

# **MYTHICAL REFERENCES IN THE TOURIST IMAGE: THE CASE OF IBIZA**

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**ABSTRACT:** Elements evoking the mythology of the “Lost Paradise” appear in the image of many holiday destinations. The desire to return to the Paradise from which we were expelled at the beginnings of humanity is an element that can be found in many mythologies around the world. The main elements of this myth coincide with the promotional elements of many holiday destinations (isolated region, good climate, land of plenty, white color, the ‘good savage’, etc.) and many destinations have been selling the temporary return to a Lost Paradise inhabited by the Noble Savage. The image and tourist promotion in Ibiza show a great similarity with this myth in many of its elements. The objective of this paper is to highlight the elements of the image of Ibiza that refer to this myth and how some elements of the island that did not fit into this myth were adapted or changed. Ibiza’s traditional society was idealized and this mythical environment was used as promotional image. Ibiza is a good example of how to market a tourist destination as a “Lost Paradise”, and the more direct competing destinations, such as Mykonos, are characterized by a similar degree of adjustment of its image to this myth. **Keywords:** Ibiza, Lost Paradise, Myth, Image, Promotion.

## INTRODUCTION

Ibiza is famous as a tourist destination since the mid-20th century. Currently, 137, 357 people (January 1, 2012) reside in the 572.56 km<sup>2</sup> surface of the island’s area, according to data from the National Statistical Institute (INE), and coexist with nearly two million tourists annually, whose presence is concentrated in the months from June to September. Ibiza has undergone a changing process very similar to that described by Christaller (1963). According to this author, the first visitors were painters looking for a quiet place to paint and they progressively created a colony of artists. Afterwards, writers, actors, etc. followed painters and the destination began to acquire international

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reputation. This international impact boosted demand and tourism offer in the island at impressive annual rates, resulting in the so-called “tourism boom”. Because of the changes, painters began to leave the region in search of other quieter places. As time goes on, the destination becomes fashionable in the main European tourism generating markets and mass tourism becomes absolutely predominant.

Since the inception of the island’s tourism promotion, we find references and expressions that take us back to a myth of ancient origins and universal presence, the return to the Paradisiacal Island inhabited by the ‘Good Savage’. This myth, in its various versions, is basically composed of three elements, that we are going to comment on in the first section:

- Places of calm and pleasant life, world’s origin, and sometimes, the soul's destination after death. These places are named in the Occident as Paradise or Primal Garden.
- These places are inhabited by pure beings without malice, an example of good conduct for ordinary mortals. In the past centuries, these beings were ‘good savages’, people of simple life, but morally admirable.
- Often, these paradisiacal places are islands in the middle of the ocean. The island’s concept also wanders through the human mind since ancient times due to the peculiarity of being, at the same time, connected to the rest of the world by the sea and be perfectly delimited, separated, and purified by this same sea. The island is a lost world, a paradise lost, suitable to host utopia.

The Paradisiacal Island appears frequently and since remote ancient times in the more real or imagined travel narratives (Homer, Hesiod, Pindar, Plato, Plutarch, Thomas More, etc.) and it is a longing for explorers first, and tourists, later. The search for the ‘Paradisiacal Island’ can be seen in the tourism demand predilection for insular tourism destinations.

In this paper, we carry out a historiographical review searching for Ibiza’s elements that refer consciously, or not, to the myth of the return to the Lost Paradise: traditional society’s elements, references to the Greek-Roman literature, advertising slogans, changes in the island’s elements, etc., In the first section, we will revise the myth’s elements and how they might materialize in the case of a tourism destination. In the second section, we will enumerate a list of references to the myth that can be found in the case of Ibiza. All these elements lead us to propose that Ibiza has focused its marketing promotional activities on the concept that the island is the real concretion of the Paradisiacal Island inhabited by the Good Savage, as it appears in the ancient mythologies.

## THE MYTH OF THE LOST PARADISE AND ITS MAIN ELEMENTS

This myth is composed of various elements. In this first section, we review these elements as a preliminary step for the analysis of the myth's realization in Ibiza's tourist image. When analyzing these mythical elements and their representations in very different and distant cultures, similarities among the various mythical representations can be observed and it can be stated that some of these concepts are synonymous and/or complementary.

### *Paradise-Garden*

Paradise is the Sanskrit's *Paradesha*, the "supreme region", the Chaldean *Pardes*. The *Amida*'s paradise of *K'uen-Luen*'s mount is placed in the Occident and that of the Greeks also. We can find the same concept in China, where the Immortals' islands or the *K'uen-Luen*'s paradises are inhabited by peaceful animals. The circular garden *P'i-yong*, which surrounds the *Ming-t'ang*, is inhabited by animals; the Buddhist Paradises are inhabited by birds. The Islamic tradition multiplies and amplifies the specific details. The paradise is usually represented as a perpetual clarity and an eternal spring (Chevalier, 1999; Corbin, 1995; Eliade, 1977, 2008; Griaule 1956; Grousset, 1951; Guénon, 1925, 1927, 1969, 1976a, 1976b; Lao Tse, 2005; Schuon, 1950). The first *asharies* insist on the incomparable and indescribable character of the paradisiacal pleasures, without any common comparison with Earth's pleasures (Bearman, 1960-2005, *Djanna*). The Irish monks of the high medieval age assimilated globally the Christian Paradise to the *sid* of the Celtic tradition. But, in virtue of correspondence established by themselves among the Celtic elements' tradition and biblical chronology, they assimilated Ireland to a promised land and to an earthly image of Paradise: fertile soil, mild climate, not inhabited by snakes or other harmful beasts (Lebor Gabála Érenn, 1938-1956, art. *passim*).

If the earthly paradise becomes inaccessible, it is due to the relationship between Heaven and Earth, which was broken by the fall or expulsion. The quest for the Lost Paradise is universal. All this emphasizes the universal intuition of a single paramount center, because this convergence is aimed less at a place than a state (Chevalier, 1999). The "weekly rest" is a temporary image of Paradise, and also the 'Blessed Islands', the Gilding, etc., in geographical terms (Cirlot, 2006).

The artworks and the dreams, both in the oneiric state and in wakefulness, whether spontaneous or induced by drugs, are filled with representations inspired in what has been named the Paradise's Nostalgia or the Lost Paradise's search (Chevalier, 1999). Either because we re-

ally lost some paradise, or because we are moved by the instinct; the case is that we have never ceased to look for it. Since ancient times, this search was directed primarily toward those unknown places of our planet, trying to discover new lands. It was believed that the Paradise was in distant and virgin lands (Columbus, 1971), but we ended up looking worldwide without finding it. Once exploring the whole Earth, the hope of finding a geographical paradise ended. After this failure, humanity focused on science as a means to create the Paradise around us, but neither in this way was the Paradise satisfactorily reached.

### *Island*

The island is a recurring element in art and religious beliefs. Its symbolism is complex and ambiguous (Albert, 2003, pp. 283-284; Stanilewicz, 2008). On the one hand, there is an association with the negative ideas of isolation, confinement, and death; in fact, some islands have been used like prisons. On the other hand, an island is the propitious place to hide a treasure, to implement a perfect society (*Atlantis, Utopia*) or the Paradise (the abode of the Good Savage or of the blessed souls: Islands of the Blessed, *Tir na nÓg, Ávalon*). On the sea, an island or a floating boat are used like a symbol of Paradise in dreams (Dudley, 1958) and in poetry (Perez-Rioja, 1994). In general, it is the isolation's symbolic meaning, loneliness and death. The island is a symbol of spiritual center, and more precisely the primary spiritual center (Chevalier, 1999), making Island and Paradise alike.

In the Occident, the Blessed islands are a very common name for the Islands-Paradise. The Greek expression *makaron mesoi*, that at a given moment the Latin translated to *fortunatorum insulae*, which, subsequently, derived to *Fortunatae Insulae* ("The Fortunate Islands") for a concrete geographical designation, has named one of the most famous myths of occidental culture that account for almost thirty centuries of history. We are faced with a notion that begins forming part of a myth, the one of the Ages, while it integrates in the religious ideas on the life in 'Another World' to end up by designating, essentially, a group of Archipelagoes of the Atlantic Ocean named at some point in their history as "the Fortunate Islands" (Martinez, 1999).

The first mention of the Blessed Islands in occidental literature took place in 700 BC in the work of Hesiod *Works and Days* (Martinez, 1999). Herodotus (490-425 BC), in his *History*, is the first who refers to an actually existing geographical place (Schrader, 1979, pp. 65-67). Herodotus spoke about the Egyptian town called *Oasis*, located in the *Kharga Oasis* (*Iu-besyu* in Egyptian language and *makaron nesos* in Greek). Other Egyptian cities, Canobos and Cefirio, were named

Champs-Élysées by several ancient authors, and the islands of Lesbos, Crete, and Rhodes were sometimes called *macaron* (Martinez, 1999).

The Blessed islands' myth as a land of happiness, other times called *Elysian* or *Paradise*, is part of a broad vision, spread throughout the world, according to which humanity has lived, lives, or will live in a situation happier than it lives at the present time. This myth also plays a very important role in the Celtic literature and religion, as evidenced, among others, by the work of Beauvois (1883), MacCulloch (1911) and Patch (1956), as well as in the British Islands (Bennett, 1956). In the Hindu culture it is also described as a happiness land, among which is an "essential island", golden and embellished, adorned with the myth's elements. Something similar could be said also about the Japanese culture, in which we find the concept of *Horaisan*, the eternal life's land (Perry, 1921). Also, the known Blessed Islands in the Chinese traditional culture, located in the Pacific Ocean, on the eastern coast of the country (Yetts, 1919). Finally, we could mention the American Southwest Indian tribes, in which you will find the idea of happiness associated to islands in very similar terms (Biedermann, 1993). This gives us an idea of how extended world-wide is the Islands' conception linked to a happy and immortal life. In view of this, the hypothesis of a concept belonging to the humanity's collective imagination is not an exaggeration (Martinez, 1999). It is worth to highlighting that there are two main types of symbolic Island in these myths:

- The Blessed Islands are a symbol of the earthly Paradise for the majority of the classical authors (Cirlot, 2006). To the Blessed or Fortunate Islands is transferred the desire for happiness, here on Earth or eternal.
- The Damned Island appears next to the Blessed Island due to the polarity law, i.e. near to the maximum good is its opposite. In the Damned Island there were dangers, thunderstorms, enchantments, appearances, etc.

### *The Good Savage*

During Antiquity and the Middle Ages, the savage or barbarian was the symbol of 'the other not civilized'. During the Renaissance, there was a dichotomy in the barbarism's valuation: for a few remained synonymous with inferiority and depravity, while for others designated an innocent natural expression (Barabas, 2000). The Good Savage's model is witnessed in the 16th century in the poem of Hans Sachs offered to the men of cities by the wild men, where the way of life of the latter acquires utopian characteristics equated with the Paradise and the Golden Age (Renard, 1990).

The wild man's image with sheets or skins clothing is frequent in almost all the folklores. Also, this being has relation with fabulous countries such as the San Brandán Island or Preste John's grounds. But the savage is not only the primitive man, but also the knight who has lost its condition or that has gone mad. The Good Savage's myth, or the Wild Nobleman, is a very frequent topic in the European literature and thought in the Modern Age, whose origin is linked to the America's exploration and the contact with the indigenous population and, even today, is part of the imaginary of many people when thinking on the relation between the civilized peoples and the primitive ones. During the Renaissance, the Good Savage's myth was definitely linked to the one of the Happiness Islands, fostered by the search for a "*renovatio*" moral among the European society.

"The texts of the first chroniclers of the discovery of America reveal to us the central idea of two reasons related to the modern utopia's development: the encounter's interpretation between the corrupt and decadent Europeans with the Islands' innocent and happy inhabitants found by Christopher Columbus; This meeting comes from the comparison between the Indian and European, favorable to the first one[...] Two secular myths of classical origin merged into one single as an experience's result that the Renaissance's culture had in the New World".(Cro, 1977)

This mainstream of "*renovatio*" and moral contrast between the Old and the New World holds ancient mythology reminiscences from the Greek's Golden and the Iron Ages (Cro, 1977). Texts such as the ones from Christopher Columbus or Bartolomé de Las Casas constitute a basic element in the expansion of this myth and the Spanish colonization's Black Legend could not be understood without it. In this myth, the American natives are described as ingenuous, virtuous, kind, generous, healthy, naive, sincere, confident, peaceful, quiet and wise men who lived in harmony with nature in counterpoint with the conquerors (symbol of the civilized man) heinous, bloodthirsty, torturers, driven by greed and fanaticism. The indigenous have always been an inexhaustible reserve of manipulated images and the imaginary related with them is as rich as contradictory, since they can be seen as 'children of the paradise' or as wild people guilty for the underdevelopment in the region (Barabas, 2000; Ramos, 1998).

*The tourist destination as a myth's realization.*

If the tourist destination's success depends on its resemblance to the exposed myth, it is necessary to clearly identify which components

make up this universal myth of the Paradisiacal Island inhabited by the Good Savage. The main elements of the myth are:

- *Island*. This is an isolated geographical space, preferably an island of not very extensive dimensions, although it may be an oasis or another geographical area of difficult access. Generally, this refers to islands of fairly reduced dimensions which make the visit to different places relatively easy, since the very extensive islands lose the perception of island in the visitor's eyes.
- *Abundance's Land*. The plenty of fruit, grain, and water is this myth's typical element. In addition, it achieves this abundance without effort on the humans' part.
- *Climate*. All the myths describe a spring-like climate all year round, with lots of flowers and sunny and refreshed by a gentle breeze. This is concentered in temperatures as stable as possible, between 20 and 30 degrees centigrade, sunny weather, soft breeze and without climatic disturbances (thunderstorms, strong winds, haze, fog or mist, etc.).
- *White*. As a representation of sacredness, purity, and virtue, and as a sun's beams metaphor. The importance of the white color is such that, in many cases, the paradisiacal islands are named White Islands.
- *Entertainment*: talks, festivals, theater, music, banquets. Although the main activity that attracts tourists to these tourist destinations is rest and relaxation, it is necessary to offer them something when they wish to take a break from rest.
- *Grief and Illnesses' absence*. The trip to a holiday tourist destination seeks to return to the primary welfare state that represents the earthly Paradise. This implies a mild climate and plenty of food, as escape from the cold, the shortage, and the work, but also seeks to escape from violence and disease.
- *Wild Nobleman*. In practice, this refers to hospitality, to a warm and kind attitude to the visitors by the tourism sector workers and residents in general, both indigenous inhabitants and 'new residents'.

## IBIZA AS AN IMPLEMENTATION OF THE PARADISE LOST MYTH

For two centuries, many "tormented spirits" have "migrated to the South in search of the island, where the border profiles are well-defined and utopia born diaphanous" (Planells, 1986, p. 7). In this migration from the North (civilized, orderly, and cold) to the South (archaic, warm, and chaotic), the Mediterranean, and in particular its

islands, have played a fundamental role: Goethe and Henry Miller in Greece; Lawrence Durrell in Alexandria; Gertrude Stein, Rubén Darío, Jorge Luis Borges, Robert Graves, and D. H. Lawrence in Majorca; Lady Hamilton and Lord Nelson in Menorca; Paul Bowles in Morocco, etc. (Planells, 1986, p. 8).

In the nineteenth century, but above all in the twentieth, intellectuals and artists came to many places in the Mediterranean looking for “refuge” from the civilized world. It can be said that the Mediterranean coast and its islands were plenty of these “refuges”, and Ibiza was one of these places. Along the twentieth century, intellectuals and artists such as Albert Camus, Bernhard Kellerman, Elliot Paul, Erwin von Kneibitz, Rafael Alberti and his wife María Teresa León, Adolf Schulten, Walter Gropius, Tristan Tzara, Errol Flynn, Josep Lluís Sert, Joan Miró, Le Corbusier, Elmyr de Hory, Clifford Irving, Peter Finch, Roman Polanski, Raoul Hausman, Bob Dylan, Mario Vargas Llosa, Wols, Corneille, Jack Osgood or Walter Benjamin visited Ibiza leaving evidence of their admiration for the island in their works (Planells, 1986, p. 10; Planells, 2002, p. 17; Ramon, 2001, p. 35).

Ibiza has been a clear example of the myth’s realization of the Paradisiacal Island inhabited by the good savage into a tourist destination. This realization and assimilation with the myth is observed in the actions, in the history, in the island’s image and in the local society. As the first element, it is worth mentioning the island’s climate, relatively warm and pleasant in comparison to most of Europe. Although the winters are relatively cold when compared to other current competing tourism destinations, at the beginning of the islands’ tourism development, Ibiza had a better climate than the main source countries of tourists and similar to that of competing destinations.

The second element to highlight is that the most ancient name of Ibiza was *Ibosim*, whose interpretation is more widespread as “Island of Bes” (Estanyol, 1997, p. 18). It should be noted that Bes was one of the two deities venerated in the island in ancient times and its worship arrived from Egypt through Cartago. Linked to this fact, we found evidence of a belief in the same time according to which Ibiza was protected from evil, by the God Bes protector’s invocation, and also, there were no dangerous animals on the island. These elements show the island’s pictures in Antiquity very similar to the various islands mentioned in mythologies from around the world. In this same epoch, the Formentera’s nearby island has no record of stable population and some of antiquity’s authors equate it to the Damned or mysterious Island earlier commented, named “Ofusa” by Estrabon and “Columbraria” by Pliny the Elder (Mari and Prats, 1999). In more recent times, the mystical role or mysterious island has adopted the Es Vedra’s islet, possibly as they could talk to each other on a huge 382 meter cliff.

Various elements are added to this historical and climatological basis: we have a local society little altered by external influences, and characterized for its tolerance and hospitality toward foreigners. Additionally, some local cultural elements are redesigned with the purpose of fitting the island's image with the expectations of the tourists who visit it attracted by the myth of the Lost Paradise.

Ibiza was characterized, for a long time, by a relatively egalitarian social structure (Alarco, 1981). Enrique Fajarnes Cardona sums it up briefly: "In Ibiza there is no nobility entitled. A popular life style has dyed the whole Ibizan society" (Fajarnes, 1995). "Ibiza, Tourist Guide" by Arturo Perez-Cabrero, describes quite accurately Ibiza in the beginning of the twentieth century (Ramon, 2001, p. 13):

"The customs are moral and living with modesty, poor and rich, with few differences [...]. They are often in gatherings and cafes, forming friends' groups, rich with poor, Lords with workers, soldiers and clergymen. There are no classes, and, if there are, they are not distinguished". (Fajarnés, 1995)

While the normal thing is that the rural population is concentrated on villages surrounded by farmland, in Ibiza, each family lives isolated on his own farmland property. This fact makes the preservation of the familiar privacy easier as well as the settlement on the island of artists and people from countercultural movements. "These houses' location, scattered throughout the island, gave them the discretion and freedom necessary to, for example, take drugs and put into practice their liberal loving relationships" (Valero, 2004, p. 228). The villages' absence meant the lack of business dedicated to meet the people who are away from home (accommodation, meal, etc.) forced the rural population to retain a strong sense of hospitality.

A very egalitarian and relatively isolated society from the contemporary world's influence, added to the high degree of hospitality and tolerance toward the foreigner, is a key element for its future success, by helping to create an image of the local population as the Good Savage. But, at the beginning of the twentieth century, some elements whose presence was problematic in order to foster future tourism development in the island were still remaining: the use of firearms among the population was extended and levels of violence were unacceptably high, and the predominant colors in clothing and architecture were dark or ochre. Although tourism was still only a future possibility referred to by a few entrepreneurs, efforts to reduce the cases of violence and weapons' possession, improving the cleanliness (*Journal of Ibiza*: January 7, 1932; September 30, 1932; 17 June, 1933), or the promotion of whitewashing houses seemed to indicate the existence of a clear intention, on the part of the administrations, to fit reality into the myth:

“At the beginning of century, the Catalan painter Santiago Rusiñol, on a trip to Ibiza, dazzled by the brightness and architecture described it as the ‘White Island’. Since then, the island witnessed a real obsession with whiteness. An Ibiza mayor decreed that all new urban construction should be painted in this color. The oldest houses’ owners, by contagion, whitewashed their facades. Although the blue, the red and the ochre had been Pytiusas Islands’ classical ornamental colors”. (Rozenberg, 1990, pp. 159-160)

Santiago Rusiñol visited Ibiza in 1912: since his visit, the “White Island” became the island’s first brand image. The peculiarity is that the expression “white houses” was, in fact, a lyrical resource from the author, since in reality few houses were whitewashed on the outside and began to be whitewashed on a massive scale so that the island fitted the description by the author (Cirer, 2004, p. 126). We can observe that the island had many elements that fit into the myth but, where there were discrepancies, the option was to change reality by adjusting it to the myth, with the intention to sell the island as a tourist destination.

When the Tourist Boom began, houses on the island were already predominantly white, but people’s clothes remained in dark colors. The hippie movement and the values inherent to it created the Adlib fashion: an eminently local new styling which combined various influences. “The Adlib fashion was born from popular inspiration, traditional Ibizan and clothing imports from around the world” (Destino, on July 6, 1974). The Adlib fashion is characterized by the predominance of white, the comfort and the evocation of freedom. As Smilja of Mihailovitch was saying in a 1973 interview:

“It is natural in our century, with the historical ephemeris’ exception that all we know, to give an opportunity to personal freedom in dressing. The Adlib, the freedom’s fashion, wants to reflect this freedom, this century in which all kind of developments have taken place. In this sense, it is a happy, lively fashion where any particular imagination fits”. (Planells, 1980, pp. 155-156)

All these elements had a great impact on the tourism promotion of Ibiza due to the important presence on the island of members of countercultural movements (beatniks first, hippies later) and the international media coverage their presence attracted. The counterculture’s individuals looking for the Paradise Island in the twentieth century should be classified into what Freund (1978, pp. 95-100) meant by utopianism, that is, an ill-defined genre that confuses reasonable anticipation and naïve fiction privileging the desire for change above the reflective choice about the resources that should be applied to pro-

pel it. The absence of a social reform plan suggests more the search for Paradise (natural state or Paradise's modern concept) than of the Utopia (new social order) (Moss, 1972, p. 184) that he conceived as a future society better than the current one and this will be achieved by a process of accumulation of positive elements and elimination of the negative until you reach the perfect happiness (Freund, 1978, p. 93). Utopia is characterized by a set of topic themes (Dureau, 1961, pp. 9-10; Servier, 1967, p. 319), among which stand out:

- Utopia is reached through a journey or a dream.
- Utopia is created in places that symbolize remoteness and this isolation protects it from exterior "pollution" and persecutions. At this point, the Island's concept appears in the broad sense.
- Suppression of time is one of the major issues, in such a way that utopias are living an eternal present. The utopian worlds are "perfect" and therefore should be immutable with the time's passage, if they are to remain "perfect".
- The utopia exalts the original natural state of purity (the Paradise), temperate climate, and nutritional ground, where human activities are adapted to nature's rhythms: single-supply and often vegetarian feeding, white and wide clothing, etc.

The alternative practices with the countercultural utopias envisioned by the authors appear to be a "symbolic correlation" between the utopian topics and the behavior of "social rejection" (Moss et al., 1973). In this epoch, the myth of the Mediterranean Paradise as an island's image is reinforced:

*"The Ibiza's international myth, which had its maximum impeller and diffuser, mainly in the 1960s hippie movement was created in the 1930s by intellectuals and artists, who made the island an alternative space, perhaps a little by chance, but a space in which it was possible to write or paint freely, bathing naked, taking hashish and, above all, feel nature's interpreter in an Arcadia lost's kind and happily found". (Valero, 2001, p. 66)*

In the sixties and seventies, the press shows an island characterized by the blue of the sea and the sky, the brightness and the sunny climate, a bucolic landscape and the people's hospitality: Ibiza as the Paradisiacal Island inhabited by the Good Savage myth. The written press and audiovisual media reports, the advertising and even the travel agencies and operators have greatly contributed to the perpetuation of this image throughout the years. When we analyze the image that is transmitted, there is a prevalence and recurrence of certain topics that make reference to this myth (Rozenberg, 1990, pp. 8-23):

- *Landscaping evocations to antiquity's literature and their Paradisiacal Island's descriptions.* Many mass media use the term "White Island" to refer to Ibiza and exalt the old city's picturesque narrow streets, its typical rural houses' architecture, the coastline with its coves and

fishermen huts, and its farmlands and livestock still dominated by traditional agricultural techniques. The press said that Ibiza has “the sun, secluded coves, dark walls that enclose, fondly, the old Moro town, the wild and tragic nature...” (*Special Bruxelles*, on May 12, 1971). “The ibizans hamlets, completely white, between palm trees and oleanders roses, clipped on a sea blue and floating in the landscape’s arcadian calm, that vibrates with the cicadas and crickets’ sound” (*Stuttgarter Zeitung*, on September 27, 1973). The “immense pine forest over flown by windmills’ blades along desert beaches at the lost ways’ edge” and the city “is authentic privateer city, whose white houses go down up to the sea by a cobbled alleyways’ and squares shaded staggered oleanders’ maze” (*Elle*, on July 19, 1971). “Ibiza is a yard, a shady meadows’ bunch that descend for small open valleys, all, sweetly to the sea, like as proposing, incessantly, a possible evasion” (*Jours de France*, on April 3, 1973). The insularity is evoked as relaxing isolation: “Some people find there the maternal bosom’s protective heat. Others a miniature world where the limits can be touched” (*Paris Match*, March, 1972). They described an idyllic world: “There, nothing has changed since thousands of years ago. People are happy and say it” (*La Voix du Nord*, on August 5, 1972). “A succession of caves can be seen along the rugged coastline, among shelters, ports and small bays where the fishermen return every afternoon to remove their boats from the dry dock, vessels whose form has not changed since the Ulysses’ mythical epoch, who could have made a stop right there [...]. Ibiza and its small capital aim to sum up Africa and Genoa, Cadiz and Syracuse, and, even, those other so distant cities that the Anabasis speaks” (*Jours de France*, on April 3, 1973).

- *The islanders and their traditional way of living as an example of society inhabited by the Good Savage.* The island’s people are defined as “sweet, proud and hospitable beings” (*Neue Kronenzeitung*, Vienna, on May 30, 1974) that are “for temperament, happy people” (*Praline*, Hamburg, on August 30, 1973). The press mentions that “immediately everything is being offered to the visitor: the generous bread, the thick wine, the ardent sausage, crushed almond pastries that melt in the mouth like the sugar and the snow” (*The Voix du Nord*, on August 5, 1972). The life in the rural houses is wrapped in a bucolic aura: “Ibiza is an old wagon in the way’s hook, it is the Sunday mass’ exit, with its embroidered garments and necklaces recovered from ancient times” (*The Voix du Nord*, on August 5, 1972), and olive tree fields are crossed while “the old plow’s murmur is heard” (*Jours de France*, on April 3, 1973). In the press, one speaks about a centenary reception tradition linked

to the trace of its successive colonizations: “The Carthaginians, the Phoenicians, the Greeks, the Vandals, the Romans, the Turks, the Moors, the pirates, the Spanish republicans and, finally... the hippies” (*Neue Kronenzeitung*, Vienna, on May 30, 1974). “From the fifties, writers, painters and epicureans settled there to live and create more freely, far from a society who oppresses them and gags them” (*Arbeiter Zeitung*, Vienna, on May 30, 1973). “Ibiza has become the kingdom of the rebels (with or without cause), of those against conventionalism, competition, excessive noise, consumer society. There, it is possible to live like a ‘Good Savage’... The unusual personages are not missing” (*Special Bruxelles*, on May 12, 1971; *Elle*, on July 19, 1971). The press speaks about “the wonderful tolerance that reigns in the island” (*The Voix du Nord*, August 5, 1972). “The ibizan islander, after so many centuries and dominations, has refined its understanding’ spirit, cultivated his own peace, quiet and meditative, his fatalistic serenity and a peculiar way to live quietly and enjoy, day after day, what God offers. This atmosphere of acceptance translates into an attitude of simplicity and indifference in front of the liberal foreign customs, in a polite amiability and in an exquisite welcoming and tolerance, undoubtedly, necessary” (*Journal of Ibiza*, 2 July 1971). “Those who have obeyed their own dreams, those who truly have decided to live perpetually on holidays, have gone to the sunny islands because it is impossible to imagine a life of enjoyment without a permanent midday’s sun. This is how Ibiza has become, in ten years, the refugees’ island and the asylum of those evaded from our industrial civilization” (*Elle*, on July 10, 1972).

These mythical references in the press are not limited to the Tourist Boom years. References to the Paradisiacal Island’s myth are continuing at the present time: “Ibiza, Mediterranean Paradise” (*El Mundo, Supplement Ocholeguas*, on July 21, 2008); “Ibiza, Earthly Paradise” (*Traveler*, July, 2010); “Ibiza, a Mediterranean Paradise” (*Wander Magazine*, January-February 2011); “Ibiza, a Paradise to forget everything” (*Antena 3*, on August 4, 2011); “Ibiza, a Paradise with history” (*La Verdad*, on April 10, 2012); “Ibiza: an escape to the Paradise” (*Herald*, on July 15, 2012), etc.

The myth’s last element is the offer of festivals and events and, in that sense, Ibiza stands out for its offer of nightlife entertainment, especially since the eighties of the twentieth century. Some precursor establishments already existed in Ibiza’s capital city in the late fifties but the clubs, as we know them today, made an act of presence throughout the seventies. Along the eighties, there was an increase in the number and dimension of this type of establishment spurred by the clubs’ boom in the United Kingdom. During the eighties, Pacha,

Angel's, Playboy, Amnesia, and Ku were tourist attractions with worldwide reputation. Among these clubs, Ku, in Sant Rafel, stands out as a reference and symbol of the island's nightlife (Ramon, 2001, p. 158). It must also be recognized that it was the biggest of all them and the one with better location. The disco boom was so great that even the Tourism Department of the Balearic Government joined this fashion and used it in the tourism promotion (Ramon, 2001, p. 159). Since then, a worldwide fame establishments' group has been constituted (Pacha, Amnesia, Eden, Es Paradis, Space, Privilege, Bora Bora, Ushuaia, Café del Mar,) acting as the island's main tourist attractions.

As we can see, Ibiza is an island with a mild climate where the abundance of its farmlands is exaggerated, violence and dirtiness are reduced, white color is incorporated to all possible elements, and an impressive offer of nightlife entertainment has been created; an island still inhabited by hospitable and generous people. The result of all these mentioned elements is that the image of Ibiza and the tourism product being offered are based on the Paradisiacal Island's mythical idea, with a major emphasis on individual freedom. Since the eighties, and in particular in the last ten years, a certain touch of glamour and exclusivity has been added to this previous image, but the mythical reference's essence is as alive as a hundred years ago.

## CONCLUSIONS

On having checked several examples of universal literature, we see that an underlying myth exists in many cultures: The Paradisiacal Island inhabited by the Good Savage. This myth describes a land of abundance and happiness under the radiant sun, inhabited by noble and hospitable beings. It is humanity's origin and the place to which we want to return; it is the good that we want to reach in our inner being and save everything good known and unknown. Sometimes it is a sky's metaphor and others heaven in itself. Since ancient times, humanity has sought for the Paradise and the return to this perfect place from which it was expelled. In search of the Paradise, the human being has explored and migrated around the earth to conquer it in full.

The Paradisiacal Island appears often and since ancient times in the real or imaginary trips' tales, and it is a wish searched by explorers first, and tourists later. This search for the Paradisiacal Island by Western people can be seen in facts like the purchase of islands on the part of artists, athletes, or millionaire businessmen (Deserted Paradisiacal Islands) or in the predilection for insular tourist destinations: the Mediterranean Islands, the Caribbean Islands, Bali, Maldives Islands, Seychelles, French Polynesia, Fiji Islands, Hawaii, Galapagos Islands, etc.

(Paradisiacal Islands inhabited by the “Good Savage”), replacing the hospitable tribes by the tourism sector professionals.

When visiting a holiday tourist destination, the human need that tries to be covered is the yearning to return to Paradise, the Paradisiacal Island. When the tourist destination’s offer is designed, what is on offer is the return to the Lost Paradise for some time and at some price; and the success of this offer is determined by its degree of adjustment to the myth. Ibiza is a tourist destination’s example whose image is based on this myth. It has the myth’s elements in its geography and traditional society (small island, warm weather, primitivism, hospitality, tolerance, etc.), completed with modifications to adjust the rest of the elements to the myth (whitewashed houses, reduction of violence and improved cleaning, creation of a nightlife entertainment’s offer, etc.), and all this widely advertised through the media.

This same analysis could be repeated in other insular tourist destinations with similar result. In fact, the similarities between many of these destinations are due to the fact that they all seek to adjust to the myth exposed, as would be the Mykonos’ case in Greece.

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