

T.C.
İSTANBUL BEYKENT ÜNİVERSİTESİ
LİSANSÜSTÜ EĞİTİM ENSTİTÜSÜ

İNGİLİZ DİLİ VE EDEBİYATI ANABİLİM DALI
İNGİLİZ DİLİ VE EDEBİYATI BİLİM DALI

**UNVEILING A COLLECTOR'S PSYCHE: A
PSYCHOANALYTIC STUDY OF JOHN FOWLES'S
NOVEL *THE COLLECTOR***

Yüksek Lisans Tezi

Tezi Hazırlayan
Meltem ÖZDEMİR

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Meltem ÖZDEMİR

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ABSTRACT

UNVEILING A COLLECTOR'S PSYCHE: A PSYCHOANALYTIC STUDY OF JOHN FOWLES'S NOVEL *THE COLLECTOR*

The main purpose of this thesis is to discuss and analyze Frederick Clegg, the main character in John Fowles's novel entitled *The Collector*, within the context of psychoanalytic literary theory to reveal when and in what way a butterfly collector acquires the collecting behavior, and to investigate how this behavior turns into an obsession in adulthood. Traumatic experiences are expressed through specific changes in behavior and ritualistic participation in potentially criminal acts. Therefore, in the current thesis, the experiences and behaviors of the novel's main character in early childhood and adulthood are evaluated. The data obtained are interpreted by making use of the studies of distinguished theorists and experts in the field of psychoanalysis such as Freud, Jung, Lacan, Randy O. Frost, Donald Black, David Tolin, Bowlby, and Ainsworth. According to the results of the research, Clegg's hobby of collecting butterflies in his early childhood was reinforced by the traumas he experienced during his childhood. This hobby turned into an obsession in adulthood, causing him to kidnap a woman and cause her death.

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ÖZ

BİR KOLEKSİYONCUNUN RUHUNU ORTAYA ÇIKARMAK: JOHN FOWLES'İN *KOLEKSİYONCU* ROMANI ÜZERİNE PSİKANALİTİK BİR İNCELEME

Bu tezin temel amacı John Fowles'ın *Koleksiyoncu* isimli romanındaki ana karakter Frederick Clegg'i psikanalitik edebiyat kuramı bağlamında tartışıp analiz ederek bir kelebek koleksiyoncusunun toplama davranışını ne zaman ve ne şekilde kazandığını ortaya çıkarmak ve bu davranışın yetişkinlikte nasıl bir takıntıya dönüştüğünü araştırmaktır. Travmatik deneyimler, davranıştaki belirli değişiklikler ve potansiyel suç teşkil eden eylemlere ritüelistik katılım yoluyla ifade edilir. Bu nedenle mevcut tezde romanın ana karakterinin erken çocukluk ve yetişkinlik dönemindeki deneyimleri ve davranışları değerlendirilmektedir. Elde edilen veriler, Freud, Jung, Lacan, Randy O. Frost, Donald Black, David Tolin, Bowlby, Ainsworth gibi psikanaliz alanında seçkin kuramcı ve uzmanların çalışmalarından yararlanılarak yorumlanmıştır. Araştırmanın sonuçlarına göre, Clegg'in erken çocukluk döneminde edindiği kelebek toplama hobisi, çocukluk döneminde yaşadığı travmalarla pekişmiştir. Bu hobinin yetişkinlik döneminde takıntıya dönüşmesi de, bir kadını kaçırmaya ve onun ölümüne sebep olmuştur.

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ABBREVIATIONS

- APA** : American Psychiatric Association (Amerikan Psikiyatri Birliđi)
OCD : Obsessive-Compulsive Disorder (Obsesif-Kompulsif Bozukluk)
PTSD : Post-Traumatic Stress Disorder (Travma Sonrası Stres Bozukluđu)



GLOSSARY

Anxiety/Anxiety Disorder: It is a person's constant and intense worry about experiencing a negative event. Anxiety disorder is when these worries and fears become permanent, negatively affecting the daily life of the person.

Compulsion: Behaviors or mental actions performed repeatedly to suppress these obsessions.

Daydream: An idea that is difficult to come true and is imaginary.

Obsession: Disturbing and recurring thoughts, urges, or dreams.

Subconscious: It is a mental region where desires, thoughts, and memories of which the person is not consciously aware are stored, and it manifests itself through indirect means such as dreams, slips of the tongue, and free associations.

Transaction: The action in the messages sent and received by two people to each other

Trauma: A person's emotional or mental health is affected by a negative event.

INTRODUCTION

Collecting is an act of putting objects of similar types together. For collectors, their collections are emotional investments rather than merely stores of monetary value. Some individuals collect items as a hobby or to increase the aesthetics of their living spaces. Collectors can gather various items such as coins, dolls, butterflies, tin cans, and ancient works of art. Some special objects such as stamps and butterflies require special care, and collectors need to be careful, patient, and curious. Collecting may require attention to detail, perfectionism, a sense of control, and a desire to possess as well. These characteristics are generally some personality traits whose foundations are laid during childhood. How much space these features occupy in an individual's life and their significance can also reveal the person's character. When behaviors such as collecting get out of control, they can turn into what psychologists call obsession. These obsessions may be related to individuals' childhood traumas. Some studies in the field of psychiatry indicate that obsessions in adulthood often arise from a traumatic event in a person's childhood. Therefore, individuals with obsessive tendencies exhibit disciplined behaviors such as inflexible ideas, principles, and lifestyles, and a strong tendency to manipulate and control. Collectors, seeing collecting as the main purpose in their lives, may develop some obsessive behaviors from their childhood into their adulthood. A compulsive collector may have persistent and repetitive thoughts about his collection. These thoughts can interfere with an individual's daily life and disrupt their normal functioning. Collectors often feel the need to have control over the objects they collect as well. Loss of control can increase a person's anxiety and cause psychological distress. Collecting behavior may begin at an early age and may continue to intensify throughout adulthood.

Moreover, a person who is too involved in collecting may experience social isolation. Obsessive collecting can weaken one's social connections. The tendency to be intensely involved with collection can limit social interactions and lead individuals to focus solely on their collection in isolation in their adulthood. Therefore, this can deprive them of every other pleasure in life. People who isolate themselves socially may also experience problems in business life, bilateral relations, and other important areas of life because the desire to accumulate can constantly overtake other vital

activities. When individuals encounter reminders of their trauma in adulthood, this may manifest itself in various psychological disorders in their lives. While such post-traumatic stress disorders push the individual even more deeply into collecting behavior, they can also lead them to social isolation. The underlying reasons for this desire to collect can be identified and analyzed through sessions and interviews with experts in the field of psychology. Thanks to its close connection with other disciplines, literature can give the literary scientist the chance to reveal the causes of such behaviors. The current thesis attempts to answer the question of how some hobbies acquired during a person's traumatic childhood, especially killing, collecting, catching a living being, etc., can cause permanent and pathological behaviors in adulthood. In *The Collector*, Clegg's hobby of butterfly-collecting, which he started in childhood, becomes obsessive behavior in adulthood due to his childhood traumas. When these obsessive desires and thoughts get out of control, that is, when they reach a pathological state, Clegg catches a woman like a butterfly and causes her death. This novel is important because it contains enough material to investigate and show the reasons underlying a collector's collecting behavior. There are many studies and fictional stories about obsessions in psychology and literature. However, Fowles's novel *The Collector* reveals how a collector acquires his collecting behavior and it also shows that such a thing does not happen by chance. The childhood traumas of the character in the novel and his lack of a chance to establish a safe bond with his parents, followed by anxiety attacks and obsessions, are thought to be the underlying reasons for his collecting behavior. When put together, all these issues cause the character to have an obsessive collecting behavior in adulthood which leads to committing the crime.

In John Fowles's *The Collector*, Clegg is a butterfly collector. Collecting butterflies has been his favorite activity since his childhood. After the loss of his parents, he holds on tightly to this hobby that his purpose taught him. In adulthood, his desire is no longer just to collect butterflies, but also to collect Miranda, with whom he has developed an obsessive love, like a butterfly. According to a collector's psychology and characteristics, Clegg's behavior throughout the novel may show that he has serious obsessive behaviors. These obsessions lead him to kidnap a woman and hide her like a butterfly in the basement of his house. Clegg's obsessive collecting

behavior, desire to obtain love by force, admiration for aesthetic beauty, and narcissistic personality are examples of his obsessive soul. Clegg lost his father at the age of two. He describes his mother as a street woman and is disgusted by this. After his father's death, his mother also abandons him. His aunt and uncle raised him. One day, Clegg, who wins money in the pool, buys himself a house with a basement. He kidnaps Miranda, whom he is emotionally obsessed with and follows regularly, locks her in the basement of this house, and begins to wait for the day when Miranda will love him. Clegg's being a butterfly collector is a symbol given in the novel. Secretly, like butterflies, he wants to add Miranda to his collection. Childhood traumas and the inability to establish a secure bond with one's parents may play a major role in the adult personality becoming anxious and obsessive. At this point, Clegg develops obsessive thoughts and puts them into action. The thoughts he puts into action also have some pathological consequences. Clegg cannot control his anxiety and obsessive mood which causes Miranda to die by leaving her alone. Then, he goes off to explore for a new hunt. This brings him to the stage of serial murder. When obsession, a common psychological disorder in society, is associated with collecting, the connection between the two is predictable.

The problem this thesis investigates through the character in the novel is to get to the root of a collector's collecting behavior and reveal the reasons why he becomes obsessed with this behavior and the consequences of his mental state and behavior in his adult life. Nowadays, with the development of technology, psychology has become more normalized and easily accessible to everyone. Many people begin to acquire basic knowledge in the field of human psychology with the information they acquire in therapies or by reading books on the subject. It is useful and awareness-raising in terms of being able to interpret human behavior and for people to get to know other individuals in society and to get to know themselves. However, from the year the novel was written until today, defining the psychology of behavior has never been valued enough in societies. This situation may prevent both individuals and societies from developing and understanding each other. Literary works, on the other hand, have always been interrelated and intermingled with other branches of science and helped create a perception in society on a certain subject. Examining a work with psychoanalytic literary theory can go beyond the surface of the text and reveal the

unconscious impulses and meanings underlying the characters and events. This helps readers understand the text more deeply. Therefore, it is important to understand a novel's main character and interpret his behavior with various psychoanalysis theories. In addition, studying the inner worlds and conflicts of a novel's characters can help readers empathize with these characters and raise awareness regarding psychological and psychiatric issues in people's lives. As a result, the use of psychoanalytic literary theory in this thesis helps to better understand literature in its historical, cultural, and psychological contexts. In this regard, Fowles's *The Collector*, as a literary work in this thesis, has been seen as an important source for the integration of the field of psychology into society and its adoption by society. Up to now, the great value of the research conducted in this field cannot be denied. This thesis, unlike others, will investigate the reasons behind collecting behavior through a novel character and will try to explain these reasons with many basic and new theories in psychology. To enrich literature, it is important to study literary works by taking other branches of science into consideration as well.

In John Fowles's novel *The Collector*, Frederick Clegg has some psychological disorders such as obsessions and anxiety disorder in adulthood. By revealing these traumas, Clegg's behavioral disorders in adulthood will be interpreted and an attempt will be made to show how these turn into pathological behaviors and crime. This thesis consists of two chapters. Chapter One will explain psychoanalytic literary theory and all other theories related to psychoanalysis. The first part will talk about the psychoanalytic literary criticism concepts of Sigmund Freud, Jacques Lacan, Carl Gustav Jung, and John Bowlby's attachment theory. Then, the works of contemporary psychologists such as David Tolin, Donald W. Black, and Randy O Frost on collection psychology will be explained. Lastly, Eric Berne's transactional analysis theory and Clegg's ego states in communication will be discussed. Chapter two aims to reveal the underlying reasons for Frederick Clegg's collecting behavior in John Fowles's novel *The Collector*, in the light of psychoanalysis theories. In chapter two, Clegg's early childhood, parental loss, and unresolved grief will be interpreted in the light of Freud, Lacan, and Jung's early childhood theories. Afterward, attachment theories will be discussed, and Clegg's attachment style will be interpreted in light of Bowlby's attachment theory. After that, the effects of Clegg's adult anxiety disorder, narcissism,

and obsessive-compulsive disorders on his collecting behavior will be discussed. At the end of the second part, Eric Berne's transactional analysis theory will be employed to discuss how Clegg communicates with Miranda, her parents, and her caregivers (uncle and aunt), what ego state he is in each of these communications, and whether these communications are successful or unsuccessful. In this thesis, the life and personality of the novel's main character will be analyzed and interpreted in the light of psychoanalytic literary theory and the studies of many contemporary psychology experts.



1. PSYCHOANALYTIC THEORIES AND LITERATURE

Psychoanalysis is a branch of clinical psychology that seeks to understand people's behaviors and thoughts and helps explain people's behaviors based on the results of their emotional experiences. Literature is a field that generally creates both nonfiction and fiction stories based on (possibly, but not necessarily, real-life) humans and their behavior. Psychology deals with the human mind and one's inner world, while literature focuses on the human being and one's inner world through a fictional world and characters.

1.1. Psychoanalytic Literary Theory

Psychoanalytic literary theory examines literary works by considering these two disciplines together. One of the purposes of interpreting a literary text using this theory is to semantically deepen the literary world by studying literature and to contribute to the reader's understanding of the subtexts of literary texts. Psychoanalytic literary studies attempt to reveal the hidden symbols underlying literary texts and show how they are conveyed in the text. Sometimes, the author's own life experiences inspire them to include these symbols in their works. These comments, which sometimes emerge in literary texts based on the characteristics of fictional characters, support the reader in understanding the inner world of both the literary text and the author by offering multiple perspectives on the texts examined.

Sigmund Freud, known as the founder of psychoanalysis, touches upon the author's mental state regarding his creative activities in his literary work reviews and discusses how a work of art emerges. Freud's most well-known triple intellectual mechanism system—the id, ego, and superego theory—suggests that the author's creative thoughts originate from the id part of the subconscious and that the id is fed by one main impulse: libido. This situation arises from the unconscious being fed by the subconscious. This state of transference can also occur through dreams, symptoms of some psychological diseases, slips of the tongue, games, and works of art. The only works of art among these means of transmission are fictional characters created by the author with full will and consciousness (Freud, 1908, p. 424-425). In *The Interpretation of Dreams*, Freud defines it as “On the other hand, composite

structures, and compromises occur with remarkable frequency when we try to express preconscious thoughts in speech. They are then regarded as species of “slips of the tongue” (Freud, 1913-2010, p. 593). Freud sees the writer as a kind of neurotic patient and mentions that the writer realizes his inner expression by reflecting some of his emotions into the work through his creative activity. Works of art and literature can be considered as tools that are used to achieve a goal. Artists and literary writers tend to focus on the reader’s psychology and human behavior. From this point of view, literature can play the role of a therapist to please the reader. Likewise, psychoanalysis serves as a tool to please and make its patient feel good. The combination of interactions between the artist's conscious world and the subconscious can lead to the emergence of the creative process, which can make the artwork be considered a product of the artist's fantasies. Since the literary work is produced by subjecting it to a mental process different from our daily thoughts, it can be said that the formation of the literary text emerges under the influence of the author's daydreams or dreams. Freud (1908) talks about the difference between the concept of dreams and daydreams in his book *Creative Writers and Daydreaming*. In this respect, he mentions that fantasies consist of consciously veiled dreams created by the artist's repressed desires (Freud, 1908, p. 419-428). During the dream, we accept what we experience as real and can dive into the dream. However, when we wake up from sleep, we realize that what we experienced was just a dream. This is where the fundamental distinction between a dream and a daydream emerges. When we dream, we know and perceive that it is not real. When it comes to the process of creating a literary work, it is important to note that one of the issues that Freud particularly emphasized was complexes. These complexes represent important formations that are buried deep in the subconscious and affect the individual's entire life, starting from childhood. Freud divides the early stages of human life into stages such as oral, anal, and phallic, emphasizing that the sexual instincts of the parents and the individual play a decisive role in the later stages of life. While delving into these depths of the subconscious, the author creates an imaginary world and character, especially by taking advantage of his complexes.

Carl Gustav Jung is one of Sigmund Freud's most successful students. He was influenced by Freud's theories such as the subconscious, the Oedipus Complex, and

dream interpretation. However, Jung created his perspective by adding the concept of the collective unconscious and archetypes to these theories. Rather than trying to understand humans only through their own unconscious and environment, Jung wants to reach out to historical processes. He argues that the lives of various living beings that have existed since the first appearance of humans, and even in earlier periods, have influenced the current human consciousness and guided their behaviors. There is a collective unconscious, and it contains the entire spiritual inheritance of the universe born in the human brain structure. Jung's main sources are myths, legends, and tales of societies. Jungian psychology, also known as analytical psychology, has close ties with literary texts. Freud approaches neurotic patients with the same techniques, but Jung uses literary text as a basis for evaluation. While Freud's theory of psychoanalytic criticism is author-centered, Jung's archetypal criticism theory adopts a text-centered approach. Jung aims to reveal the archetypes, people, images, symbols, situations, and plots that are repeated in the works by researching them.

Jacques Lacan is the first psychoanalyst to examine the symbols in the brain by combining linguistics and psychoanalysis. While applying Freud's free association technique to his patients, he noticed that the patients avoided talking about certain topics. When patients recount the events they experienced to the doctor, they hold the doctor responsible for these events. This bond between the patient and the doctor is established through language. Here, language is a tool. Similarly, Lacan emphasizes the importance of language. Language is important for unconscious research as it is the means of communication in both literature and psychoanalysis. According to Lacan, the theoretical object of psychoanalysis is the unconscious, and language has been determined as the main tool for understanding this unconscious. The unconscious, too, has a structure similar to language in this transfer process. Symbols are first formed in the unconscious, then these symbols turn into ideas and finally into instinctive actions displayed in the outside world. These unconscious symbols continue as cultural codes in the individual and represent various ideas. It represents unconscious instincts. The unconscious contains ideas corresponding to these emotions (Brook, 1987, p. 343). The concept of narcissism comes from a myth in Greek Mythology. Echo, a water nymph, falls in love with a handsome young man named Narcissus. Since she cannot find a response to her love, she goes to the

mountains and disappears with her echoing voice. The gods see Narcissus as responsible for this situation, and when they see him in the puddle, they make him fall in love with them. Finally, Narcissus, who jumped into the water to see his reflection, drowned. Based on this myth, people who focus only on their own ‘I’ state are called narcissists in society.

Sigmund Freud, and his application of psychoanalysis to literary texts as well as to his patients, make him worth mentioning. His free association technique, the subconscious, and the Oedipus Complex are the main theories to focus on. Jung, who has a closer relationship with literary texts, talks about the connection between literature and psychoanalysis with the concepts of "collective unconscious" and "archetype". By combining linguistics and psychoanalysis, Lacan will help us explain the findings on the transfer of the subconscious to language through metaphors, starting from language, which is the commonly used material of both literary works and the subconscious.

1.2. Bowlby and Ainsworth’s Attachment Theory: Developmental Stages

The word attachment represents the emotional bond formed in the relationship between the child and the caregiver. This emotion requires consistency and continuity, starting from childhood and continuing throughout life. Attachment types may change over time, but the first foundational relationship, the mother-child relationship, can provide a model for later attachments.

One of the key insights Bowlby valued in psychoanalysis was the idea that early experience plays an important role in later development. For developmental psychologists, this implied, among other things, the prediction that better quality maternal care would be associated with earlier attachment onset. Psychoanalysts, psychologists, pediatricians, and even baby care experts had suggested a wide range of maternal behaviors as likely to accelerate or delay attachment development. (Ainsworth et al., 1978, p. 28)

John Bowlby and Mary Ainsworth's developmental attachment theory studies are the cornerstones of twentieth-century social and behavioral sciences (Ainsworth et al., 1978, p. 34). John Bowlby (1969) sees attachment theory as a new way to understand infants' attachment to primary caregivers. Attachment, as an important concept for emotional development and social relationships, is described by Bowlby from an evolutionary and psychological perspective as a process that begins in childhood and continues in adulthood. Bowlby (1969) argues that the child's emotional bond with its caregiver serves as an adaptive mechanism that ensures species survival and individual security. The basic tenets of attachment theories revolve around these evolutionary foundations. The attachment process, which examines how a child's emotional bond with his or her caregiver forms, extends from early parent-child interactions through childhood, adolescence, and adulthood. He argues that the stages of this process have permanent effects on the child's emotional development. After Bowlby, Mary Ainsworth forms the cornerstones of this theory with her clinical studies. In an experimental study conducted on babies by Mary Ainsworth and Sylvia M. Bell, they noted that babies whose mothers were physically present hugged their mothers tightly after being separated for a while, but still did not react much. On the other hand, when the mother is not physically present, babies' attachment behavior increases, and crying and searching for the mother are observed. They see that even if the mother returns after a while, attachment behaviors in babies, that is, the search for closeness and contact, continue. They say that although mothers try to attract the babies' attention again, crying and depressive behaviors continue. These studies are first repeated for a few minutes, then for a week and a month. It is observed that after the longest separations, babies' reactions such as crying decrease, but when the mother returns, they stay away almost as if they do not recognize her (Ainsworth and Bell, 1970). The clinical studies of Ainsworth and Bell show how the conclusions of this theory were reached. After the results of these studies, Bowlby defines these attachments as "Even the term 'separation anxiety' is not ideal. A better way to describe the condition is to term it 'anxious attachment' or 'insecure attachment'" (Bowlby, 1973, p. 165). After the observations of her experimental studies, Ainsworth divides attachment into three categories: secure attachment, ambivalent-insecure attachment, and avoidant-insecure attachment (Ainsworth et al., 1978). Attachment

theory serves as a basis for this thesis. It will be a way to interpret the early childhood loss of the parents of the character in the novel to be discussed.

1.3. David Tolin, Donald W. Black, and Randy O. Frost and Their Works on Hoarding and Collecting

Collecting can be defined as an individual's interest in collecting a particular object and developing a strong interest in it. These objects can be coins, stamps, butterflies, etc. There can be many different objects. Collecting behavior is also known as a type of hobby. Randy O. Frost mentions that the history of hoarding and collecting is relatively short (Frost and Steketee, 2014, p. 19). According to Frost, hoarding behavior is related to obsessive-compulsive disorder. Even though people do not establish an emotional bond with the objects they collect, the hoarding behavior itself arises from emotional reasons (Frost, and Steketee, 2014, p. 20). Along with Randy O. Frost, the names of two experts in this field of study are particularly important: David Tolin and Donald W. Black. The work of these experts focuses on issues such as the causes of collecting behavior, treatment methods, clinical evaluations, and the effects of these disorders on general mental health.

The first of these experts, David Tolin, is a clinical psychologist and researcher. He has studies on obsessive-compulsive disorder (OCD) and collecting/hoarding. He conducts research on the causes and treatment methods of this disorder, especially in his research on collecting and hoarding. His best-known works in this field are *Buried in Treasures* and *Doing CBT: A Comprehensive Guide to Working with Behaviors, Thoughts, and Emotion*.

Donald W. Black is a psychiatrist and professor of psychiatry at the University of Iowa College of Medicine. He studies collecting, addiction, obsessive-compulsive disorder, and other psychiatric conditions. Donald W. Black is famous for his research on the pathological state of picking and the neurobiology of this behavior. He has many articles published in these areas. But his best-known work is called *Bad Boys, Bad Men*.

Randy O. Frost is a professor of psychology and a multi-award-winning author. He has conducted pioneering research on hoarding. With the books he wrote and his studies on collecting and hoarding, he also carried out important studies on the causes, effects, and treatment methods of this behavior. Frost also works with obsessive-compulsive disorder, anxiety disorders, and emotional health. He has collaborated with David Tolin on several psychology-related research papers. Frost's best-known works are *The Oxford Handbook of Hoarding and Acquiring*, *Treatment for Hoarding Disorder*, and *Compulsive Hoarding and the Meaning of Things*.

1.4. Eric Berne's Transactional Analysis

Eric Berne is a psychiatrist who lived in the mid-20th century. Berne's transactional analysis aims to obtain faster and more effective results in psychotherapy by evaluating classical psychoanalysis theories. This theory accelerates psychotherapy processes by analyzing the communication between people and their subconscious ego states to the conscious level (Hough, 2010, p. 181). This analysis examines people's life experiences under three main categories of ego states, namely: Parent, Adult, and Child. Each ego state is associated with a particular way of thinking and behaving (Hough, 2010, p. 183). In his book entitled *The Games People Play*, Eric Bern talks about the games people play in the communication roles in their relationships. In the book, he argues that these games come from people's unconscious needs. Making sense of these relationship roles is today applied in the business world, education, consultancy, and social work. Solomon mentions that there are several ways to understand which ego state people are in as follows:

There are several ways to tell what ego state you are (or someone else is) using. Pay attention to tone of voice, body posture, gestures, choice of words, and emotional state. If the tone of voice is soft and soothing, this is a sign that the speaker is using a Nurturing Parent ego state. If, on the other hand, the tone is harsh and critical or threatening, then the speaker is probably using a Critical Parent ego state. An even and clear tone of voice usually comes from an Adult ego state, while an especially cheerful or emotion-laden tone of voice is likely to be coming from the Free Child. The Adapted Child may sound either whiney

or like a good girl (or boy) saying just what is expected of her or him. Similarly, there are gestures that signify that someone is using Parent (the warning, wagging finger), Adult (thoughtful expression, nodding head), or Child (jumping up and down) (Solomon, 2003, p. 16).

In this theory, the Parent ego consists of the person's learned behaviors. It shows external authority and influences from the past. It represents the thoughts, feelings, and behaviors of the parent models. A person may record their parent's reaction to a specific situation and then react that way themselves. This is a direct example of the Parent ego state. When parental influence is indirect, a person may react the way they want their parents to react. When the Parent ego state is directly shown, the person can sometimes feel like they are stepping into the shoes of one of their parents, but when they react indirectly as their parents want, people usually react as the parents needed in the past (Hough, 2010, p. 184). Child ego shows the person's emotional reactions and behaviors based on his/her past experiences. It deals with people's needs and deep desires. There were many theorists before Eric Berne who aimed to explain human behavior and personality elements, the most well-known of whom is Sigmund Freud. In the previous part, it has been said that Freud's human intellectual system is based on the id, ego, and superego. Berne's three ego states of Parent, Adult, and Child are similar to Freud's states of id, ego, and superego. However, Berne develops his theory differently from Freud. The most obvious distinction is that Berne's ego states represent a real person living in the present and that person's past experiences. His theory helps explain the behavior of an adult individual due to unresolved childhood traumas. According to Berne, the child's ego shapes in the early years of life. The child's ego state includes identity as well as interaction with the outside world. Parent ego state is where people learn what to do and how to behave. Parent ego is a representation of the people we grew up with. This period is considered as the first five years of the individual, and during this period the individual accepts the information coming from his parents and his environment without questioning. The adult ego state meets the demands of the other two ego states. The adult ego has logic and common sense. People do not make emotional decisions using their adult selves in a situation they encounter and tend to choose the most logical truth. Adult ego state depends on the individual's way of evaluating events rather than age (Hough, 2010, p. 189).

The other important part of Berne's theory is communication models. He divides communication models into three: complementary, secret, and cross-transactions. This type of transactional analysis is shaped by the variety of ego states in communication. These processes concern the person's reaction to the person he or she is communicating with and the reaction he or she receives. It happens if the response the person receives is expected to be appropriate. In this case, communication can continue healthily. In closed transactions, two people communicating use only one ego state. In other words, the person cannot get a reaction from the other person he/she communicates with. In this case, problems in communication are likely to occur. In covert and crossover interactions, one or both individuals communicate using one of the two ego states. Although they may seem like closed transactions, there is a hidden meaning behind them. Communication can continue even if the other person's expectations are not met.

Considering these behavioral patterns and ego states in communication postulated by Berne, this thesis will examine from which ego state Clegg communicated with his caring parents and Miranda, and whether these communications were successful or not. This analysis is important in terms of knowing Clegg's collector mentality and traumas.

2. ANALYZING FREDERICK CLEGG'S COLLECTING BEHAVIOR IN *THE COLLECTOR* FROM A PSYCHOANALYTIC PERSPECTIVE

Frederick Clegg is the protagonist in Fowles's novel entitled *The Collector*. The novel consists of two parts: in the first part, Frederick Clegg is the novel's narrator and tells the story from a first-person point of view. In the second part, Miranda becomes the narrator and recounts the letters she wrote during her captivity. The present thesis will only focus on, and discuss, the first part of the novel, namely Clegg's collecting behavior.

2.1. Clegg's Early Childhood: Parental Loss, Unresolved Grief and Recognizing Traumas

Frederick Clegg is the protagonist in Fowles's novel entitled *The Collector*. The novel consists of two parts: in the first part, Frederick Clegg is the novel's narrator and tells the story from a first-person point of view. In the second part, Miranda becomes the narrator and recounts the letters she wrote during her captivity. The present thesis will only focus on, and discuss, the first part of the novel, namely Clegg's collecting behavior. Frederick Clegg comes from a lower-middle-class family and experiences the loss of a parent in his childhood. He lives in a small town with his uncle and aunt. After his uncle's death, Clegg feels isolated and inadequate. He does not find the opportunity to develop his social skills and, as a result, feels alienated from society. In his childhood, Clegg takes up collecting butterflies as a hobby and finds solace and purpose in it. This fascination with collecting later develops into an obsession with collecting people, specifically an art student called Miranda Gray, whom he kidnaps. Clegg's troubled childhood and desire to connect with others fuel his complex and disturbed personality. Since people cannot yet perceive abstract concepts in childhood, their understanding of the concept of death may differ. This part of the thesis will discuss Clegg's childhood to investigate the reasons underlying his hobby of collecting butterflies as a behavior.

In *The Collector*, Clegg recounts how he loses both his father and mother. His father dies in a car accident when Clegg is only three years old, and soon after, he mentions that his mother left him "She only wanted an easy time." (Fowles, 1963, p.

5). After experiencing the loss of his mother, during a fight with his cousin, he learns that his mother was a street woman and that she left him for a stranger. Later in the novel as he recollects his childhood memories, Clegg relates the conversation between his cousin and himself: “My cousin Mabel once said to me (we were both kids then. We got into a fight) that my mother was a street woman who walked away with a stranger” (Fowles, 1963, p.5). As a child, Clegg is not sure if his cousin is telling him the truth or not; however, when he cannot get a satisfactory answer from his aunt for this dilemma, he takes it for granted that his mom is a street woman. In addition, he feels annoyed with his mother throughout his life because he faces death and abandonment as a child. There isn't enough information to claim that he was traumatized. However, he internalizes this situation when describing the anger he feels towards his mother after being abandoned.

In the novel, Clegg's teacher and uncle introduce him to the activity of collecting butterflies. Chasing, catching, and possessing are the basic behaviors of this activity, and these behaviors catch Clegg's attention. This hobby satisfies his inner need for fulfillment. With his introduction to the hobby of collecting butterflies, Clegg replaces his lost parents with an activity he can bond with. In addition, when Clegg becomes an adult, he gives examples of the events he experienced as a child. When his mother leaves him, he remembers what his cousin said about this all his life, and he convinces himself that it is true. In his adulthood, Clegg is faced with the insinuation from his colleagues that he spent the weekend with a vulgar woman, and he is disturbed by this. This is how he reacts after being accused by his co-workers:

Who was that Painted Lady I saw you with last night?” Old Tom would snigger, and Jane, Crutch-ley's girl from Sanitation, she was always in our office, would giggle. She was all Miranda wasn't. I always hated vulgar women, especially girls (Fowles, 1963, p. 6).

This brings out from Clegg's subconscious the dialogue he had with his cousin as a child. According to Caruth, “In its general definition, trauma is described as the response to an unexpected or overwhelming violent event or events that are not fully grasped as they occur, but return later in repeated flashbacks, nightmares, and other

repetitive phenomena” (Caruth, 1996, p. 91). After having an unpleasant conversation with his friends at work, Clegg becomes completely withdrawn and does not communicate with anyone for a long time. This situation is an example of him becoming lonely and isolating himself because he feels that he is not understood by society. The best example in the novel is when Clegg leaves his job and everyone he knows behind and buys a house with a basement with the money he won from the lottery:

In one of the Sunday papers, I saw an advert in capitals in a page of houses for sale. I wasn't looking for them, this just seemed to catch my eye as I was turning the page. "FAR FROM THE MADDING CROWD?" it said. Just like that. Then it went on: Old cottage, charming secluded situation, large garden, 1 hr. by car London, two miles from nearest village... — and so on. The next morning I was driving down to see it (Fowles, 1963, p. 15).

Clegg desired to distance himself from society and from anyone who could see the trauma within him. According to psychologists Parkes and Prigerson, “The person aims to control anxiety by avoiding people and situations that remind them of the trauma and by filling the mind with thoughts and activities that will distract from the fear of trauma” (Parkes and Prigerson, 2010, p. 45). At this point, there may be unresolved grief. Clegg was unable to mourn either his father's death or his mother's abandonment. Immediately after the loss of his family, he was raised by his aunt and uncle and did not feel like he belonged there. Clegg's unresolved grief in childhood may cause many situations in his adulthood. Freud explains unresolved grief and subsequent melancholy as follows:

The correlation of melancholia and mourning seems justified by the general picture of the two conditions. Moreover, the exciting causes due to environmental influences are, so far as we can discern them at all, the same for both conditions. Mourning is regularly the reaction to the loss of a loved person, or to the loss of some abstraction which has taken the place of one, such as one's country, liberty, an ideal, and so on. In some people, the same

influences produce melancholia instead of mourning and we consequently suspect them of a pathological disposition (Freud, 1917, p. 243).

Freud also mentions these pathological situations as "profound mourning, the reaction to the loss of someone who is loved, contains the same painful frame of mind, the same loss of interest in the outside world in so far as it does not recall him the same loss of capacity to adopt any new object of love (which would mean replacing him) and the same turning away from any activity that is not connected with thoughts of him" (Freud, 1917, p. 244). As for this, Freud (1917) explains that when unresolved mourning gives way to melancholy, it creates a deep void in a person's ego along with the loss of the loved and attached object. The beloved object seems to no longer exist and withdraws libido from this object. Therefore, object loss in unresolved grief can lead to ego loss. This situation can only be solved as the libido and the object separate from each other as the person mourns and the memories of the lost person are remembered. Although this is a painful process, when grief is completed, the ego becomes free again (Freud, 1917, p. 245). By taking this theory into consideration, it can be said that Clegg's loss of a mother is the loss of an object that a young child needs. According to Freud's explanation, Clegg's libido may transfer into ego loss because of object loss. Unless a person mourns and is overcome by sadness, the person may be in an eternal relationship with the lost object that he/she longs for and cannot reach again (Freud, 1917, p. 245). Clegg faces similar situations several times in the novel. He has no interest in, nor feelings towards, women during his life until he meets Miranda. Before Miranda, only once does he choose to have sexual intercourse with a woman by paying money. However, this situation leads him back to the traumas he experienced before. Clegg's lost object is his mother, and he is unaware of this situation because he does not mourn this loss. Clegg cannot communicate well with women because he considers them rude, but this belief can be traced back to the image he has of his own mother. He is looking for a woman who will not make him experience the trauma his mother put him through. This situation in Clegg's subconscious makes him feel worthless and inadequate. The following words from Clegg support this claim:

I never thought about women much before Miranda. I know I don't have what it is girls look for; I know chaps like Crutchley who just seem plain coarse to

me get on well with them. Some of the girls in the Annexe, it was really disgusting, the looks they'd give him. It's some crude animal thing I was born without. (Fowles, 1963, p. 8)

As Bowlby states, Clegg reveals his concerns here. He may choose not to become attached to other people to avoid experiencing a great loss again, and he considers this innate ability as an advantage. British psychoanalyst Melanie Klein believes, "the most important danger for the mourner is the emergence of hatred toward the lost object of love" (Klein, 1940, p. 137). Clegg both loves and hates his mother because he believes that she abandoned him. Eventually, Clegg meets Miranda, the person who will put an end to his abandonment trauma and uncontrollable pain. He sees an article in a local newspaper mentioning Miranda's scholarship and intelligence. After learning her name, Clegg says that Miranda is as beautiful as her name. Miranda means "worthy of admiration". Miranda (as a name) and butterfly are both important symbols. Clegg is attracted to a woman for the first time in his life. When talking about Miranda's family, he mentions that her father was a respected doctor, and her mother was a drunkard and a vulgar woman who wore too much makeup. When it comes to Clegg's family, Clegg blames his mother for his father's death and sees his mother as a vulgar woman who left him for another man. Clegg identifies Miranda's family problems with his own life story and considers Miranda a victim like himself. Psychoanalyst Bruce Fink reveals this identification in his book *Lacan on Love: An Exploration of Lacan's Seminar VIII*:

If we choose someone who looks at us in some way, meets our primary needs, or reminds us of them, we are making an object selection of what Freud calls the "analytical type". In this case, love is fed by need. The object can resemble the original in many ways, such as smile, eye color, hair color, etc. In this case, falling in love arises from confusing the object with an ideal image that already exists in our minds. (Fink, 2015, p. 116)

It is no coincidence that Clegg chose Miranda. There are several reasons to support this, from Clegg's subconscious search for his lost object to Freud's concept of the analytic type. According to this concept, Clegg's choice of Miranda stems from need. This is the need for the absence of an object. For Clegg, the familiar features are attractive, and he thinks this is what love is. Clegg says that when he first sees Miranda, he feels there is something different about her. As in the concept of analytic type, it confuses the object with an ideal image in his mind.

As Clegg experiences the loss of a parent and the unresolved mourning leaves him struck by melancholia, he cannot learn anything about secure attachment during his childhood. The traumatic events Clegg experienced in his early childhood and his attachment style are important as they provide background information to address his tendency toward collecting butterflies. The next chapter will discuss Clegg's attachment style in detail.

2.2. Interpretation of Clegg's Attachment Style According to Bowlby's Attachment Theory

Attachment Theory is a psychological approach founded by John Bowlby and developed by Mary Ainsworth. It deals with the relationship of individuals with their parents or caregivers during childhood. The theory attempts to explain the different types of emotional attachment people have to other people. According to this theory, knowing people's attachment styles can help explain their behavior in emotional and social relationships. The reason for using attachment theory in this thesis is to reveal the psychological state of Clegg in John Fowles's *The Collector*.

This theory suggests that attachment styles can justify the causes of psychological problems such as anxiety, depression, and obsessions. Considering Clegg's attachment style in his early childhood, this theory may shed light on the anxiety disorder and collecting obsession shown in his adult life. Bowlby (1969) asserts that attachment styles impact people's relationships in adulthood and these attachment styles can also affect individuals' emotional and social behavior. Psychologists and academics Mario Mikulincer and Philip Shaver describe the impact of attachment in early childhood on a person's adulthood as follows:

These early experiences may be particularly influential in shaping the parameters of the attachment system, and the organization and interaction of attachment behavior in subsequent relationships; that is, early experiences with parents may help to determine which of many possible developmental pathways a person actually takes, and which attachment pattern tends to characterize his or her interactions with close relationship partners later in life. (Mikulincer and Shaver, 2008, p. 130)

Walking in Bowlby's footsteps, Ainsworth divides attachment styles into secure, insecure-avoidant, and insecure-resistant (Ainsworth et al., 1978, p. 16). In *The Collector*, Clegg exhibits anxious behavior in certain situations. These anxious behaviors especially appear when he cannot satisfy his emotional needs or get what he wants from Miranda. In his dialogues with Miranda, Clegg shows that he is insecure, afraid of abandonment, and constantly seeking approval. Clegg's obsessive interest in Miranda throughout the book and his desire to keep her under his control are examples of this situation. Clegg tries to extort love and attention from Miranda. By keeping her physically close to himself, he believes that Miranda will eventually love him. Clegg believes that his mother, father and perhaps his caregivers, did not love him because they did not know him well enough. Early parental loss means that he or she does not have the opportunity to bond. Although Clegg bonds with his uncle, he feels defeated again when he loses him. Because of these early losses and his inability to connect to anyone, Clegg feels unworthy of love throughout his life. Pedagogue Alan Sroufe claims that "If the infant experiences caregiving which is reliably responsive, the infant will take forward confidence in the availability of care and, ultimately, a deep inner sense of self-confidence and self-worth" (Sroufe, 1986, p. 843). Because Clegg does not receive reliable and responsive care, his self-confidence and self-worth do not develop. When he kidnaps Miranda, he explains why he wants to keep her captive by saying: "Suddenly I said, I love you. It's driven me mad", and "I know it's old-fashioned to say you love a woman. I never meant to do it then" (Fowles, 1963, p. 34), to which Miranda replies: "Do you think you'll make me love you by keeping me prisoner?" (Fowles, 1963, p. 35). Clegg gives her a striking response by saying: "I

want you to get to know me'' (Fowles, 1963, p. 38). Clegg's belief that no one will ever love him stems from his parents abandoning him during childhood. Therefore, he believes he must obtain love by force even in adulthood. Pedagogue Alan Sroufe (1986) expresses that according to Bowlby and Freud, the primary attachment relationship forms the prototype for later social relationships. Clegg thinks that if he locks up someone, she may want to love him and give her a chance to know him. He locks Miranda in a place like the butterflies he caught. However, this process violates Miranda's emotional and individual boundaries, which Clegg ignores because of his narcissistic character. Clegg's constant fear of abandonment and rejection involves seeking approval. Clegg's anxious attachment style paved the way for him to experience an anxiety disorder in his relationships.

Attachment figures are the most reliable relatives throughout one's life, and we all fear separation from attachment figures; however, "separation" cannot be solely defined as the absence of such a figure. The critical issue is the presence of the figure. When this figure is perceived to become inaccessible or unresponsive, this situation provokes separation distress, and the possibility of such a situation arouses anxiety. (Ainsworth et al., 1978, p. 69)

Separation means the attached person is no longer there, neither physically nor emotionally. Clegg's anxious and avoidant attachment style triggers his anxiety. Therefore, his anxious nature pushes him into obsession. In the novel's episode IX, Clegg spends the whole night thinking about what precautions he should take before kidnapping Miranda. For instance, to prevent Miranda from doing laundry, he puts a lot of clothes in the room where he is going to imprison her. While making these decisions, some of his sentences show his fears for the first time. Clegg mentions that when he could not see Miranda during the days he followed her in London, wild thoughts haunted him. The fear that Miranda might be dead fills him. He even worries about the possibility that she may have given up painting. Clegg feels some changes in himself during the days he follows Miranda. He explains that he started thinking about everything in detail and felt like he had been doing this all his life. He compares himself to a detective. Clegg displays anxious attachment behavior in his adulthood is

evident from his obsessive interest in Miranda. Following her around and interpreting her every move is related to his anxious attachment style. At the same time, these behaviors are an indication of Clegg's distrust and anxiety towards Miranda. That is why he constantly feels the desire to control her. His attempt to maintain control by kidnapping Miranda is a reflection of his attachment anxiety. Despite all this, Clegg is also in constant need of approval. He seeks approval and love by telling Miranda about himself. Showing her his butterfly collection is an indication of Clegg's need for approval. An example is that while he keeps Miranda captive, he buys clothes, and brings art supplies for her. He satisfies Miranda's personal needs, and constantly worries about what she eats. Clegg's attempt to gain approval from Miranda by continually satisfying her emotional needs is another clear sign of Clegg's anxious attachment tendency. Additionally, Clegg's emotional state is shaped by Miranda's actions. Miranda's emotional reactions sometimes undermine Clegg's self-confidence. Despite that, Clegg is very worried about being separated from Miranda. After his uncle's death, Clegg leaves his aunt and cousin and moves to another city. He makes neither friends nor partners there. This piece of information about Clegg is an indication that he is someone who has difficulty establishing relationships and communicating with people. For Clegg, who feels the desire to connect with Miranda for the first time in years, the situation does not change even after Miranda. As mentioned, Clegg is alone throughout his life and cannot establish an attachment to, or a relationship with, anyone. Even after managing to communicate with Miranda, he always shows anxious and avoidant attachment behaviors towards her. Ainsworth states Bowlby's words in her book *Patterns of Attachment*: "It is when a figure is perceived as having become inaccessible and unresponsive, that separation distress (grief) occurs, and the anticipation of the possible occurrence of such a situation arouses anxiety" (Ainsworth et al. 1978. p. 20). This is an indication that Clegg's caregivers become inaccessible to him, which ultimately leads to his anxiety being triggered. This type of anxiety causes him to become an insecure individual with an anxiety disorder in his adulthood.

Clegg's inability to bond with his parents in early childhood causes him to feel anxious about his relationships as an adult. He finds it difficult to control his anxieties and the butterfly-collecting behavior he learned in his childhood surfaces from his

subconscious. The next chapter discusses Clegg's anxious nature and dreams/daydreams.

2.3. Clegg's Dreaming and Daydreaming Patterns: A Correlational Study with Anxiety Disorders

Jung and Freud's studies on dreams and daydreams try to make sense of the unconscious of the human psyche. People spend almost one-third of the day (and probably one-third of their lives) sleeping and dreaming. They may also daydream while they are awake. Both dreams (while sleeping) and daydreams can be affected by the unconscious states that lie deep within the human psyche. While Freud talks mostly about repressed desires regarding dreams and daydreams, Jung focuses on archetypes and collective consciousness. In John Fowles's *The Collector*, Clegg dreams both during sleep and when he is awake. This thesis attempts to understand Clegg's collector spirit. Additionally, this chapter discusses Clegg's dreams and daydreams using Freud's and Jung's theories. In the novel, Clegg says he had dreams about Miranda before kidnapping her. Some of Clegg's dreams are about getting married to Miranda and being happy together. Some of them have scenes in which he comes up with indecent scenarios and treats her violently. The interpretation of these daydreams will prove crucial in understanding Clegg's inner world better. Daydreaming is one of the fundamental concepts in psychoanalytic theory. Miranda is a missing object in Clegg's mind. Clegg's obsessive interest in Miranda and his secret desire for her are linked to deep emotional and sexual desires in his subconscious. Clegg's first dream about Miranda appears in the novel as follows:

She drew pictures and I looked after my collection (in my dreams). It was always she loving me and my collection, drawing and colouring them; working together in a beautiful modern house in a big room with one of those huge glass windows; meetings there of the Bug Section, where instead of saying almost nothing in case I made mistakes we were the popular host and hostess. She all

pretty with her pale blonde hair and grey eyes and of course the other men all green round the gills (Fowles, 1963, p. 4).

Clegg dreams of marrying and spending time with Miranda in his subconscious desires. Clegg subconsciously desires to unite, to be completed, or to be balanced. This may also express his desire for completion to move to the next level in his personal development phase. Moreover, according to Jung's concept of the shadow, the desire to marry may also indicate aspects of Clegg that he represses and denies. In short, either way, Clegg is seen as seeking balance and integration in his inner world. Clegg's desire to be loved is the basis of all the actions he takes in the future. Clegg describes feeling loved and approved by Miranda in his dreams. He desires to be, and dreams of, being loved throughout his life. The concepts of id, ego, and superego in Freud's personality theory play an important role in this case. Dreaming of being loved may be a part of Clegg's quest to realize his identity. The love that he did not receive from his mother as a child can be considered an expression of his narcissistic search for love in his daydreaming. Clegg dreams of being loved because the desire to be loved is an investment in the libido. According to Jung, the need to be loved may be related to collective symbols that include the values of one's society and the concept of love. The design of a modern house, especially with large windows shows Clegg's belief that he could make Miranda happy at a socially prosperous level. Another situation is his desire for approval and to be loved. He wants Miranda to approve of his actions and admire him. It is thought that with this desire, Clegg clearly shows the inner approval he seeks and his desire for integration to complete himself. One of Clegg's daydreams, in which Miranda paints and he is interested in insects and his collection, is a scene that depicts the personal interests of both. Here, Clegg creates his mythological symbolization in his daydream. Another issue is the negativity in his daydreams. In one of his daydreams, Clegg does not only imagine himself happy with Miranda. Sometimes, when he thinks he cannot get Miranda, he imagines using violence against her and bringing her to her knees. Clegg imagines himself in unpleasant situations in these negative scenarios and has negative thoughts about the future. In such negative dreams, there might be a connection between daydreaming and anxiety. Clegg

describes one of his daydreams in which he imagines Miranda with someone else as follows:

Those were days I let myself have the bad dreams. She cried or usually knelt.

Once I let myself dream I hit her across the face as I saw it done once by a chap in a telly play. Perhaps that was when it all started. (Fowles,1963, p. 5)

Such negative dreams of Clegg may also be a trigger for anxiety. During daydreaming, Clegg uncontrollably drifts into various thoughts in his mind as well. This situation increases his anxiety and after what he thinks in his negative scenario, even he states that everything started after this dream. In short, his desire to kidnap Miranda and possess her begins with his negative imagination thinking about the possibility of losing her. Clegg makes this decision because of his inability to control his anxiety. This may be an indication that Clegg suffered from an anxiety disorder and that his desire to succeed turned into an obsession when he could not control his anxiety level. In his daydreams, Clegg's violence against Miranda may be an indication of his repressed desires and inner conflicts. In his works, Freud mentions that the subconscious deep within the human mind may contain unacceptable or disturbing desires that do not comply with social norms. Violent thoughts may be an expression of these repressed desires of the individual coming out in some way (Freud, 1910, p.181-218). Clegg's mental mechanism does not approve of his desire to have Miranda. Therefore, his id tells him to get love from Miranda. His superego, on the other hand, conflicts with the fact that he cannot get this from a woman he has never met and does not know. However, after facing such a dilemma, Clegg's ego oscillates between these two situations, and he tends to suppress the one that is not accepted by social norms. His act of suppressing his desire means that his violent thoughts may be an expression of Clegg's repressed desires coming out in some way.

Apart from daydreams, Clegg also mentions that he has dreams about Miranda while he is sleeping. These dreams reveal his subconscious thoughts. In his article titled "Freud's Theory of Dreams", Ernest Jones talks about dreaming and being able to read the underlying reasons as follows:

A dream is not, as it appears to be, a confused and haphazard congeries of mental phenomena, but a distorted and disguised expression of highly significant psychical processes that have a very evident meaning, although to appreciate this meaning it is first necessary to translate the manifest content of the dream into its latent content, just as a hieroglyphic script yields its meaning only after it has been interpreted. (Jones, 1910, p. 8)

Clegg's dreams reflect his subconscious or some moments he has experienced. Deep in his dreams are repressed impulses, wishes, and desires. Some desires deep within Clegg's subconscious create a story while he sleeps at night. Sometimes during a dream, Clegg may subconsciously attribute an emotion to another person or object; just like the police officers Clegg sees in his dreams. Cops may symbolize his subconscious fears because he is afraid of being caught. It may also appear as some subconscious wishes, symbols, or metaphors. Clegg's dream painting is a symbolic situation and is somewhat complicated because the real person he is painting is Miranda. In summary, what Jones is talking about is that dreams have deeper meanings for those who can interpret them, rather than random external factors. Clegg describes another one of his dreams as follows:

I had a horrible dream one night when they came, and I had to kill her before they came in the room. It seemed like a duty and I had only a cushion to kill her with. I hit and hit and she laughed and then I jumped on her and smothered her and she lay still, and then when I took the cushion away she was lying there laughing, she'd only pretended to die. I woke up in a sweat, that was the first time I ever dreamed of killing anyone (Fowles, 1963, p. 80).

What Clegg refers to in this dream as "when they came" are the police who caught him. This shows that he subconsciously knows that he has done something wrong and is afraid of being caught. At some point, the arrival of a force such as the police may also represent his superego. His superego subconsciously shows him that

kidnapping someone and keeping him in one place by force is a wrong decision. If Clegg had had a healthy mental state, his dream might have gone differently. However, in the rest of his dream, he mentions that he had to kill Miranda even though the police came. The sentence "have to kill" is an uncontrolled animal instinct that lies within Clegg's id. Because he wants to get the love from Miranda that he could not get in his childhood. He would rather destroy her than lose her. These uncontrolled feelings that guide him may also appear in his dreams in this way. The fact that Clegg wanted to smother Miranda with a pillow when the police arrived could also be related to silencing her just to make her breathless. He may have wanted to mute Miranda, as she opposes him verbally and loudly at normal times and declares that she does not want to be a part of his games. This inference can be understood from the fact that Clegg is smothering Miranda with a pillow while Miranda laughs at him. Clegg fears that people will make fun of him and never take him seriously, due to his inferiority complex and being unloved. To suppress the anger that arises in this situation, he begins to apply force to make her breathless. But in the dream, Miranda tricks him by pretending to die, and when he lifts the pillow, Clegg finds Miranda still laughing at him. Clegg mentions that it was the first time he dreamed of killing someone because Miranda triggers his traumas, anxiety, and obsessions. When Clegg becomes very lonely and isolated from society, he decides to kidnap Miranda. His unresolved traumas cause him to capture Miranda like a butterfly and lock her in a space he can control. This dream of Clegg's is a symbol of what he has in his subconscious. Clegg brings to light the events he experienced, the things going on around him, and the situations stuck in his subconscious. Neurologist Ernest Jones writes about the functioning of dreams in his article "Freud's Theory of Dreams" as follows:

It is commonly believed in scientific circles that the mental processes of which dreams are composed arise, without any direct psychological antecedent, as the result of irregular excitation of various elements in the cerebral cortex by physiological processes occurring during sleep. This, it is maintained, accounts for the confused and bizarre nature of the mental product, and any apparently logical connection and order that frequently appear to some extent in dreams

are explained by the supposition that the mental processes in question are represented in cortical elements that stand in close, anatomical or physiological, relation to one another, and so are simultaneously stimulated by the peripheral stimuli (Jones, 1910, p. 284).

This statement by Jones indicates that dreams are not only related to the subconscious but also physically they become active in some parts of the brain during dreams. Therefore, dreams that seem confusing and meaningless may also result from the intellectual confusion created by these mechanisms. Clegg's intellectual mechanism is also quite complex. As a result, it may not be correct to interpret his dreams based on a single situation. However, as stated before, Miranda is Clegg's lost object and the desire to possess her is at the basis of these dreams. Clegg's dreams can become more complicated when they are combined with his anxieties and fears. While he thinks he loves Miranda, his desire to keep her captive is the chaos that Clegg experiences in his inner world. Thus, the fear of not having the lost object lies in his subconscious. This shows his fear of being caught by the police and losing Miranda in his dreams. On the other hand, the possibility of not being able to have Miranda triggers his anxiety, causing Clegg to choose to kill her rather than lose her. This behavior is an indication that Clegg is obsessively attached to Miranda.

Clegg's dreams indicate that his anxiety may be caused by the fear of not being able to possess his lost object. The situation lying in his subconscious indicates the psychology underlying Clegg's collecting behavior. The next chapter will discuss Clegg's collecting behavior and the butterfly symbols in his subconscious.

2.4. Psychoanalytical Exploration of Clegg's Collecting Obsession

Collecting behavior in Clegg's life is divided into two periods. The first period revolves around the butterfly-collecting behavior he learned from his uncle as a child, and the second one is when he puts his knowledge into practice and collects Miranda like a butterfly in his adulthood. The idea of an adult kidnapping a woman and adding it to his collection raises the question of how he acquired this behavior in his past. There are various answers to this question including Clegg's childhood which was

marked by trauma such as death and abandonment, his inability to mourn his parents, and an anxiety disorder that led to pathological consequences. This chapter discusses Clegg's collecting behavior based on the information available in the novel regarding Clegg's early childhood. It attempts to reveal Clegg's psyche of collecting by showing how collecting behavior is shaped and what consequences this leads to in adulthood. In addition, it shows how Clegg's obsession with collecting butterflies shapes his subconscious and how this obsession turns into a pathological behavior.

While his uncle allows Clegg to practice butterfly hunting, his aunt forbids this hobby. Clegg has been secretly collecting different items since his childhood. In other words, the adult Clegg hides his collections from everyone. Here, it is necessary to start discussing the difference between “collecting” and “hoarding”. According to psychologist Randy O. Frost, both hoarding and collecting are activities of overconsumption. Both involve purchasing, owning, and collecting objects (Frost, R. O., and Steketee, G., 2014, p.229). Clegg's behavior could be considered collecting rather than hoarding because he carefully catches and collects butterflies. Frost also mentions the reason for these two behaviors may be trauma-related anxiety (Frost, 2014, p.359). Clegg's collecting behavior begins in his early childhood. Confronted with feelings of death and abandonment, this child searches for his lost object throughout his life. While searching for the lost object, he acquires the behavior of catching and collecting, and in the future, this behavior turns into obsessive-compulsive disorder for him:

Obsessions are recurrent and persistent thoughts, urges, or images that are experienced as intrusive and unwanted, whereas compulsions are repetitive behaviors or mental acts that an individual feels driven to perform in response to an obsession or according to rules that must be applied rigidly. Some other obsessive-compulsive and related disorders are also characterized by preoccupations and by repetitive behaviors or mental acts in response to the preoccupations (American Psychiatric Association, 2013, p. 235).

The American Psychiatric Association reveals that some obsessive and compulsive disorders can make people focus on specific topics. It also emphasizes that people perform repetitive behaviors or mental actions related to these issues, and this statement helps us understand the various symptoms of such disorders and how they occur. Similarly, Clegg acquired this behavior in his childhood and this behavior can turn into an obsession. Clegg describes how he and his uncle catch butterflies, stretch their wings, and gently dry them. His uncle buys jars for his hobby and allocates a special room for him. Thus, Clegg learns at a young age to gently capture and kill a living creature. Clinical psychologist Tolin asserts that collecting behavior in adults usually begins when they are children:

We surveyed a large number of adults with hoarding problems. They were surprised to find that most of them reported that they first noticed hoarding-related behaviors very early in their lives, during childhood or early adolescence. For example, some recalling “savers” or “collectors” early on. Sometimes they started hoarding after a bad or traumatic experience (Tolin, 2014, p. 18).

Clegg's early childhood traumas may have caused a kind of depersonalization in him. These traumatic events he experienced may have affected his ability to establish emotional bonds, making it safer or more enjoyable to build relationships with objects. In his search for a lost object to be complete, due to his emotional emptiness, he fills this void by collecting objects. Clegg needs an object he wants to hold, like butterflies. This shows why he gets angry when his aunt and cousin react negatively to his butterfly-collecting hobby. In his book *Buried in Treasures*, David Tolin explains why collectors cannot give up the objects they have collected as follows:

It's hard for people with Hoarding Disorder to discard, donate, recycle, or otherwise “let go” of their possessions. For them, the possessions take on special meaning. For some people, the item represents a potential opportunity

they just can't pass up. For others, the item feels like an old friend they don't want to part with (Tolin, 2014, p. 14).

This acts as a trigger for Clegg and causes him to start collecting objects which, in turn, leads to his obsessive-compulsive disorder. American Psychiatric Association (APA) states that childhood trauma should generally be considered in people who develop obsessions in adulthood. It is said that anxiety disorder, caused by trauma, underlies obsessive disorders (American Psychiatric Association, 2013, p.235). In addition to the trauma of losing his parents during childhood, being neglected by his caregivers triggers Clegg's attachment disorder as well. After the death of his uncle, the only person who approved of him, and his aunt's negative reaction to his collection, Clegg has no adult left to bond with, and this causes him to become isolated. American Psychiatric Association addresses this issue as follows:

Trauma and stressor-related disorders: anxiety disorders, obsessive-compulsive and related disorders, and dissociative disorders. Psychological distress following exposure to a traumatic or stressful event is quite variable. In some cases, symptoms can be well understood within an anxiety or fear-based context. Social neglect—that is, the absence of adequate caregiving during childhood—is a diagnostic requirement of both reactive attachment disorder and disinhibited social engagement disorder. Although the two disorders share a common etiology, the former is expressed as an internalizing disorder with depressive symptoms and withdrawn behavior, while the latter is marked by disinhibition and externalizing behavior (American Psychiatric Association, 2013, p. 265).

Clegg's anxiety disorder shows itself when he kidnaps Miranda. Clegg has an anxious nature and at the same time, he feels anxious as he makes risky decisions such as kidnapping Miranda. He feels nervous when he sees a friend next to Miranda while he is following her before the kidnapping. Since Miranda is talking to her male friend,

Clegg cannot control his anxious ideas. He describes the incident as a moment in which his heart is beating fast and pounding, and he is afraid of losing control. Afterward, to suppress his anxiety level, he kidnaps Miranda. Clegg's anxieties lead to obsession, as his anxious thoughts about Miranda increase and he decides that he can no longer live without having her. Because Clegg puts aside his job, the city he lives in, and his entire life, and goes after the only object he wants to achieve. This shows that Clegg's concerns have turned into an obsession at this point. As the American Psychiatric Association states,

Recurrent thoughts, avoidant behaviors, and repetitive requests for reassurance can also occur in anxiety disorders. However, the recurrent thoughts that are present in generalized anxiety disorder (i.e., worries) are usually about real-life concerns, whereas the obsessions of OCD usually do not involve real-life concerns and can include content that is odd, irrational, or of a seemingly magical nature; moreover, compulsions are often present and usually linked to the obsessions (American Psychiatric Association, 2013, p. 241).

Even as an adult, Clegg continues to live with some gaps in his adult personality due to his unresolved traumas. For instance, he is still focused on finding his lost object. For this reason, he never gave up collecting, which filled this gap in his childhood, and this was the only activity he enjoyed as an adult. However, during Clegg's adulthood, his anxieties and obsessions become unbearable, forcing him to take action to suppress these feelings. The exclusion and rejection he has experienced in his family and social relationships since his childhood makes him distrustful of people and he feels the desire to isolate himself. The only thing he is interested in is his collection, and in a way, this collection gives him a feeling of control and power. Therefore, he can turn off his suppressed emotions.

Since Clegg cannot put Miranda in his collection unless he kills her, he develops another collecting behavior and starts taking photographs of her and collecting them. Clegg takes lifeless photographs of butterflies for his collection. Similarly, he takes photos of Miranda while she is sleeping because she looks lifeless

like a butterfly. One night, when Miranda sleeps, her dress slips off her shoulder. This excites Clegg. He remembers an American movie and decides to take photos of Miranda like the ones he saw in that movie. He takes off Miranda's clothes and starts to take photos of her. Clegg expresses his feelings at that moment in this way: "I never slept that night, I got in such a state. There were times I thought I would go down and give her the pad again and take other photos, it was as bad as that" (Fowles, 1963, p.92). Clegg's desire to take photographs of Miranda reminds him of his background in collecting butterflies. Miranda is an item for him, and he gets more excited when she is lifeless. On the other hand, when he kills her, he prolongs her captivity because he cannot have the pleasure of keeping her captive. In addition, the following sentence shows how obsessed he is with Miranda: "What she never understood was that with me it was having. Having her was enough and she did not need to do anything but be there. I just wanted to have her, and safe at last" (Fowles, 1963, p.101). After holding Miranda for a while, he asks her if she finds him attractive, to understand what she wants from him. What Miranda has in mind is that she has been kidnapped and that a man perhaps wants to use her sexually. However, Clegg certainly does not consider having a sexual relationship with Miranda, especially since he sees her as his mother, his lost object. He says he finds her attractive but avoids the feeling of having sexual intercourse with her. Even when Miranda asks him to do this, he becomes alienated from her, and says that she is now like the other immoral women in his mind, and from that point on, he treats her harshly and leaves her to die. Because Miranda destroys the image that he wanted to have in his mind. Freud explains this issue through the castration complex theory. He mentions that the child is torn between two choices. The child must either get rid of his attachment to his mother or accept the idea of being castrated by his father. That is, the child must either separate himself/herself from the primary object of love or give up all possibility of sexual satisfaction (Freud, 1959a, p. 177-204). In this case, Clegg cannot give up his lost object of love, namely his mother. Clegg does not feel any sexual desire towards Miranda, whom he associates with his lost object. The situations in which he says he is excited and hot can mostly be considered as anxiety attacks.

2.5. Psychological Significance of Butterfly Symbols in Frederick Clegg's Subconscious

The term butterfly has many different symbolic meanings in different cultures and communities. While in some communities it symbolizes freedom, in others it is associated with death. As Elena I. Antonakou and Lazaros C. Triarhou point out in their joint article, butterflies are connected with the soul, death, and rebirth in ancient beliefs. The Celts say that butterflies are human souls looking for mothers, and in Ireland and Germany, butterflies are thought of as children's souls. While the ancient Greeks called the butterfly "worm", they say that the chrysalis, the next stage of the caterpillar's metamorphosis, is called "nekydallon", which means the "shell of the dead" (Antonakou and Triarhou, 2016, p. 177). The metamorphosis of the butterfly inspired many to use butterflies as a symbol of the soul's exit from the body. Thus, the myth of the Psyche concomitantly signifies soul and butterfly. It has come to mean the story of the soul coupled with divine eros, but it must endure tribulations before achieving immortality (Antonakou and Triarhou, 2016, p. 178). It is not a coincidence that in *The Collector*, Clegg collects butterflies rather than collecting any objects. The fact that the butterfly is considered as death, rebirth, and the search for a mother in ancient beliefs is compatible with the factors underlying Clegg's psychology regarding catching butterflies.

In the definition of the senses, the soul infiltrates philosophical psychology. Plato is the first writer to confront the problem with a clear meaning. He defines sensation, in general, as a communion of soul and body in relation to external objects. The faculty belongs to the soul: the instrument is the body. In common, they become, by means of imagination, apprehensive of external objects (Antonakou and Triarhou, 2016, p. 178).

What first makes butterflies attractive to Clegg is his fascination with aesthetic beauty. He associates the natural elegance and beauty of butterflies with Miranda. This is the first reason why Miranda is considered a part of the collection. The sentences in which Clegg identifies Miranda with butterflies in the novel are as follows: "She didn't

look once at me, but I watched the back of her head and her hair in a long pigtail." "It was very pale, silky, like Burnet cocoons" (Fowles, 1963 p.3). Since beauty is also a kind of symmetrical order, Clegg's predilection for aesthetic beauty reflects his obsessive state of mind. For Clegg, the butterfly may represent Miranda's beauty and soul. Butterflies are creatures that attract Clegg's attention due to their fragile and naive nature. Clegg thinks that Miranda is internally similar to the soul of butterflies. That's why he may want to possess her soul, too. Clegg's "The only fly in the ointment was Miranda" (Fowles, 1963, p.7) and "She was like some caterpillar that takes three months to feed up trying to do it in a few days. I knew nothing good would come of it, she was always in such a hurry" (Fowles, 1963, p.100) are the sentences in which he sees Miranda as a butterfly. Clegg's desire to capture and control stems from his obsession with collecting, which is at the core of his psychology. While the butterfly flies freely in its natural life, Clegg wants to kidnap and own it, and this is a reflection of the desires of his id which control him. This desire of Clegg is directly related to his desire for power and superiority. Clegg's collection of butterflies may symbolize his desire for power and superiority. Clegg fulfills his inner desire as he catches butterflies. As mentioned before, this can be associated with his desire to find his lost object:

It was like not having a net and catching a specimen you wanted in your first and second fingers (I was always very clever at that), coming up slowly behind and you had it, but you had to nip the thorax, and it would be quivering there. It wasn't easy like it was with a killing-bottle. And it was twice as difficult with her, because I didn't want to kill her, that was the last thing I wanted. (Fowles, 1963, p. 39)

Clegg describes catching a butterfly shows how satisfied he is with this situation. The process of capturing and imprisoning a living being is an exciting activity for him. However, Clegg's obsession has exceeded its limits and reached a pathological level. Another example of this is when he caught and imprisoned Miranda in this obsessive state of mind. "It was very dark of course but clear, you could see some stars. I took her arm tight and let her stand there for five minutes. I could hear

her breathing deeply. It was very romantic, her head came just up to my shoulder'' (Fowles, 1963, p. 50). With these words, Clegg catches Miranda like he catches a butterfly and experiences the same feelings at that moment. However, he is not aware that this situation comes from his subconscious obsession with collecting butterflies. He even finds this situation romantic and associates it with love. Therefore, this situation becomes a pathological behavior for him.

The next part will discuss communication transactions between Clegg and his caregiver family and Miranda through Eric Berne's Transactional Analysis Theory.

2.6. Frederick Clegg's Ego States and Transaction Dynamics in Communication from The Perspective of Eric Berne's Transactional Analysis Theory

Eric Berne's Transactional Analysis is a theory of communication and personality. It is based on understanding and interpreting people's thoughts, feelings, and behaviors. This theory examines how people communicate with each other and determines their roles in communication. Berne is influenced by Freud's id, ego, and superego concepts. However, Berne's theory is different from Freud's theory. Berne's theory considers people's past experiences and their ego states in the present communication. This part of the thesis uses Transactional Analysis theory to interpret Frederick Clegg's collector psyche through his transaction dynamics in the dialogs.

In Clegg's childhood, as a caregiver family, Clegg's uncle and aunt have different behaviors and communication patterns. Their behaviors are not consistent towards Clegg. His aunt is a strict parent model; she questions and disapproves of Clegg's butterfly collecting. Clegg and his uncle continue to collect butterflies away from his aunt's eyes. Clegg's uncle is calmer and more naive, and their communication is smoother. But his uncle seems like he does not think or act with the mind of an adult. The best examples of this are when Clegg is a little child and his uncle teaches him how to kill a living creature, or helps Clegg hide this hobby from Clegg's aunt, who is trying to act like a real parent. Even though Clegg's uncle is an adult, he behaves like a child with his id in charge. According to Berne's transactional analysis theory, a

Child-Child communication model is formed between Clegg and his uncle. Unlike his uncle, Clegg communicates with his aunt through the Parent-Child channel. Because of Clegg's ego state in communication with his uncle, they do not have an effective and healthy communication model. Since his uncle is his parent, this is also the reason for the behaviors he acquired in his childhood.

In his adulthood, Clegg does not seem happy at work, and he tries to communicate with his co-workers through the child communication channel, but sometimes he gets a response from them through the adult channel. He often shuts himself off from communication, showing resentment like a child to people who try to reach him by joking. Clegg, who seems unhappy at work, has problems communicating with his colleagues as an adult as well. He describes the dialogue he had with his friends Old Tom and Crutchley as follows:

Old Tom is slimy, always going on about local government and buttering up Mr. Williams, the Borough Treasurer. Crutchley's got a dirty mind and he is a sadist, he never let an opportunity go of making fun of my interest, especially if there were girls around. "Fred's looking tired—he's been having a dirty weekend with a Cabbage White," he used to say, and, "Who was that Painted Lady I saw you with last night?" Old Tom would snigger, and Jane, Crutchley's girl from Sanitation, she was always in our office, would giggle (Fowles, 1963, p. 6).

Clegg portrays old Tom as someone who tries to be slimy and curry favor with the executives. Here, Tom demonstrates a communication pattern that mocks Clegg. In the transaction between Clegg and Old Tom, while Clegg speaks to Tom from his Adult ego state, he communicates with Tom from his potentially Critical Parent ego state. There is also a communication conflict here. Here the receiver is Clegg, and the sender is Tom. They use crossed transactions. He ignores Tom, who tries to communicate with him and limits communication like an adult. This transaction model

is not useful. Psychiatrist Thomas Anthony Harris interprets his ideas in his book as follows:

Continual observation has supported the assumption that these three states exist in all people. It is as if in each person there is the same little person he was when he was three years old. There are also within him his parents. These are recordings in the brain of actual experiences of internal and external events, the most significant of which happened during the first five years of life. There is a third state, different from these two. The first two are called Parent and Child, and the third, Adult (Harris, 1969, p. 20).

Influenced by Berne, Harris talks about his ideas about transactional communication. Here, Harris says that data transferred from parent to child is transferred to the child without being processed. Clegg records his uncle and aunt's behaviors during his childhood, and he records all the advice and all the rules he learned from them in the Parents section. According to this theory, when he becomes an adult, he may tend to shape his communication model according to what he learned from his uncle and aunt. Clegg's aunt is restrictive and prescriptive, while his uncle is an adult model with the opposite behavior. Inconsistent protective parenting could also be a confusing pattern for Clegg. They show two different attitudes when they discover Clegg's interest in collecting. Clegg's words "Aunt Annie and Mabel used to despise my butterflies when I was a boy, but Uncle Dick would always stick up for me. He admired a good bit of setting" (Fowles, 1963, p. 8). Clegg mentions that his uncle has the same feelings about his collection as he is. This shows the behavior that is approved and learned. Harris (1969) mentions that everything the child sees his parents do and everything he hears them say is recorded in the Parent. Everyone has a Parent in that everyone experiences external stimuli in the first five years of life. Parents are specific for every person, being the recording of that set of early experiences unique to him. (Harris, 1969, p. 21)

In *The Collector*, when Clegg catches a butterfly, his uncle sits next to him, and they watch the butterfly's wings spread and dry together as they die. His uncle gives him a pound he won in an amateur competition, and Clegg hides this from his aunt. Clegg

interprets his uncle's behavior as "He treated me like a father" (Fowles,1963, p. 9). These situations show his uncle communicating with Clegg through Child-Child channels, but Clegg has no experience with having real parents. Clegg mentions that the person he cares about most, after Miranda, is his uncle. Clegg shows many of the behaviors he recorded as a child during his adulthood. While he kidnaps Miranda like a butterfly and watches her slowly disappear, he thinks of everything for her and decides everything on her behalf. He believes that kidnapping her is the right way for both. Clegg's collecting style in his childhood also reminds itself even in his adulthood. The fact that he approaches butterflies with the same curiosity and kidnaps Miranda with the same curiosity and excitement may be a situation that his childhood side reminds him of in his adulthood. Harris (1969) says that in the Child's section, records of childhood such as the desire to explore the environment, curiosity, experimentation, and creativity can be seen. He also mentions that the things he discovered and experienced in his childhood and his feelings about them were recorded in the child's section. "This is the other side of the matter; happy child, carefree little boy chasing butterflies, little girl with chocolate on her face. This also applies to today's transactions" (Harris, 1969, p. 27). Based on the transaction patterns of Berne and Harris, Clegg and Miranda are also communicating with each other through the wrong ego state. Their communication fails because Clegg is on the Child channel and Miranda communicates with him through the Parent and Adult channels. One example of a Parent-Child transaction between Miranda and Clegg is as follows:

Well she looked at me, and then she said: 'Let's have a talk. Come and sit beside me. I went and sold. 'What are you going to do when I've gone?' I don't think about it, I said. 'Will you want to go on seeing me?' Of course, I will. 'We'll make you into someone modern. Someone really interesting to meet. You'd be ashamed of me with all your friends (Fowles,1963, p. 91).

Miranda's sentence comes from the Adult ego state. She communicates with Clegg as if giving commands to a child. Later, Miranda asks him what Clegg will do after she leaves. She tries to gauge his level of anxiety and obsession and wants to make sure he will let her go. It can also be said that she was trying to calm him down

by communicating with him in this way. Clegg communicates to Miranda that he hasn't thought about what to do after she leaves. Because in reality, like a child, Miranda is her favorite and desired toy these days. This response appears to come from the Child ego state. Later, Miranda asks if he still wants to see her after everything. Miranda tries to communicate with Clegg's inner child. Miranda Parent with her ego attitude. She says she will turn Clegg into a modern person. This indicates that she is communicating with Clegg as a child, through the parent who will care for him, rather than as an adult. Clegg, like a fragile little child, tells Miranda that her friends won't like her and that she will be ashamed of him. This expression again reflects Clegg's Child ego state and his concerns. This dialogue is another example of a cross-transaction. It takes place in the Child-Parent ego state, therefore healthy and effective communication cannot be established. Another adult-child transaction can be seen in the following example:

I never had your advantages. That's why. "You can change, you're young, you've got money. You can learn. And what have you done? You have a little dream, the sort of dream I suppose little boys have and masturbate about, and you fall over yourself being nice to me so that you won't have to admit to yourself that the whole business of my being here is nasty, nasty, nasty—"

(Fowles, 1963, p. 79).

Clegg blames Miranda, whom he idealizes in his mind, for having more advantages than himself. By speaking from the Child ego state, Clegg conveys feelings of jealousy or anger towards the situation he is in. Miranda advises him that he can change because he is young and has enough money. With this sentence, Miranda communicates from the Parent ego state. In the continuation of the dialogue, Miranda confronts Clegg with the facts from her Critical Parent ego state. Although Clegg treats her well, she tells him that he is insincere and avoids facing the truth. Clegg, who communicates with Miranda from his Child ego state, is unaware that he can take real responsibility for his life as an adult. In this communication model, Miranda is trying to show Clegg that she acts like a child and makes decisions based on childish instincts. However, Clegg, who is not on the same communication channel as Miranda, just

listens to these sentences like a little child being scolded by his parents. The reason why this cross-communication fails is that they communicate with each other through Miranda's Parent ego state and Clegg's Child ego state.

In this section, Clegg's transactions with different people were shown with examples. When Clegg's communication patterns with the people around him were evaluated, the fact that the ego states of the people were not parallel to each other did not make these communications successful. Failures in this cross-communication, especially when he is made fun of for his collecting obsession or scolded like a child, pave the way for Clegg to isolate himself.



CONCLUSION

The current thesis attempts to answer the question of how some hobbies acquired during a person's traumatic childhood can lead to permanent and pathological behaviors in adulthood. The introduction part defines what collecting behavior is and how it can turn into an obsession later. Then, the importance and problem of the thesis are explained.

To better understand the novel's main character, Frederick Clegg, the theories and ideas of prominent psychologists and psychoanalysts are explained in detail in chapter one. This chapter introduces the psychoanalytic literary criticism concepts of Sigmund Freud, Jacques Lacan, and Carl Gustav Jung. Since it could be useful in revealing Clegg's anxiety disorder, John Bowlby's attachment theory is explained as well. Then, the works of contemporary psychologists such as David Tolin, Donald W. Black, and Randy O Frost's studies are elaborated to reveal Clegg's collecting behavior. Lastly, Eric Berne's transactional analysis theory is introduced to explain Clegg's ego states in communication with others.

The second chapter discusses Frederick Clegg's psyche using interconnected theories from different experts. First, it looks at Clegg's early childhood. The reason for this is that Clegg's hobby of collecting butterflies and his experience of some traumatic events coincided with this period. Clegg lost his father in a car accident when he was about three years old, and after the accident, his mother left him and went with another man. The fact that this event may traumatize him is evaluated with Freud's theories of loss and mourning in early childhood. In this period, Clegg is unable to grieve separations such as death and abandonment, and these losses appear to be the beginning of his lasting traumas. During the same period, Clegg participates in a butterfly-collecting activity with his uncle, and together they turn this activity into a serious collecting addiction while hiding it from Clegg's aunt. Clegg's bond with his parents and caregivers in early childhood is examined according to the attachment theories of John Bowlby and Mary Ainsworth. Accordingly, Clegg is in a relationship with his caring parents in which only his vital needs such as eating and drinking are met, and he can never experience a secure attachment. His encounter with the hobby of collecting butterflies is seen as the first bond he established in his life. With this

hobby, Clegg becomes increasingly withdrawn and obsessed. Since this hobby is far from establishing social bonds and Clegg is a traumatic child, he is dragged into social isolation. Clegg's collecting and obsessive behaviors have been interpreted by the studies of psychiatrists such as David Tolin, Donald W. Black, and Randy O. Frost. First of all, mental disorders that may cause obsession are examined. In the novel, it is seen that Clegg suffers from anxiety attacks and such mental disorders support his obsessive mood. Throughout the novel, Clegg reveals his anxious nature with his anxious sentences when he does not receive a positive response to his requests. When this anxiety disorder becomes pathological for him and gets out of control, the adult Clegg becomes an anxious individual and kidnaps Miranda. Clegg's anxious nature is exemplified when he believes that even after kidnapping Miranda, she will leave him and will never truly love him. It also appears in Clegg's anxiety disorder dreams and daydreams. These dreams are evaluated with the theories of Freud and Jung. In his daydreams, Clegg dreams of being happy with Miranda, but in his night dreams, he worries about losing Miranda or getting caught by the police. Sometimes, even while having happy dreams, he thinks about the possibility of Miranda being with someone else and consoles himself by committing violence against Miranda in his dreams. Clegg's desire to be loved is equated with the butterfly-collecting behavior he learned in his childhood. He desires to achieve love by force by kidnapping or imprisoning someone, as he learned in his act of collecting butterflies. Of course, these decisions made by Clegg are a clear indication that he makes decisions as a child and wants to have only one object. The object in question is his lost object: his mother. According to Freud's personality theory of id, ego, and superego, it is seen that Clegg wants to achieve his wishes with his id like a child, and his superego does not develop thoroughly due to the loss of his parents and loneliness. Clegg's catching and trapping behavior comes from the butterfly catching and trapping behavior he was introduced to during his childhood. Therefore, as seen in the main character of this novel, it is thought that violent hobbies acquired in early childhood may be reinforced by the person's traumas and pave the way for committing crimes in the future.

In the last chapter of the thesis, the ego states in Clegg's dialogues with other people are interpreted with the theory of transactional analysis, a contemporary psychoanalysis theory. Developed by Eric Berne, the transactional analysis made it

possible to examine Clegg's important dialogues with others from a psychoanalytical perspective, and by determining Clegg's ego states, it is attempted to reveal that he is a traumatic adult. To sum up, Clegg's collecting behavior begins as a childhood hobby, but with the traumas and mental disorders he experiences, this hobby turns into an obsession, and it is seen that he captures Miranda like a butterfly. After Miranda's death, someone else he sees on the street catches his attention again and this time he follows her. This situation is an indication that Clegg's obsessive collecting behavior has reached the level of an obsessive-compulsive disorder, that for him Miranda is just a lost object he is subconsciously searching for, and that he will continue to commit crimes while searching for this lost object.

Psychology and psychoanalysis include a wide variety of theories, components, and elements. As a result, it is not possible to analyze the novel's main character from a wide range of perspectives, and the current thesis is limited to only two key concepts in psychology: obsession and collecting behavior. The importance of this psychoanalytic study, which is carried out on the main character of the novel, is because it is useful and raises awareness in terms of better interpreting human behavior and getting to know other individuals in society or themselves. This novel goes beyond the surface of the text and helps readers understand the text more deeply by revealing the subconscious impulses and motivations of an individual who is a butterfly collector but has developed an obsession that goes so far as to kidnap a woman. This study can help the reader empathize with this character and raise awareness about hobbies acquired at an early age, various traumas, obsessions, and mental disorders in people's lives. In addition, this thesis helps to better understand literature in its historical, cultural, and psychological contexts by dealing with a literary text with psychoanalytic literary theory. In this context, as a literary work in this thesis, Fowles's *The Collector* is seen as an important work in terms of integrating the field of psychology into society and its adoption by society.

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