

Hit KWIC

1 there. "Oh hi, I'm Margaret. From below." I took her outstretched hand. "Gled to know you.  
 2 now. You know, he writes and tells me. I took a piece out last Friday and we  
 3 that time, which I had to suffer. Soon I took to the hills. None of the other  
 4 could fit between the guard and the trigger. I took the cartridge out and fitted the stick  
 5 into the wastepaper basket. But that evening, I took it out again. To get through the  
 6 ve implicitly in themselves, that of integration. I took him out into the garden. His nickname  
 7 and found himself in a palace; vaguely foolish. I took a pile of the French and American  
 8 his hand. "I am interested in anthropology. May I measure your skull?" He took my permission for  
 9 ed only to emphasize its hiddenness, its secrecy. I took the plunge. "What did you mean by  
 10 from the house towards the sea. At first I took them for Maria's, though it seemed  
 11 the starting handle. "Here, let me do that." I took the handle. "The last thing I want  
 12 . Have you been gored?" There was a silence. I took the step; something that had nagged me  
 13 his stay and have a longer conversation. But I took very good care that we didn't. \*\*\*  
 14 . Miss Montgomery." She held out her hand, which I took. A cool hand, no pressure. I had  
 15 them. Maria was holding out an envelope, but I took no notice. Once inside I raced up  
 16 with the boat. "Where?" She didn't know. I took the envelope. It had Nicholas written on  
 17 and read of Robert Foulkes the Sunday before. I took no book. But lay on my back  
 18 to walk up the slope. After a time I took her hand. ¶34 I kept my side of  
 19 to look at you." "Why not just look?" ¶231/691 I took up the same position as she had,  
 20 she was on the point of tears again. I took her hand and pressed it. "When shall

File  
john fowles the magus.txt  
john fowles the magus.txt  
john fowles the magus.txt  
john fowles the magus.txt  
john fowles the magus.txt  
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john fowles the magus.txt  
john fowles the magus.txt  
john fowles the magus.txt

Search Term  Words  Case  Regex Search Window Size 50

Start Stop Sort

Kwic Sort  
 Level 1 1R  Level 2 1L  Level 3 3R

Total No. 1  
Files Processed

Clone Results

File Global Settings Tool Preferences Help

Corpus Files

Concordance Concordance Plot File View Clusters/N-Grams Collocates Word List Keyword List

Concordance Hits 75

Hit KWIC

1 of Algerian burgundy ready to ¶14/691 present. I tried to discover in the crowded room one  
 2 bedclothes over her head. She began to cry. I sat beside her and tried rather amateurishly to  
 3 cried again, but this time, in my arms. I tried to reason with her. I made promises;  
 4 flow of land and water. Serene, superb, majestic: I tried for adjectives less used, but anything els  
 5 ng for literature, and everything for science. If I tried to do their eponym's poetry with  
 6 to agree with Mitford. It was desperately dull. I tried one or two of the fishermen's  
 7 Alison, but I felt about her; that is, I tried to erase her, and failed. I had  
 8 me? But he stared expressionlessly out to sea. I tried to make conversation again. "I gather you'  
 9 . He stopped. "So." "Thank you very much indeed." I tried to get him to return my smile.  
 10 uld explain the seclusion, the taciturn servants. I tried to make up my mind about Conchis  
 11 interesting in myself, but only as an example. I tried once or twice to reverse our roles,  
 12 gan dragging Montague's corpse backwards. Feebly, I tried to help. We slipped down into a  
 13 he began skillfully to coax the octopus up; I had tried this myself and knew it was  
 14 saw the war and the world and why I was in it. I tried to be blind,  
 15 to touch. "Of course, as men always will, I tried to extract some hope from her. That  
 16 he early hours of February the nineteenth, 1916." I tried to see the expression on his face,  
 17 looked back at Conchis. He had not moved. I tried to understand. I tried to think what  
 18 . He had not moved. I tried to understand. I tried to think what connection there was between  
 19 "my" territory; and walked off with the prize. I tried to be objective, content to be a  
 20 in mine, and I pretended to read it. I tried to read it quite seriously in one

File  
john fowles the magus.txt  
john fowles the magus.txt  
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john fowles the magus.txt  
john fowles the magus.txt

Search Term  Words  Case  Regex Search Window Size 50

Start Stop Sort

Kwic Sort  
 Level 1 1R  Level 2 1L  Level 3 3R

Total No. 1  
Files Processed

Clone Results

## Appendix 7 (Continue)

File Global Settings Tool Preferences Help

Corpus Files  
john fowles the magus

Concordance Concordance Plot File View Clusters/N-Grams Collocates Word List Keyword List

Concordance Hits 84

Hit KWIC

1 't know why I'm frightened. Why am I frightened?" "What of?" She turned away. "I don'  
2 was as familiar as a species of bird. I turned away from her as from a cliff-  
3 , at the very end, did she look back. I turned to the room, washed up the breakfast  
4 under an impasto of lush rhetoric. In horror I turned to other poems I had written—at  
5 plain white paper, neatly cut. The first one I turned to marked a page where four lines  
6 to the dense bank of trees again before I turned to the next little slip of paper.  
7 . He said something to Demetriades, and stood up. I turned. In the door stood a tall, mournful-  
8 fear for some impulse to drive me on. I turned on my stomach and made love to  
9 !" I heard a faint wail of answer. "You..." I began, as he turned. But he raised his  
10 I am delighted. Till Saturday." After fifty yards I turned and looked back. He was still standing  
11 at the tea table, and the mysterious bell. I turned around, half expecting to hear a giggle,  
12 cabinet of curiosa. A door closed upstairs, and I turned away. The eyes of the Modigliani seemed  
13 re. Though they are not visible." "Other worlds?" I turned to look at him. He sat, a  
14 my watch. It was a quarter to one. I undressed and turned out the lamp, then stood  
15 dived, but the salt stung my eyes and I surfaced. Conchis had turned away—to talk with  
16 bucket of rotting entrails; or perhaps with... but I turned on my back. It was ridiculous to  
17 of several hundred golden-gray fish followed me. I turned, they turned. I swam on, they followed,  
18 golden-gray fish followed me. I turned, they turned. I swam on, they followed, truly Greek in  
19 you down." "No. Or not at the beginning. I turned her down." "And now you wish... ?" "It'  
20 a sign that they should go no further. I turned after a while and they were still

File  
john fowles the magus.txt  
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john fowles the magus.txt  
john fowles the magus.txt  
john fowles the magus.txt

Search Term  Words  Case  Regex Search Window Size 50

Start Stop Sort

Total No. 1

Files Processed

Kwic Sort  
 Level 1 1R  Level 2 1L  Level 3 3R

Clone Results

File Global Settings Tool Preferences Help

Corpus Files  
john fowles the magus

Concordance Concordance Plot File View Clusters/N-Grams Collocates Word List Keyword List

Concordance Hits 95

Hit KWIC

1 still don't understand." "It's just that I don't want a roughhouse. We hed one  
2 's Michel?" I asked the next morning. "Someone I want to forget." But she talked about everything  
3 wouldn't have it. So." "Weren't you—" "I didn't want a baby. It would have  
4 that tried to be normal, but sounded harsh. "I don't want to hurt you and the  
5 't want to hurt you and the more I... want you, the more I shall. And I  
6 I... want you, the more I shall. And I don't want you to hurt me and  
7 . "When did you write this?" "Read it." §37/691 I don't want to live any more, it  
8 'd always think of you." "Then have it." "I don't want to think of you. And  
9 be much." "My wages?" "Don't be silly." "I don't want anything." But I knew she  
10 to make you see this last week. All I want to say is that one day, when  
11 letter to Alison that night, to say that I didn't want to hear from her again.  
12 like sequences from some cheap romantic film that I certainly didn't want to remember, §52/691 but  
13 marry. I don't know. It's terrible. I still want to write to you, and you  
14 ntic. I knew I would never kill §60/691 myself. I knew I would always want to go on  
15 night comes with near-tropical speed in Greece. I didn't want to have to negotiate the  
16 re listening?" "I hope it would." Another pause. "I do not want politeness. Politeness always concea  
17 , looking at the stiff poses in the pictures, I began to want to see the living reality—  
18 up the die, and showed me six sides. I smiled. "You want me to throw?" "I offer  
19 you an entire war in one second." "Supposing I don't want it?" "Think. In a minute  
20 allible. These pills work within a few seconds." "I don't want to play." "Then you are

File  
john fowles the magus.txt  
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john fowles the magus.txt  
john fowles the magus.txt

Search Term  Words  Case  Regex Search Window Size 50

Start Stop Sort

Total No. 1

Files Processed

Kwic Sort  
 Level 1 1R  Level 2 1L  Level 3 3R

Clone Results

## Appendix 7 (Continue)

File Global Settings Tool Preferences Help

Corpus Files

john fowles the magus

Concordance Concordance Plot File View Clusters/N-Grams Collocates Word List Keyword List

Concordance Hits 107

Hit KWIC

1 began to discover I was not the person I wanted to be. I had long before made  
 2 a blanket contempt for the sort of life I wanted to lead. I was "good" at English,  
 3 the headmaster of my school backed me, that I wanted to go to university afterwards. I went  
 4 vague references to a personal restlessness that I wanted to go to America or the Dominions. "  
 5 id?" "You accepted." There was a difficult pause. I knew what she wanted me to say, but  
 6 seemed almost a secondary thing, by the time I left, that I wanted to escape from England.  
 7 be in London for a few days, if I wanted to meet him. I rang him up  
 8 ardent longing for demobilization. It was absurd. I wanted information from him, not antipathy; so i  
 9 be silly. "I don't want anything." But I knew she wanted a scooter. I could leave  
 10 seemed to disappear; there were still times when I knew I wanted her very much, and would  
 11 that if anything might hurt her, silence would. I wanted to hurt her. ¶8 I was hopelessly unhappy  
 12 he had once offered to lend me if I wanted to go shooting in the hills. I  
 13 . At times he was so Germanically dogmatic that I wanted to laugh, to behave in the traditionally  
 14 way with my wanting to see Alison again. I wanted to live again. The house was as  
 15 refuse to tell me what you promised now." "I wanted only to warn you." "You have." "Excuse  
 16 hat there had been music before 1700." He paused. I wanted to light a cigarette, but more than  
 17 to light a cigarette, but more than that I wanted not to distract him, his reaching back.  
 18 saw her hurt anyone or anything. But if I wanted something I wanted it at once. ¶122/691  
 19 anyone or anything. But if I wanted something I wanted it at once. ¶122/691 Lily used to disgu  
 20 is all that matters to me. But ¶123/691 in 1914 I wanted to be purely English so as to

john fowles the magus.txt  
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 john fowles the magus.txt

Search Term Words Case Regex Search Window Size  
 Start Stop Sort Advanced 50

Total No.  
 1

Files Processed

Kwic Sort  
 Level 1 1R  Level 2 1L  Level 3 3R

Clone Results

## Appendix 8. Evidentiality Verbs That Collocate With *I*

The screenshot shows the Concordance software interface. The top menu bar includes 'File', 'Global Settings', 'Tool Preferences', and 'Help'. Below the menu is a toolbar with tabs for 'Concordance', 'Concordance Plot', 'File View', 'Clusters/N-Grams', 'Collocates', 'Word List', and 'Keyword List'. The main window displays search results for the term 'I couldn't feel'. The search term is entered in the 'Search Term' field, and the search window size is set to 50. The results are displayed in a table with columns for 'Hit', 'KWIC', and 'File'. The 'Hit' column shows line numbers 1 through 20. The 'KWIC' column shows the surrounding text for each hit, with the search term highlighted in red. The 'File' column shows the source file for each hit, which is 'john fowles the magus.txt'. The interface also includes a 'Search Term' section with checkboxes for 'Words', 'Case', and 'Regex', and a 'Search Window Size' section with a text input field set to 50. There are buttons for 'Start', 'Stop', and 'Sort', and a 'Clone Results' button at the bottom right.

Hit	KWIC	File
1	to exhibit a token gratitude, but for whom I couldn't feel much else. I led two	john fowles the magus.txt
2	glance. I went to several interviews, and since I didn't feel obliged to show the eager	john fowles the magus.txt
3	the bottomless pit of human futility... or so I began to feel during my second term. I	john fowles the magus.txt
4	—but my answer went unanswered. September loomed: I began to feel desperate. I saw myself cornered,	john fowles the magus.txt
5	voice was faintly Australian. "It doesn't matter. I feel like a party. Is Pete back?" "No."	john fowles the magus.txt
6	going to be you forever? That's what I feel. I'm going to be a whore	john fowles the magus.txt
7	"re not me. You can't feel like I feel." "I can feel." "No you can't.	john fowles the magus.txt
8	me. You can't feel like I feel." "I can feel." "No you can't. You just	john fowles the magus.txt
9	so bad." "That film made me feel what I feel about everything. There isn't any meaning.	john fowles the magus.txt
10	post cast nervous shadows across our ceiling. "If I say what I feel about you, will you..."	john fowles the magus.txt
11	say what I feel about you, will you..." "I know what you feel." And it was there:	john fowles the magus.txt
12	pushed my hand away, but held it. "You feel, I feel, what's the good. It's	john fowles the magus.txt
13	what we feel. What you feel is what I feel. I'm a woman." I was frightened;	john fowles the magus.txt
14	"d have done it." "It's... well, hysterical." "I feel hysterical." It was almost a shout. "And	john fowles the magus.txt
15	, knowing each other awake, yet afraid to talk. I felt her hand feel out for mine. We	john fowles the magus.txt
16	. What I hadn't expected was how bitter I should feel, and how betrayed. It was less	john fowles the magus.txt
17	I thought... you know. I know you know. I don't feel about him as I used	john fowles the magus.txt
18	of the island must now be §65/691 spoilt and I had come to feel possessive about it. It	john fowles the magus.txt
19	among the rocks, but there was nothing, and I didn't feel watched. I had a swim,	john fowles the magus.txt
20	God." "I don't believe in God. And I certainly don't feel chosen." §88/691 "I think	john fowles the magus.txt

The screenshot shows the Concordance software interface. The top menu bar includes 'File', 'Global Settings', 'Tool Preferences', and 'Help'. Below the menu is a toolbar with tabs for 'Concordance', 'Concordance Plot', 'File View', 'Clusters/N-Grams', 'Collocates', 'Word List', and 'Keyword List'. The main window displays search results for the term 'I felt'. The search term is entered in the 'Search Term' field, and the search window size is set to 50. The results are displayed in a table with columns for 'Hit', 'KWIC', and 'File'. The 'Hit' column shows line numbers 1 through 20. The 'KWIC' column shows the surrounding text for each hit, with the search term highlighted in red. The 'File' column shows the source file for each hit, which is 'john fowles the magus.txt'. The interface also includes a 'Search Term' section with checkboxes for 'Words', 'Case', and 'Regex', and a 'Search Window Size' section with a text input field set to 50. There are buttons for 'Start', 'Stop', and 'Sort', and a 'Clone Results' button at the bottom right.

Hit	KWIC	File
1	miles east of Karachi. After the first shock I felt an almost immediate sense of relief, of	john fowles the magus.txt
2	life crossing such a Sahara; and the more I felt it the more I felt also that	john fowles the magus.txt
3	; and the more I felt it the more I felt also that the smug, petrified school was	john fowles the magus.txt
4	. There were even one or two evenings when I felt myself near surrendering to Janet, a fundam	john fowles the magus.txt
5	was so much happier physically. Out of bed I felt I was teaching her, anglicizing her accent,	john fowles the magus.txt
6	to say, but I couldn't say it. I felt as a sleepwalker must feel when he	john fowles the magus.txt
7	, knowing each other awake, yet afraid to talk. I felt her hand feel out for mine. We	john fowles the magus.txt
8	desperately, clumsily, kissed me so swiftly that I hardly felt her mouth, and was gone. Her	john fowles the magus.txt
9	went out to get a taxi. The thing I felt most clearly, when the first corner was	john fowles the magus.txt
10	was supremely beautiful; but when it touched me, I felt it was hostile. It seemed to corrode,	john fowles the magus.txt
11	, too exactly as imagined, to be true. But I felt as gladly and expectantly disorientated, as	john fowles the magus.txt
12	the fishermen's wineshops. They were jollier, but I felt they felt I was slumming; and my	john fowles the magus.txt
13	wineshops. They were jollier, but I felt they felt I was slumming; and my Greek never began	john fowles the magus.txt
14	month—these things made me feel healthier than I had ever felt before. I began to get	john fowles the magus.txt
15	s became once-weekly. The §51/691 physical ache I had felt for her during the first weeks	john fowles the magus.txt
16	don't begin to feel about him as I felt about you, you can't be jealous.	john fowles the magus.txt
17	again. I thought very little about Alison, but I felt about her; that is, I tried to	john fowles the magus.txt
18	a burying avalanche. I was not a poet. I felt no consolation in this knowledge, but only	john fowles the magus.txt
19	, but scribo, pingo, ergo sum. For days after I felt myself filled with nothingness; with someth	john fowles the magus.txt
20	dark victory. §58/691 The day before term ended I felt the balance tip. I knew what to	john fowles the magus.txt

## Appendix 8 (Continue)

File Global Settings Tool Preferences Help

Corpus Files  
john fowles the magus.txt

Concordance Concordance Plot File View Clusters/N-Grams Collocates Word List Keyword List

Concordance Hits 238

Hit	KWIC	File
1	of taking wing. I didn't know where I was going, but I knew what I needed.	john fowles the magus.txt
2	surrendering to Janet, a fundamentally silly girl I knew I didn't love and would never	john fowles the magus.txt
3	car beside the July sea, haunted me. Fortunately I knew, and she knew I knew, that she	john fowles the magus.txt
4	sea, haunted me. Fortunately I knew, and she knew I knew, that she was not pregnant. I	john fowles the magus.txt
5	, some seriousness, some quick surge of interest. I fell silent. I knew she was watching me.	john fowles the magus.txt
6	ng, and went away to peel 26/691 potatoes. And I knew that in some obscure way I had	john fowles the magus.txt
7	's. I wasn't sure." "You poor kid." "I knew if it was Pete's he wouldn't	john fowles the magus.txt
8	land. One day drifted and melted into another. I knew the affair was like no other I	john fowles the magus.txt
9	ost attractive." "Cheaper than central heating." "I'm sure." But I knew what he was	john fowles the magus.txt
10	id?" "You accepted." There was a difficult pause. I knew what she wanted me to say, but	john fowles the magus.txt
11	sounded so good: "I'm going to Greece." I knew no one—this was long before the	john fowles the magus.txt
12	on the country. It astounded me how little I knew about it. I read and read; and	john fowles the magus.txt
13	things that I didn't mean and she knew I didn't mean, but finally took as	john fowles the magus.txt
14	be silly." "I don't want anything." But I knew she wanted a scooter. I could leave	john fowles the magus.txt
15	to look at nature, and to regret that I knew its language as little as I knew	john fowles the magus.txt
16	that I knew its language as little as I knew Greek. I became aware of stones, birds,	john fowles the magus.txt
17	down the street and never once looked back. I knew you were watching. Remember I did all	john fowles the magus.txt
18	seemed to disappear; there were still times when I knew I wanted her very much, and would	john fowles the magus.txt
19	December came, and we were still writing letters. I knew she was hiding things from me. Her	john fowles the magus.txt
20	paid another visit to the house in Kephisia. I knew I had taken a risk. At the	john fowles the magus.txt

Search Term  Words  Case  Regex Search Window Size 50

Start Stop Sort

Kwic Sort

Level 1 1R  Level 2 1L  Level 3 3R

Clone Results

File Global Settings Tool Preferences Help

Corpus Files  
john fowles the magus.txt

Concordance Concordance Plot File View Clusters/N-Grams Collocates Word List Keyword List

Concordance Hits 239

Hit	KWIC	File
1	general and with making a living in particular. I was too green to know that all cynicism	john fowles the magus.txt
2	's too late now." 28/691 "I'm afraid so." "I don't know if I approve of all	john fowles the magus.txt
3	tement, a strange exuberant sense of taking wing. I didn't know where I was going, but	john fowles the magus.txt
4	through the crowd. "Alison! You said next week." "I know, Maggie. I spent all my money." Her	john fowles the magus.txt
5	ouse." "Fucking cow. She's my cousin." 17/691 "I know." "Studying sociology. London University."	john fowles the magus.txt
6	one finger. Watching the whisky fall, she said, "I don't know why I'm frightened. Why	john fowles the magus.txt
7	am I frightened?" "What of?" She turned away. "I don't know, Maggie. The boys. The dear	john fowles the magus.txt
8	now what?" "I'm not used to this." "I know, I know. I'm impossible." "It's	john fowles the magus.txt
9	?" "I'm not used to this." "I know, I know. I'm impossible." "It's not a	john fowles the magus.txt
10	her. She nodded. She stood beside me as I poured. "Nicholas, you know why you take things	john fowles the magus.txt
11	how nice Pete is. Besides being a bastard. I always know what he wants, I always know	john fowles the magus.txt
12	a bastard. I always know what he wants, I always know what he thinks, and what he	john fowles the magus.txt
13	he means when he says anything. And you, I don't know anything. I offend you and	john fowles the magus.txt
14	don't know anything. I offend you and I don't know why. I please you and	john fowles the magus.txt
15	don't know why. I please you and I don't know why. It's because you'	john fowles the magus.txt
16	of the Muscadet. "Nice girl, dear boy." "Oh..." I shrugged. "You know." "Most attractive." "Cheape	john fowles the magus.txt
17	your mind." "It'll do me good if I get accepted. Just to know I'm accepted."	john fowles the magus.txt
18	I couldn't see it. She kissed me. "I told you." "I know." "Let's celebrate. Let'	john fowles the magus.txt
19	say what I feel about you, will you..." "I know what you feel." And it was there:	john fowles the magus.txt
20	shared bathroom; the having to hiss and whisper. "I know where you've been." "I'm not	john fowles the magus.txt

Search Term  Words  Case  Regex Search Window Size 50

Start Stop Sort

Kwic Sort

Level 1 1R  Level 2 1L  Level 3 3R

Clone Results





## Appendix 8 (Continue)

File Global Settings Tool Preferences Help

Corpus Files  
John Towles the magu

Concordance Concordance Plot File View Clusters/N-Grams Collocates Word List Keyword List

Concordance Hits 214

Hit KWIC

1	ms printed pseudonymously in the school magazine, I thought D. H. Lawrence the greatest human being	john fowles the magus.txt
2	group of fellow odd men out at Magdalen, I thought I was strong in the discipline. We	john fowles the magus.txt
3	. "It was gin. She sat beside me. "Well?" I thought of that whitefaced English girl with the	john fowles the magus.txt
4	hour after I first saw you last night I thought, if I was really vicious I'd	john fowles the magus.txt
5	the art of love; but that is how I thought of it at the time. I remember	john fowles the magus.txt
6	was then would have realized was simply love. I thought it was desire. I drove her straight	john fowles the magus.txt
7	like that. "I'd marry you tomorrow if I thought you really needed me. Or wanted me." "	john fowles the magus.txt
8	suppose." We said no more. Soon, too soon, I thought, she went to sleep. *** In the morning	john fowles the magus.txt
9	when all seemed lost. Greece—why hadn't I thought of it before? It sounded so good: "	john fowles the magus.txt
10	left, that I wanted to escape from England. I thought of Alison only in terms of my	john fowles the magus.txt
11	in terms of my going to Greece. When I loved her, I thought of being there with	john fowles the magus.txt
12	. I'd have thrown myself under the train. I stood there and thought of doing it. "I	john fowles the magus.txt
13	went and got the bottle. "You know what I thought today?" She said it across the room. "	john fowles the magus.txt
14	get the credit." "That's not fair." "Then I thought I could do it if I wrote	john fowles the magus.txt
15	and I told him pretty effing quick what I thought of him." "What was it all about?" "	john fowles the magus.txt
16	with Towards a scooter on a card, and I thought she would take that, when I had	john fowles the magus.txt
17	f sexual frustration, not regretted love. One day I thought: if I wasn't on this island	john fowles the magus.txt
18	believe me that I wouldn't be if I thought... you know. I know you know. I	john fowles the magus.txt
19	back to Phraxos, and visited the brothel again. I thought very little about Alison, but I felt	john fowles the magus.txt
20	is. I tried to erase her, and failed. I had days when I thought I could stay	john fowles the magus.txt

Search Term  Words  Case  Regex Search Window Size 50

Total No. 1

Files Processed

Kwic Sort Start Stop Sort

Level 1 1R  Level 2 1L  Level 3 3R

Clone Results

## Appendix 9. Concordance Lines of Modals That Collocate *I* Referring Doubt

The screenshot shows a concordance software window with the following details:

- File:** john fowles the magus
- Concordance Hits:** 103
- Search Term:** can
- Search Window Size:** 50
- Search Options:** Words, Case, Regex (unchecked)
- Search Results (Lines 1-20):**

1 polishing French and Spanish these last weeks." "Can I take you out tomorrow?" A heavy Australian  
2 this chap." "What I'm proving is that I can't marry." "That's absurd. Good God,  
3 're not me. You can't feel like I feel." "I can feel." "No you can't.  
4 eyes or my ears or my skin exist. I can't remember having been happy for two  
5 two or three years. Since the abortion. All I can remember is forcing myself sometimes to look  
6 the people in the villas pretty damn dull. I can tell you. There's one that you  
7 what you are. When you write about things I can think I'm with you, seeing them  
8 by two hundred stale, worn words. DEAR NICHOLAS. I can't go on any more. I'm  
9 with me for knowing you will be hurt. I can see you saying, I'm not hurt.  
10 depressed. I haven't told you how much. I can't tell you how much. Those first  
11 -edged floor of red tiles. "Now what else can I show you? My harpsichord is very rare.  
12 sea. "Well there is a girl, but..." "But?" "I can't explain." "Is she English?" I thought  
13 in my life, from as far back as I can remember. I was something of a child  
14 there are still many Haydn and Mozart sonatas I can hear only as he played them. £119/691 "How  
15 al penicillin." £153/691 "You can do nothing." "I can damn well sue the clinic." "You have  
16 planned to say. I cannot remember now what I said. I can remember only walking beside her  
17 's crazy to get involved with you again. I can't forget you, even when I'm  
18 anyway. Well, I may send a telegram if I can work a few days off at Athens.  
19 his hands in protest. "Of course, but how... I can't believe it." I gave him a  
20 the boys work too hard, you see, and I can't do anything about it. It's
- Search Window Size:** 50
- Buttons:** Start, Stop, Sort
- Kwic Sort:** Level 1 1R, Level 2 2R, Level 3 3R
- Clone Results:** Clone Results
- Footer:** Hopafon: %16

The screenshot shows a concordance software window with the following details:

- File:** john fowles the magus
- Concordance Hits:** 382
- Search Term:** could
- Search Window Size:** 50
- Search Options:** Words, Case, Regex (unchecked)
- Search Results (Lines 1-20):**

1 r, an occasional euphoric jolliness in my father, I could have borne more of; but always I  
2 and poetry pamphlets in private. As soon as I could, I got myself demobilized. I went to  
3 I began to feel during my second term. I could not spend my life crossing such a  
4 ntioned unusual and remunerative work in Tangiers—could I speak Italian?—but my answer went unanswered  
5 from Oxford, since the new term meant that I could conveniently leave the scene of the crime.  
6 hadn't accepted. So I went down when I could tell a lot of people had already  
7 into bed with him." "Thank you very much." "I could tell about you from the way you  
8 at her, so close, I had my choice. I could have said what I was thinking: Yes,  
9 side of the room, in any situation where I could have avoided her eyes, I could have  
10 situation where I could have avoided her eyes, I could have been decisively brutal. But those gra  
11 I'm accepted." She changed the subject; and I could have refused to change the subject. But  
12 again." We were lying on our backs, and I could see her eyes were open. Somewhere down  
13 there. I got hold of all the books I could find on the country. It astounded me  
14 I lost my temper. I dragged up everything I could remember that might hurt her. She didn'  
15 ." "This is such a lousy way to end." £36/691 "I could have killed myself tonight. If I'd  
16 . "I'd be back with him now... if I could stand the idea." For the first time  
17 get the credit." "That's not fair." "Then I thought I could do it if I wrote  
18 ublisher." There was something forlorn about him; I could imagine him briskly dashing about like a  
19 anything." But I knew she wanted a scooter. I could leave a check with Towards a scooter  
20 I said I'd wait?" I was silent. "I think I could wait. That's what I
- Search Window Size:** 50
- Buttons:** Start, Stop, Sort
- Kwic Sort:** Level 1 1R, Level 2 2R, Level 3 3R
- Clone Results:** Clone Results

## Appendix 9 (Continue)

File Global Settings Tool Preferences Help

Corpus Files  
john fowles the magus

Concordance Concordance Plot File View Clusters/N-Grams Collocates Word List Keyword List

Concordance Hits 81  
Hit KWIC

1 and Bill are." "Oh merde." She looked outraged. "I must have a bath." "Charlie's filled it  
2 English. "Of course. I'll take you up." "I must go and get some things first." As  
3 Greece were a woman so sensually provocative that I must fall physically and desperately in love wit  
4 could be cured; I was not contagious but I must have no sex; he could have treated  
5 as the ancient arsenic and bismuth treatment, and I must in any case have a laboratory test  
6 peace of the landscape. Conchis stood at once. "I must go. And you have a long walk."  
7 uite unsentimental. He looked at his watch. "Now, I must leave you for some time. I have  
8 hour. I will see you then?" "Of course." "I must tell you something." "Yes?" "You have heard  
9 " said Conchis. For an absurd and alarming moment I thought he must mean the woman of the  
10 part." I was silent. I was thinking that I must make up my mind what course of  
11 . He went on. "I knew at once that I must live here. I could not go beyond.  
12 ¶115/691 "When?" "I prefer not to say." "But you must. I don't even know what you really  
13 say, a drowning man soon learns to swim. I knew I must be officially dead. That if  
14 and impact of the confession. I knew that I must be getting close to his real purpose  
15 natorily faint, impossible to pinpoint, it began. I thought it must be coming through the walls  
16 night seemed in some way fictional; as if I must have been slightly drugged. But my mind  
17 nearby parish hall. I waited in the road I knew she must take. It was a warm  
18 , than sexual in her glance back at him. I must have read Alison's letter a dozen  
19 ng necklace of what looked like sapphires, though I presumed they must be paste, or ultramarines. I  
20 rnest look; beautifully and convincingly earnest. I thought, she must be an actress. Not a

Search Term Words Case Regex Search Window Size  
i Advanced 50  
Start Stop Sort  
Kwic Sort  
Level 1 1R Level 2 2R Level 3 3R  
Clone Results

File Global Settings Tool Preferences Help

Corpus Files  
john fowles the magus

Concordance Concordance Plot File View Clusters/N-Grams Collocates Word List Keyword List

Concordance Hits 90  
Hit KWIC

1 a future, about living in a cottage, where I should write, about buying a jeep and crossing  
2 oard in Athens. This was "virtually a formality." I should be expected in Greece about the beginning  
3 Greece. Even if I had failed the board I should have gone there. I never studied Greek  
4 "So?" "You could have waited till Thursday." "Why should I?" Then I lost my temper. I dragged  
5 nce I kept remembering, with intense relief, that I should soon be free of all this. It  
6 n they seemed changed, nauseatingly alien, things I should long ago have disowned. When that ultim  
7 at the same time so calmly aristocratic that I should never be able to approach her. None  
8 thought; if I wasn't on this island I should be dropping this girl. The writing of  
9 . What I hadn't expected was how bitter I should feel, and how betrayed. It was less  
10 might have been married to her; at least I should have had a companion in the desert.  
11 my nonexistence. I calculated the angle at which I should have to hold my head. I held  
12 the smallest grain of humor from the Germans. I should not like the responsibility of destroying  
13 the Anglo-Saxons their countless vices. And why I should thank God, if I believed in God,  
14 my lip. If anyone else had been there I should have had to laugh. Shadows began to  
15 think, as I went into the trees, that I should have the apparent answer within another h  
16 . "It cost me... nothing. And that was charity. I should like to say that I recognized his  
17 book and slapped the dust off it. "Why ¶99/691 should I struggle through hundreds of pages of fab  
18 old skin and the eyes would fall, and I should find myself the guest of a skeleton. \*\*\*  
19 was just about to ask when Conchis spoke. "I should tell you how I came here." ¶113/691 "It  
20 such a moment, would have lit a cigarette. ¶18 "I think we should be more comfortable in the

Search Term Words Case Regex Search Window Size  
i Advanced 50  
Start Stop Sort  
Kwic Sort  
Level 1 1R Level 2 2R Level 3 3R  
Clone Results

## **CURRICULUM VITAE**

Süleyman DEMİR was born in Gümüşhane in 1985. He completed his secondary school education in Ali Fuat Kadirbeyođlu Anatolian High School. He started his university education in 2003 at Ankara University and graduated from the Department of English Language and Literature in 2007. He obtained an English Language Teaching Certificate from the Faculty of Education at Ankara University. He started his MA degree in Applied Linguistics in 2015. After working as an English teacher for 8 years he is currently a lecturer at Gümüşhane University.

He is married and the father of a boy.

