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A PSYCHOANALYTICAL APPROACH TO PAUL BOWLES' SELECTED SHORT STORIES

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by

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To my beloved sons…

Muhammed and Darvan

APRROVAL PAGE

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The material included in this thesis has not been submitted wholly or in part for any academic award or qualification other than that for which it is now submitted.

HENIR SADEEQ ISMAEL

June 2015

ABSTRACT

HENIR SADEEQ ISMAEL **June 2015**

A PSYCHOANALYTICAL APPROACH TO PAUL BOWLES' SELECTED SHORT STORIES

This study explores the psychological motifs in some of the most way important short stories of the American writer Paul Bowles.The works of Paul Bowles is filled with themes that need a closer look that can reveal the hiden meaning and references to both the life and works of Bowles. To this end, this study applies psychoanalytical tools in the analysis of the short stories. Among the big number of short stories written by Bowles, the main focus nevertheless is on four of them: "The Echo," "Pastor Dowe at Tacate," "The Scorpion," and "The Frozen Fields" with several important references to other short fiction and novels to the same writer. In the course of our discussion, the study mainly employs the theories of three prominent psychoanalysts who established the very basis of psychoanalytical criticis: Sigmund Frued, Carl Gustav Jung, and Jacques Lacan. Thereby, such analysis will show the strong psychological disposition of Bowles' text and that psycholoanalytical tools are indispensible in the analysis of a rich and versatile writer as Bowles. Furthermore, we notice as well how the most well-known concepts and theories of psychoanalysis are strikingly applicable within the context of Bowles fiction. What is more, those tools sometimes serve as the only way to reveal the intended meaning and the various references Bowles implanted in his text whether those references touches characters, setting, ideas, or even the personal life of Bowles himself. The themes include Oedipal and Electra complex, alienation,

psychological initiation, the workings of the psychic forces of id, ego, and super-ego, and the fuction of dreams.

In the course of Three Chapters, this study displays the psychological theories presented by Freud, Jung, and Lacan, the application of those theories on the four stories, and finally establishing a connection between the works of Bowles and his own life and how each one influcned the other.

Key Words:

Paul Bowles, psychoanalysis, Freud, Lacan, Jung, The Echo, Pastor Dowe at Tacate, The Scorpion, The Frozen Fields, fiction, short stories.

KISA ÖZET

HENIR SADEEQ ISMAEL **Haziran 2015**

PAUL BOWELES'IN KISA HIKAYELERINE PSIKANALITIK BIR YAKLAŞIM

Bu çalışma Amerikan yazar Paul Bowles'un bazı önemli kısa hikayelerinde ki psikolojik motifleri inceliyor. Paul Bowles'un eserleri onun eserleri ve hayatına dair gizli anlamları ve referansları açığa çıkaran dolayısıyla daha detaylı bir bakış gerektiren temalarla doludur. Bu yüzden, bu çalışma kısa hikayelerin analizinde psikoanalitik bir yaklaşım izliyor. Paul Bowles'un yazdığı bir çok kısa hikaye arasından, esas odak noktası şu dört tanesi üzerine olacaktır: "Yankı," "Tacate'de ki Pastor Dowe," "Akrep," "Donmuş Tarlalar"—yazarın diğer kısa hikayeleri ve romanlarına yapılacak bazı önemli referanslarla. Çalışma, psikolanalitik kuramın temelini kuran üç önemli psikoanalistin fikirlerini işliyor: Sigmund Frued, Carl Gustav Jung, ve Jacques Lacan. Böylelikle, bu analiz Bowles'un yazıtının güçlü psikolojik eğilimini ve psikoanalitik kuramın Bowles gibi zengin ve çok yönlü bir yazarın incelenmesinde kaçınılmaz olduğunu gösterecek. Bununla birlikte, psikoanalitiğin en çok bilinen konseptlerinin Bowles'un kurgusu bağlamında ne kadar uygulanabilir olduğunu fark ediyoruz. Ayrıca, bu araçlar bazen Bowles'un metininde saklanan farklı referansları (bu referanslar ister karakterlere, yere, ve fikirlere ister Bowles'un kişisel yaşantısına dokunsun) ve imalı anlamları açığa çıkarmada tek yol olarak işlev görür. Temalar Ödipal ve Elektra komplekleri, yabancılaşma, psikolojik inisiye, id, ego ve super-ego gibi psikolojik güçlerin çalışması, ve rüyaların işleyişi gibi şeyleri içerir. Üç bölüm süresince, bu çalışma, Freud, Jung, ve Lacan tarafından

ortaya atılan psikolojik teorileri, bu teorilerin dört hikayeye uygulanmasını, ve son olarak Bowles'un eserleri ve hayatı arasındaki bağlantıyı ve bunların birbirlerini nasıl etkilediklerini gösterir.

Anahtar Kelimeler:

Paul Bowles, Psikoanalitik, Freud, Lacan, Jung, Yankı, Tacate'de ki Pastor Dowe, Akrep, Donmuş Tarlalar, Kurgu, Kısa Hikaye.

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INTRODUCTION

Psychoanalysis has become essential in interpreting works of literature. Among the several literary theories, the Psychoanalytical approach has proved itself to be so effective in understanding the different layers of meanings and reference within the text. The founder of this theory Sigmund Freud takes a great credit for the application of psychoanalysis in our lives and subsequently in literature. The main purpose of this study is shed more light on psychoanalysis and the different schools of thought that followed Freud, and how those the different approaches are applied in literature, particularly in the works of the American writer Paul Bowles. Also, the scope of this study focuses mainly on three essential psychoanalytical approaches: the Freudian, Jungian, and the Lacanian in order to illuminate the various aspects of Bowles' text.

Paul Bowles' text is replete with psychological connotations. He is one of those writers whose works can be hardly interpreted under any other traditional literary approach. He serves as a great example for psychoanalysis as the different psychological themes are mostly applicable not only his works, but also his personal life. This thesis mainly analyzes selected short stories of Paul Bowles and to show who does he use his story, characters, and settings as a reflection for psychological themes such as Oedipus and Electra Complex, alienation, escapism, the psychological initiation, the idea of the 'myth,' the role of the unconscious, the fragments of the mind—id, super-ego, id—expatriatism, the function of dreams. The course of discussion will follow the themes in the short stories while establishing a connection between the fiction of Bowles and his own life, and how each one affected the other.

Chapter 1 provides a theoretical background about psychoanalysis in general and a thorough explanation for the psychoanalytical approaches

applied in the study. The main focus here is the theories of Sigmund Freud, Carl Gustav Jung, and Jacques Lacan. Through applying the approaches of those three psychoanalysts, the discussion shows how psychoanalysis enters every part of our lives and gives a new dimension for our behavior, ideas, thoughts, and perception of people and objects around us. By extension, psychoanalysis awards literature a new dimension in the sense that it illuminates aspects in the text which are directly stated in the narrative of a novel or any other form of artwork. Freud, and psychoanalysis, stresses the role of the unconscious part of our minds. What is more, the unconscious is connected mainly by our childhood experiences as they interact with each other to form the individual. Another highlighted aspect in this chapter in the three psychological divisions within the personality: the id, ego, and super-ego. For Freud, the individual, whether a child or an adult, keeps oscillating among those strong forces which ultimately shapes the character of that individual. This psychological triangle demonstrates itself in works of fiction, in which a character or certain space symbolizes one compartment, in which case the story is interpreted and understood by according to the interaction between those psychological components. Well-known novels are seen basically as a conflict among the ego-superego-id trinity such as Joseph Conrad's *Heart of Darkness*, and R.L. Stevenson's *Dr. Jekyll and Mr. Hyde* among many other novels. Moreover, the study focuses on the role of dreams in literature and how the unconscious finds an outlet while dreaming. Freud, Lacan, and Jung see dreaming as an interesting phenomenon that carries a great significance in our lives and literature in particular. The idea of dreams is followed from the time of Greek antiquity passing the modern notion of dreaming proposed by Freud in his book *The Interpretation of Dreams,* and that for Freud dreams have strong sexual connotations. Further, family is essential for Freud because every individual must go through an intense experience with the parents when he is a child; this

phenomenon is called Oedipus complex. Freud sees that the child's relationship with his father and mother construct his character later in his adulthood. Similarly, this complex can be traced in family relationships in works of fiction. The most prominent example is William Shakespeare's *Hamlet.* According to this theory, the child is in love with his mother, yet the father prevents such love and the child hence must accept the authority of the father and also accepts his status as inferior as he is now psychologically *castrated*. Henceforth, the individual unconsciously looks for alternatives for the lost affection of his mother by finding a partner who might resemble his mother. Closely related with Oedipus complex is Electra complex. Here, the daughter becomes aware that her mother does not belong to her but to her father, and accordingly she starts to accept this fact and identify with her father the ultimate authority. Then, the discussion moves to Carl Jung and his ideas about the role of dreams as he sees it, and the idea of the *collective unconscious*. Jung believes that dreams have a deeper and more universal meaning, not only about the family, but for all human cultures. And Jung's notion of the myth. Finally, Chapter 1 concludes with Jacques Laccan and stages the child go through: the Imaginary Order and the Symbolic Order. Lacan, Like Freud, believes that the child has an order of development in relation to his parents. Lacan takes credit for inserting the linguistic dimension into his psychoanalytical approach. Language is important for Lacan. Also the notion of *objet petit a*—the lost object of desire—is illuminated in the text, and how characters try to fulfil unconscious psychological needs lost in their childhood.

Chapter 2 psychoanalyzes four selected short stories of Paul Bowles by showing the psychological orientation of the text. The four stories are "The Frozen Fields," "The Echo," "Pastor Dowe at Tacate," and "The Scorpion." With references to other short stories and novel, the analysis of those four stories will demonstrate the effectiveness of psychoanalysis in the revealing the hidden meaning within the text. As a writer of fiction,

Bowles tends to be unsympathetic, harsh, and naturalistic in the presentation of characters and settings; likes to shock the reader with unexpected twists in the plot. Still, many events and actions seem incomprehensible at first, but under psychoanalytical lens, those actions start to make sense. For example, in “The Frozen Fields,” Bowles shows the tension in the family relationship, and the conflicts that influence the psychological world of each character. Donald, the child protagonist, his father, and mother form the oedipal triangle. At the same time, Freud highlights the function of dreams as wish-fulfilling, and how Donald becomes in touch with his unconscious id in his association with the wolf. In “The Echo,” Bowles expands the theme of the oedipal complex as he includes a female character as father-figure instead of a real father—Electra complex. Aileen, the protagonist, her mother, and Prue the lesbian lover of the mother form the oedipal trinity in the story. In the story, Bowles stresses the role of the land as a psychological dimension that reflects the character’s inner conflicts. We also observe the influence of childhood experience upon the individual as Aileen tries to make a compromise with her past in the present. Aileen tries to establish a connection with her mother, lost childhood, and her identity as a member of the family. Yet, Bowles through the narrative stresses the fact that such attempt will have disastrous consequences. As for the third story, “Pastor Dowe at Tacate,” Bowles concentrates on the theme of the alienation with the foreign land functions in the background. The reader notices as well the transformation Dowe goes through as he lives in a primitive environment—the psychological initiation. Bowles provides all the elements for such initiation. “Pastor Dow at Tacate” is a typical story of Bowles because the character is placed in a foreign landscape under the huge psychological pressure of the surrounding culture, a remarkable aspect in the fiction of Bowles. Finally, the discussion in this chapter concludes with “The Scorpion,” another fable about the individual and culture. The story is highly symbolic. Most of the elements

found in the story are references to other objects or concepts. Such symbolism elevates the story to the status of the Jungian 'myth' that Bowles wanted to establish as reference point for his subsequent fiction. Again, the role of the unconscious is clear in the story as the old woman, the protagonist, lives in a cave isolated from any human contact; she has a dream that marks her initiation into a different psychological world.

The last Chapter 3 draws a connection between Paul Bowles and his fiction. The persona of author in his has been constantly discussed in literature. The approach is called "psychobiography" or "autobiographical criticism." By looking at the biographical elements of an author, there is a hidden link between his own life and life of his characters. Hence, the persona of the writer is scattered within the lines of the literary work. The life of Paul Bowles and his fiction is not an exception. In fact, analyzing both his life and fiction bring to the surface some interesting and shocking aspects. In Bowles' biography *Without Stopping* and other interviews, the reader can take a closer look at this link. The Freudian theory about the influence of childhood experience upon the individual is applicable in Bowles' life. This aspect shows itself in his fiction as well through the characters and the event he presets. For example, the troubled father-son relationship in "The Frozen Fields" echoes Bowles own problematic relationship with his father when he was a small child. The alienation his characters suffer, such as Port and Kit of The Sheltering Sky, the Professor in "A Distant Episode," Dowe in "Pastor Dowe in Tacate," and Mr. Norton of "Pages from a Cold Point" are all reflections of Bowles own experience of alienation as he lived as an expatriate for the most part of his life. . The violence and unsympathetic tendency found in the fiction of Bowles find origins in his own life. Furthermore, Bowels tries to shape the 'myth' of his life and style in the shape of a story, as seen in "The Scorpion," in which characters are charged with basic animal instincts.

In conclusion, this thesis shows the psychological undercurrents in the works of Paul Bowles. The psychoanalytical approaches of Freud, Jung, and Lacan seem very effective when applied to Bowles' text. Any other approach seems insufficient in understanding the hidden or ambiguous aspects found in the short stories. Our discussion in this study further demonstrates the pervasive psychological connotations, along with the references of the characters and settings. The strange characters and the exotic, dangerous landscapes where the events of Bowles fiction take place are understood more clearly with the aid of psychoanalysis since most of the themes detected in the short stories of Bowles are basically psychological in nature such the family relationships, the inner conflicts of the characters, and dreaming as a pathway into the unconscious world. At the same time, the analysis in this study reveals the thread that links Bowles with his fiction, and tries to measure the extent of how related the text with his works. Ultimately, this study opens a door for other researchers to explore other psychological aspects in a rich proliferating writer as Paul Bowles because his fiction is wide and scope and deep in meaning.

CHAPTER 1

THEORETICAL BACKGROUND

1.1. Freudian Concepts

Psychoanalysis has become part of our lives. By understanding some key principles about human behaviour offered by psychoanalysis, we can start to see the ways in which these principles work in our daily lives in profound rather than superficial ways, so it can enable us to understand human behaviour that until now may have looked utterly unsolved. And, of course, if psychoanalysis can help us better understand human behavior, then it must be able to help us understand literary texts, since this view of human behavior is relevant to our experience of literature. Ann B. Dobie explains in simple terms how life and psychoanalysis are actually connected:

> Human beings are fascinating creatures, and we can be said to take a psychological approach when we try to understand them. The questions we ask about characters are the same ones we are likely to ask about our friends 'Why'd he want to do something dumb like that?' we say. Or we shake our heads and comment, 'I knew that wasn't going to work. I don't see why she had to try it.' We never seem to run out of speculation about other people's motives, relationships, and conversations or, for that matter, our own. There are our dreams, too, puzzling as to their source, bizarre in their form, and ambiguous as to their meaning but powerful enough to frighten, please, and intrigue us. (Dobie 47)

Psychoanalysis has become part and parcel in understanding works of art. A psychoanalytical approach is always effective and reveals the hidden meanings and tries to unveil the true nature of, for instance, a modern abstract painting, a sculpture, a piece of music, and indeed a literary work—a novel, poem, or autobiography; hence, as a valid and effective tool of analyzing and making inferences, psychoanalysis remains one of the most interesting and enduring theories of our time, though it was founded more than a hundred years ago by Sigmund

Freud. The idea of the unconscious mind operating is not really a finding of Freud, for it is a theory as old as Greek antiquity. Yet Freud and his followers after him take credit for conceptualizing the abstract nature of the unconscious, giving form, shape, and even terms to the various agents functioning within the human mind.

Initially, the most essential aspect of Freud's theory is the role of the unconscious. Freud was a practicing neurologist. He observed how people suffering from neurosis and hysteria, when under a dream-like state, started to narrate apparently unrelated stories about their past events and memories that somehow shaped their personalities without them being aware of them. This inconsequential flow of words, which Freud called "free association," was the actual content of the mind and through which one can reach into the deepest areas of the mind—the unconscious.

For Freud, the mind is like an iceberg. The "tip" of the iceberg represents the conscious part of the mind, which includes the experiences and thoughts that a person is aware of. However, as the greater part of the iceberg lies underneath the surface of water, such is our unconscious. This hidden part of our minds functions in a variety of ways that a person is mostly unaware of; it is the storage of our past experiences, childhood, painful memories, and repressed wishes. The main agents that construct the personality and the unconscious are the id, ego, and superego.

The **id** is the most primitive part of the unconscious which comprises the basic physical and psychological desires of a person. The id functions according to the pleasure principle which demands an immediate gratification of several needs: to eat, to drink, to sleep, and to have sex; the id is not ruled by any social system or moral codes. Also, it aims at breaking the taboos of society without paying so much attention to the boundaries established of society. If not controlled, the id can be a

destructive force mainly to the person and to the surrounding at large. Furthermore, the id includes all the suppressed wishes for power and dominance. Usually, the id is projected as a dark, evil power in literature. For instance, the devil figure in Nathaniel Hawthorne's "Young Goodman Brown" is a projection of the id of Brown, guiding him through the dark forest which can be seen as the unconscious itself. Another classical example is R.L. Stevenson's *Dr. Jekyll and Mr. Hyde*, in which the popular, sweet-natured Dr. Jekyll becomes the slave of his own id, Mr. Hyde, when he is no longer able to control within his brutal desires to murder and derives a basic masochistic pleasure out of his crimes. That being said, the id is an essential element both in the structure of the unconscious and in interpreting literary works, bearing in mind that they are directly or indirectly products of the unconscious needs and desires of their authors. Such instances appear in Paul Bowles' writings as will be demonstrated later in this study.

The moral component of the personality is the **superego**. This part functions according to the morality principle. It is constructed according to social rules and reigns in a certain environment: parents tend to be the first directors of this system; it is what makes you feel guilty when you do something that contradicts morality or ethics. In the same way, it rewards you with pride and well-being when you do something morally and socially acceptable, or simply something good. Operating in the opposite direction of the id, the superego tries to curb the amoral attitudes and demands of the id by (1) either suppressing them back into the unconscious or (2) channelling them, if possible, into a healthy outlet, which is known in psychoanalysis as *sublimation*. A person with an aggressive tendency might sublimate his/her hostile feelings through doing sports in which the expression of hostile emotions is acceptable to a certain extent, such as boxing or jujitsu or any other martial arts.

As for the **ego**, it is the middleman between the id and the superego. First, the ego functions according to the reality principle; it moderates the functionality of the character by making a compromise between the urgent needs of the id and the moral voice of the superego. According to Dobie, a healthy personality is “the balance between the license of the id and the restrictions of the superego” (Dobie, 52). The ego is the part which we can identify as the conscious part of the personality. What’s more, all the pressure of emotions resulting from the two other parts comes down to the ego to resolve it and to find a way to lessen the impact. Lois Tyson sheds more light on the mechanism of the three components of our psyche. She says:

> The ego, or the conscious self that experiences the external world through the senses, plays a referee between the id and superego, and the three are defined by their relationships: none acts independently of the others and a change in one always involves a change in the other two. In this way, the ego is, to a large degree, the product of conflicts between what society says we can’t have and what we (therefore) want. For this reason, the relationships among ego, id, and superego tell us as much about our culture as they do about ourselves. (Tyson, 25)

Goodman Brown himself is the ego in the story, falling between the strict religious and cultural rules of the Puritan society—the superego—and the need to explore the dark, hidden world of witchcraft deep into the heart of the forest, ushered by the devil—the id. The dilemma of Goodman Brown is his incapability to resolve the conflict in his mind between the two grappling forces, and that is the reason why he eventually suffers from a severe mental and psychological disorder for the rest of his life.

Closely associated with the unconscious, Freud underlined the importance of dreams in psychoanalysis. In fact, Freud showed the outline of his theory in his first book, *The Interpretation of Dreams*, in which he sees that the veiled world of the unconscious finds an outlet in the person’s dream whereby suppressed wishes, pains, unresolved

childhood conflicts and experiences are expressed mostly in symbols; those jumbled images that show up in our dreams are not meaningless, and by scrutinising those symbols or references closely we can reveal facts about individuals who are not aware of their existence themselves. Freud also maintains that those dreams are messages from the unconscious which should not be ignored. However, the message is distorted because the unconscious does not express its contents directly or clearly as a kind of protection. So, the unconscious uses several forms in order to disguise those messages. One is *displacement,* in which a different person or an object is expressed in the dream instead of the real threatening object or person. In a dream, a person might see a politician who is molesting him or her sexually while this scene refers to the fact that one of the parents has abused the person physically or even sexually during childhood. Another form of disguise appears in a dream is *condensation*. As the literal meaning of the word suggests, condensation happens when multiple images, feelings, and experiences are referred to in a single dream image. For instance, if a person dreams that he is grappling with a wild animal, it may symbolize my struggles at home or at work. Tyson further argues that a single dream may thus be a product of both displacement and condensation (18). In this way, my dream of a politician molesting me sexually might also represent "my unconscious feeling that my self-esteem is under attack by any number of family members, friends, and colleagues" (18).

The understanding of dreams has developed throughout time. Freud believed that dreams have a huge impact on the person, and they reveal a lot about us and those around us. In Greek Mythology, dreams were seen as visits from the Gods, so the meaning of those dreams has a supernatural aspect. In Greek antiquity the early notions of dreams having a psychological depth were suggested by Plato. Dreams, for Plato, are not caused by supernatural powers, but rather well up internally. In other words, they are in direct correlation with the

psychological experiences and internal world of the dreamer in real life. This shift from the mystical to the philosophical changed the way people viewed dreams. Plato's remarks paved the way for other thinkers such as the Greek historian Herodotus. Freud's notions of dreaming resonate with the idea of Herodotus, who believed that dreams are simply "reflected and represented the waking thoughts and concerns of the dreamer," and thereby can be seen as "mirrors of reality" (Wheatland, 2). As a result, Freud's modern notion regarding the significance of dreams is a crystallization of his Greek predecessors as he established a more organized framework for the mechanism of dreaming.

Wish-fulfilment is a crucial function of the dream for the dreamer. Freud speaks of our inability to fulfil some of our desires in the real word. Our unconscious releases the strong pressure of the unattainable desire in the dream, which might takes a variety of forms. What distinguishes the kind of dreams is that the impact has a life-like resemblance. Joan Schön adds that "the remembered dream constitutes the hallucinatory gratification of the repressed wish. The dream, in itself is hallucinatory, since the dreamer attaches complete belief in the events occurring in dreams and experiences them as if they were actually happening" (Schön, 18). So, my dream of clubbing my boss represents my suppressed feelings of hatred toward my boss and how much I want to hurt him physically in reality. In a Freudian context, further, a child might have a similar dream of beating his father, which symbolizes his inadequacy in accomplishing such an act in the real world.

Freud maintains that dreams have strong sexual connotations. In fact, the sexual drive is the greatest motive behind our actions and tendencies which is also true for cultures and civilizations as a whole. In that way, dreams are sexual in nature, despite the fact that the manifest content of the dream may not look or appear sexual. Beside displacement and condensation, dreams have much more symbolic

representations of our buried wishes. For instance, objects having high and long dimensions such as trees, towers, mountains, bottles, swords and cigars are *phallic symbols*. The staff of the devil figure in “Young Goodman Brown” might symbolize a penis. Similarly, concave images such as enclosed spaces or entities often refer to *yonic symbols*, which might be caves, wombs, arches, pools, bowls, and so forth. Water is usually a symbol of life and birth; a dreamer, or a character, might experience a transformation in his conscious ideas and even persona after witnessing water or having a physical contact with it. If I dream of myself drinking water from a bowl then it might signify a process of fertilization — I will have a baby. Via water, furthermore, a character in a novel or a dreamer go through a psychological *initiation*, in which the shift should not necessarily mean a physical birth but rather a psychological one; a person would shift psychologically from innocence to experience, from oblivion to knowledge, from a dormant state into activity, and so on. Such death-and-rebirth experience marks a new path in the character’s or dreamer’s life.

Yet, it is crucial to mention that not all images occurring in a dream necessarily carry sexual connotations as Freud’s theory may suggest, for they might represent the objects themselves. As Freud himself stated, “sometimes a cigar is just a cigar” (Wheelis, 139). That being said, psychoanalytical interpretation of dream is not an easy task because the researcher needs to be aware of the dreams in which the symbol appeared beside the personal and psychological circumstances of the dreamer in order to discern the real meaning intended behind the dream symbol. So, if I am carrying a sword in a dream, does this scene expresses my masculinity? Or does the sword mean my power and thus my revolt against the authority of my parents, my boss, or society as a whole? Or is it just a sword? That is why tact is badly needed in understanding the relationship between psychoanalysis and dreams.

Literature abounds with dream motifs. Writers from different time periods have tackled this theme in their literary works long before Freud's theory. By looking at the woks of Shakespeare, the reader comes across interesting aspects of dreams. In *A Midsummer Night's Dream*, the characters sleep in the forests and their destinies and identities are mixed up in a comical confusion that results ultimately in the final and happy resolution of the comedy. Thomas Wheatland further suggests in his analysis of the play that dream in this play, judging from the title, might be an extended metaphor, and that life itself is merely a long dream (Wheatland, 2). Beside the comedy, Shakespeare makes another reference to dreams in *Macbeth*, whereby Lady Macbeth, after encouraging her husband Macbeth to murder the king, is haunted by nightmares and sleepwalking. Shakespeare here intensifies the role of the dream-like state of Lady Macbeth: dreams can have disastrous consequences on the character that are life-changing. In the Victorian era, Lewis Carroll presents us with another vision of dreaming in *Alice in Wonderland*. The first impression the reader might get while reading this novella is that the events are simply an extended dream, yet with a hint of disbelief until finally Alice tells us that she had a "curious dream." Carroll, moreover, charges his characters and events with much satire and sarcasm which is Carroll's writing hallmark. In this way, the function of dreams for Carroll is addressing serious issues by using the tools of fantasy e.g., the Caterpillar smoking a hookah, Alice's changing size after eating the mushroom, the cranky Duchess giving orders to behead everyone for absurd mistakes, and so forth. There are dozens of writers who tackled the dreaming motifs such as Charles Dickens, Leo Tolstoy, Hermann Hesse, Paul Bowles, and other modern writers. Such ardent interest in dreams led to discovering new experiments with dreams, an interest that was vigorously sought and pursued after the groundbreaking theories of Sigmund Freud.

Another part of Freudian psychoanalysis focuses on the sexuality of the child. Childhood for Freud is sexual at heart a strong statement to make in the Victorian era that was faced with much antagonism. Child sexuality does not start at puberty, and "infancy and childhood were periods of intense sexual experience during which it is necessary to go through three phases of development that serve specific physical needs, then provides pleasure if we are to become healthy, functioning adults" (Dobie, 52). The first stage is called the *oral stage* in which the child presumably derives a certain sexual pleasure form the act of sucking whether it is his mother's breast or his thumb. This is the first recognition of sexuality as his or her sexually organs are not fully developed. The next stage is called the *anal stage* in which the child's sexual pleasure moves from his mouth to his anus when he discharges his bowels. The final stage in this process is the *phallic stage* whereby the child becomes aware of the pleasure of genital stimulation. The harmony which accompanies this process of development means that this person has a healthy transition among those three stages. Any dysfunction in one of them leads to neurotic traces on the personality of that child when he becomes an adult: there will be a futile and desperate psychological pursuit to make up for that dysfunction throughout adulthood. Again, judging from this theory, childhood decides the direction of the person as an adult.

The child undergoes another psychological dilemma called the **oedipal complex.** Oedipus is a Greek king who unknowingly kills his father and marries his mother. Family for Freud is indispensible in the analysis of the psychosexual tendencies of individuals. Freud believes that childhood plays the most influential role in the construction of the psyche of the child, which in turn decides the personality of that child for the rest of his or her life. Childhood chiefly implies the presence of the parents in the process of growth. Probably the most controversial aspect of the theory is Freud's assumption regarding the child's sexual

orientations towards his mother, especially the boy. According to this theory, the child is strongly attached to his mother during the first years of childhood, and his entire world revolves around the existence of the mother, and he believes that she belongs to him. But as the child grows up, he realizes that she belongs to someone else: the father; he senses a rivalry with his father to win her. This occurrence creates a psychological dilemma in the shocked child, and all his dreams of being with his mother are shattered. In the aftershock, the child forcibly accepts his father as the real dominant over his mother and develops a *castration anxiety*: If I am to rebel against my father's authority, I will be castrated. Hence, the desire for the mother is suppressed, the child accepts his fate as a secondary element, and he seeks other partners who might be surrogate mother figures acting as reminders of his own lost mother. The intricate relationship among the three is both a source of pain and natural reason for the development as an adult, and the progress of individuals and societies alike depend heavily on a healthy transition to adulthood.

[a major issue] is the resentment felt by a boy towards his father when the latter disturbs his enjoyment of his mother's affection. This feeling, which occurs frequently enough, is the deepest source of the world-old conflict between father and son, between the young and old, the favourite theme of so many poets and writers. The fundamental importance that this conflict, and the accompanying breaking away of the child from the authority of his parents, has both for the individual and for society is clearly stated in the following passage of Freud's: "The detachment of the growing individual from the authority of the parents is one of the most necessary, but also one of the most painful, achievements of development. It is absolutely necessary for it to be carried out, and we may assume that every normal human has to a certain extent managed to achieve it. Indeed, the progress of society depends in general on this opposition of the two generations." (Jones, 95-96)

As for girls, Freud terms the sexual attitude towards the mother as the *negative oedipal complex* — what Carl Gustav Jung calls the *Electra*

complex. The reference here is to the Greek figure Electra who plotted, aided by her brother Orestes, to murder her mother Clytemnestra and her stepfather Aegisthus, for the murder of her father Agamemnon. Psychoanalytically, the relationship here suggests a rivalry. Freud states that a female child suffers from the same dilemma of the male child i.e., the loss of the mother. Once she is aware of the father's power over her mother, she feels inferior and thus castrated as she lacks a penis—*penis envy*. Now, she develops an admiration and a kind of unspoken infatuation with the authority and dominance of the father. Yet, the girl is disappointed again at the knowledge that she cannot actually possess the father, as the family taboo dictates, and she starts looking for other partners as an attempt to supplant him.

The idea of oedipal and Electra complexes has already been one the important concepts in the interpretation of literary works. Shakespeare illuminated the idea of oedipal feelings in Hamlet. It is essential initially to note here that one of the first psychoanalytical essays to approach literature seriously was Ernest Jones' essay entitled "The Oedipus-Complex as an Explanation of Hamlet's Mystery: A Study in Motive" (1910), a thorough analysis that opened up new channels for psychoanalytical interpretation of literary texts. In the play, Hamlet's uncle, Claudius, kill Hamlet's father and marries his mother, Gertrude. The knowledge of the murder creates such a psychological tension within Hamlet that revenge becomes his sole aim in life. However, he is unable to go on with this revenge due to the working of oedipal feelings toward his mother and uncle: both the uncle and the son have been competing to win the mother, and the uncle wins in the end. This marriage brings to the foreground a primordial desire that has been repressed: the childhood love for the mother that Hamlet is basically unaware of: "if Hamlet has been plunged into this abnormal state by the news of his mother's second marriage it must be because the news has awakened into activity some slumbering memory, which is so painful that

it may not become conscious" (Jones, 93). This "memory" is the lost love of the mother in Hamlet's childhood. Hamlet's mother, not his mistress Ophelia, is the ideal mistress that Hamlet craves unconsciously. Jones comments on this by saying that "when the attraction exercised by the mother is excessive it may exert a controlling influence over the boy's later destiny" (Jones, 96). The unattainable love of the mother is one of the reasons behind Hamlet's disturbed mentality. In a psychoanalytical sense, furthermore, if Hamlet attempts to kill his uncle, it is synonymous with killing himself. Such a strong assumption may explain the well-known literary dilemma of Hamlet: his indecisiveness. The procrastination of his decision renders him a neurotic person who cannot cope with his suppressed wishes as they resurface with the marriage of the mother and the murder of the father. In fact, Claudius himself becomes a father figure for Hamlet; the name of Hamlet's real father, the Ghost, is not even mentioned in the play which underlines the significance of Claudius not only as a psychological father but also as personification of the real father. So, Shakespeare's Hamlet can be seen as a victim of the oedipal complex.

Other modern adaptations in drama illuminate the oedipal motif with a touch of modernity. A good example in this regard is Edward Albee's *Who is Afraid of Virginia Wolf?* In this play, there are two couples on which the whole play is structured: Martha and George, Nick and Honey. The former are older and with more psychological issues than the latter. Martha is the confrontational, angry, and witty wife. Her counterpart, George, is the witty, calm, thoughtful university professor of History. Nick is the young, ambitious, cocky new member of the faculty, and Honey his simple-minded, docile wife. The four characters engage initially in innocent conversation about life and work, yet the drama and the topics they discuss heighten the dramatic action till all secrets are unveiled and social affectations fall apart. An essential thread in the plot is Martha's relationship to the male characters: George and Nick. We learn that

George is sexual impotent; for Martha, he is “A *flop*! A great…big…fat…flop!” (Albee, 56). Nick, on the other hand, appears to be the perfect competent male who is sexually active. Throughout the play, Martha becomes the sex figure in the play, and both Nick and George compete to win her affection. As she has lost her sexual affection for George, she tries to charm Nick. Psychoanalytically speaking, George is projected as the father figure, Martha the mother figure, and Nick finally as the son figure. Within this psychological framework, the events of the play make sense.

George starts a series of “games” that serve several functions, and one of them is securing his place as the dominant father. George drags Nick into his game “Hump the Hostess” of proving masculinity. George adapts this “meaningless” game as a strategy to regain his proper position as head of the family. George lets Nick sleep with Martha, yet he fails. The objective is accomplished. From now on, George subordinates Nick as equal rival in the “oedipal plot” (Rachel Blau Duplessis, 137) that includes George, Martha, and Nick. Now that the course of actions is diverted, George is no longer the “flop,” but Nick is; Nick works as a “houseboy” and opens the door for George in Act 3, similar to what George did in the opening scene. Ultimately, the proper order of things reigns, and each member in the oedipal triangle is in place: Nick is again the castrated son who fails to get authority and power over his mother, Martha, and hence must remain with his other unsatisfying partner, Honey, while George becomes once again the powerful father figure.

Oedipal struggles can manifest themselves in female characters in novels and perhaps the best example is Charlotte Bronte’s *Jane Eyre*. There are a variety of discussions about the development of Jane and her subsequent life struggles in Victorian society. However, Bronte was dealing with profound psychological issues, which is one reason why she

is still one of the most acclaimed English writers. One major issue is Jane's internal conflict to find a father figure, as she is an orphan. Her aunt Mrs. Reed, being a cruel woman to Jane, creates a psychological reaction against any mother figure throughout the novel. In the novel, again, Mr. Rochester represents the long-awaited father Jane yearns for since her childhood. She is attracted to him and he to her. The oedipal complex remains unfulfilled till the end of the novel when Jane and Mr. Rochester are about to marry. Yet, this union is interrupted by the mysterious, insane wife of Mr. Rochester, Bertha Mason, who stands for the mother figure in the female oedipal triangle of father-daughter-wife. Ultimately, the oedipal fulfilment is achieved. Jane and Mr. Rochester get married at the end of the novel. However, like Oedipus, Mr. Rochester becomes blind in one eye, as the breaking of the taboo cannot pass without a proper punishment by the castrated wife, Bertha, who is the reason behind his blindness after burning the Thornfield house. In light of those moments, psychoanalysis illuminates an essential aspect of the "female oedipal complex" in *Jane Eyre*, whereas other classical approaches seem inadequate to explain the text. Our later psychoanalytical discussion of Paul Bowles' short stories "The Echo" and "The Frozen Fields" will clarify the usage of this approach in a modern way and show both oedipal and negative oedipal complexes are crucial for the understanding of Bowles' short stories.

1.2. Other Psychoanalytical Theories

As Sigmund Freud laid the foundation for the most influential school of thought in our modern time, other psychoanalysts continued the path that Freud started. Most of the subsequent approaches were more or less derived from Freud's theories and based upon them, with changes and varieties in the conceptualization and application of the theory. Additionally, most of those psychoanalysts were in fact either students or of Freud such as Carl Jung, Alfred Adler, Robert Rogers, and even

Freud's daughter Anna. More recent neo-Freudian theorists include Jacques Lacan who added more aspects and subtleties to the classical theory. In a quick overview, those theorists and others had a new perspective which eventually enriched the world of psychoanalysis. Alfred Adler, for instance, saw the social aspect of the theory, accepting the triangle of father-child-mother while looking at the social context as a whole, which includes other family members in the process, namely, the brothers and sisters — *sibling rivalry.* Robert Rogers, furthermore, illuminated a new outlook on the relationship between the different components of the human personality. In his book *A Psychoanalytic Study of the Double in Literature*, Rogers focused on the phenomena of doubling in literature and how characters or even people can stand for a part of the psyche—ego, super-ego, or id— and that, combined together, those compartmentalized characters can create a whole or perfect human being since those parts are "deconstructed" within the text. Another dedicated disciple of Freud is Otto Rank, who interpreted and lectured on Freud's ideas regarding the psychological dilemma of birth, religion, personality, and who even extended the theory to include the study of art and legend; he also suggested the idea of a "pre-Oedipal" stage (Rank, 1996). After this overview of the psychoanalysts, the main focus of this introduction will be on the theories of Carl Jung and Jacques Lacan and their application in the analysis of the selected short stories of Paul Bowles.

1.2.1 Jungian Theory

The theories of Carl Jung play such a big role in the understanding of personality and literature alike. As mentioned earlier in our discussion, Jung's ideas stem originally from his mentor Freud. Still, Jung had some disagreements with Freud in two different ways.

The first aspect of discrepancy of Jung's theory from Freud's is the mental maturation of humans. According to Freud, childhood experiences decide much of the character of the individual for the rest of his or her life, which thereby neglects any kind of later development along with the person's coming of age. Still, Jung does not totally disagree with Freud on this point for suppressed wishes and desires of childhood do manifest themselves and there is a constant need to fulfil them later. However, Jung believes that human experience is subject to changes all the time, in the sense that we keep learning and improving ourselves during our lives, not just in our childhood. Ultimately, Jung's counterargument is that development continues into adulthood: "[when we are] forty or so, we undergo a midlife transition, a time during which the youthful and vigorous pursuit of biological needs is replaced by deeper, more cerebral, even spiritual concerns" (Yumpi, 475).

The other difference is the structure of the personality. The mind, Jung argues, has more universal and objective experiences, not just the strictly subjective interpretation of Freud for the personality; he sees that beyond the unconscious, subconscious, and conscious parts, there is a more primordial compartment he terms the *collective unconscious.* This component of the mind comprises the accumulation of human experience throughout time that can be detected in every culture worldwide. Interestingly, the new structure Jung proposes is attributed to a dream he had

> I was in my own home but it seemed unfamiliar. After exploring two floors, I discovered a heavy door leading down to a cellar. It looked exceedingly ancient.
> Beneath it was another staircase which led to a cave full of scattered bones and pottery, including two skulls. (qtd. in Joan Schön, 26)

Upon hearing the dream, Freud interpreted the dream in his classical way: the skulls represented the repressed wishes of Jung to which Jung strongly objected. Jung had another meaning in mind; that this house is

in fact the psyche itself and that each part symbolizes something: the upper floor represents the conscious, the ground floor as the first level of the unconscious, while the most essential part, the cellar, is the 'cave' which includes primordial experiences all humanity share. The content of this compartment is as old as the rise of humanity. The images symbolize the collective unconscious which takes the shape of myth, legends, and common feelings. Among the examples Jung gives are the irrational fear of snakes; our natural tendency to the natural elements around us such as fire, water, wind and so on (Yumpi, 476). The theory tries to explain the common themes found in myths such the hero image in the Greek mythology, and people's psychological need for a superpower, whether it takes the shape of a jungle, for instance, in primitive tribes, or the metaphysical existence of spirits and gods. Thus, juxtaposed alongside with Freud's iceberg as a representation of the personality, Jung believed in the three-storey house as a more universal structure.

Jung was on the same path as his master regarding the importance of dreams in psychoanalysis. Yet, the role of dreams for Jung was more prominent. As we saw previously, Freud mainly sees the personal connotation behind the dream. Jung on the other hand tries to unearth a deeper meaning behind, which is the dream as a reflection of a universal reference. Those references Jung calls 'archetypes'—certain patterns of behaviour and conduct can be traced back as far as the primitive history of humanity. According to this definition, Jung underlines the significance of myth in the interpretation of dreams.

> Myth...is what is believed always, everywhere, by everybody; hence the man who thinks he can live without myth, or outside it, is an exception. He is like one uprooted, having no true link either with the past, or with the ancestral life which continues within him, or yet with contemporary human society. (qtd. in Schön, 25)

The archetypal imagery expressed in the dream is highly symbolic, and this imagery borrows its images from our reality but with each object, place, and person standing for a representation beyond the actual or physical signifier; they are manifestations of our collective unconscious. Still, Jung believes dreams communicate a certain message that is more or less lucid to the dreamer particularly. If dreams for Freud are merely the repressed wishes of the dreams, then Jung attributes a more prominent function to dreams for "firstly, they consist more than repressed wishes and, secondly, their motivation is revelation, or at least communication, not disguise" (Schön, 23-24). Ultimately, the best way to look into the meaning of a dream, whether in reality or fiction, is to combine the Freudian and Jungian theories: for the former tries to reveal the hidden personal significance within the literary text, while the other studies the dream in relation to the whole social context and the universal implication communicated via a person's dream.

1.2.2 Lacanian Theory

The French psychoanalyst Jacques Lacan added a new dimention to the field of psychoanalysis: language. The lingusitic element had neve been mentioned when it comes to analyzing the psyche or the human personality. His most well-known arguement in this regard is that "the unconscious is structured like a langauge." Rather than dreams, langauge in Lacanian approach becomes the window through which we can scrutinize the different elements of the unconscious. Still, this structure takes almost full shape during childhood.

> [this statement] imples, among other things, the way in which unconscious desire is always seeking our lost object of desire, the fantasy mother of our preverbal experience, just as langauge is always seeking ways to put into words the world of objects we inhabit as adults, objects that didn't need words when we felt, as preverbal infants, one with them. (Tyson, 29)

Like his fellow psychoanalysts, Lacan was deeply affected by Frued, so he built his ideas mostly on Freud's classical notions of the unconscous by using them as a starting point. And in order to understand the notion of langauge as an essential part in deciphering the unconscious, and to understand Lacan's statement more, we have to understand the stages he proposes regarding the early develoment of the child, i.e the *Imaginary Order* and the *Symbolic Order.*

The Imaginary Order is the first stage the child undergoes. It is a pre-Oedipal stage—to use Otto Rank's term. This Order is initiated when the the child views itself in the mirror for the first time—*the mirror stage*. At this stage the child lacks a linguistic means of expression, and this excludes incomprehensible sounds such as babbling indeed. This stage is imaginary is two ways: first, the child experiences the world through images rather than words (Tyson, 27). Second, the child is under the illusion that it is in control of everything in its surrounding—objects, persons, and most importantly the mother. He depicts the infant in this stage as formless, fragmented, a part of its mother. The mother is the object of desire. The child at this stage is not an individual and hence cannot distinguish things around him. At the age six to eight months the infant cross a period which can see its actual image reflected in the mirror, and starts to develop a sense of separation from his mother, a sense of self, a whole rather than a formless entity. Lacan thinks that this decisive moment signals the birth of the ego but with no clear proportions. But the child is not an individual yet, for it is still dependent on the mother psychologically, physically, and emotionally. At this stage, the infant feels a fear of regression of the other but at the same time feels sympathy when he sees others cry and he cries with them. Lacan describes this stage as preverbal, which means that the infant has no need for language.

The child finds himself in totally new circumstances when it enters the Symbolic Order, in which the child acquires language and it becomes part of a development at process. After the unity the child felt during the nurturing years with his mother, a big change occurs now where the mother no longer belongs to him or her. The awareness the child has is twofold: first, he has a sense of self — the "I"— and secondly, gender awareness — I am boy, not a girl. Thereby, the ego acquires a complete figure. Another realization is the fact that his father actually possesses the mother and that he is no longer the object of his mother's desire. Consequently, the child suffers from loss and alienation that according to both Lacan and Freud lasts throughout the individual's life. Once the child is immersed in those new and painful realizations, he seeks for alternatives for the lost object of desire — *objet petit a*. We look for alternatives that will never substitute the real object that we lost in our childhood. Lacan's theory meets Freud in this part as the Symbolic Order activates the Oedipal Complex as the father enters the scene. Things around the child carry a symbolic meaning now; the word "milk" becomes associated with satisfaction, the word "toy" with joy and laughter. Similarly, the child associates the word "mother" with loss, alienation, and objects unattainable; the word "father" becomes associated with fear, authority, power, and manhood, aspects the child does not possess at this age. Again, like Freud's notion, the child accepts the current order of things yet with bitterness at not being able to have his mother once again. So, language greatly influences the world of the child and how he or she views things.

The Lacanian idea of *objet petit a*, the lost object of desire, becomes a motive in life and it might take several forms in literature. In order to make up for his loss, a person might buy the most expensive car, or be looking for the perfect partner in an ideal relationship, being excellent in painting or sculpture, or the cult of youth. All those needs are in touch with our repressed desires according to the Symbolic Order, and

anything that has to do with childhood is an *objet petit a.* In Hermann Hesse's *Narcissus and Goldmund,* the character Goldmund tries to recapture his lost memories of childhood with his mother; all the women he meets throughout his wandering serve as a medium to portray the blurry image of his mother. The kite in Khalid Husseini's *The Kite Runner* acts as a reminder of the lost childhood in Afghanistan. Tyson cites the example of the green light in *The Great Gatsby*. For Jay Gatsby, the green light is "not just the promise of Daisy, but the promise of a return to his innocent youth, a return to a time before he was disappointed and corrupted by life" (Tyson, 29).

This chapter has tried to illuminate some of the core concepts of psychoanalysis. The terms and theories mentioned will be the tools through which the selected short stories of Paul Bowles will be analysed and discussed psychoanalytically. Among many aspects found in Bowles' short stories, the psychological tendency of his text is integral. Most Freudian notions of the unconscious are at work: Oedipal complex, repression, dreams, the family relationships, alienation, and psychological initiation among many others. The Lacanian and Jungian concepts will also be applied such as the notion of myth and dream, and the *objet petit a*.

CHAPTER 2

PAUL BOWLES' SHORT STORIES: PSYCHOANALYTICAL APPROACH

1.1 Background

The short stories of Paul Bowles are one of the greatest literary products of mid-twentieth-century American literature. The first impression one gets when reading the stories is the shock and the narrator's lack of sympathy, as Bowles tests the capacity of humans in the middle of their society and environment, and the psychological impact on them. Characters find themselves in critical situations that bring out the real essence of those characters, and their true nature mirrors our own human experience. Hence, Bowles' stories give a dramatized version of reality with a touch of darkness. The big collection of Bowles stories deals with a variety of themes which are in touch with individuals, culture, and society including alienation, fear, escapism, the influence of landscape, childhood experiences, familial relationships, psychological initiation, and a clash of cultures. John Ditsky adds that another theme of Bowles' stories is the idea of exile in which characters find themselves surrounded by foreign space, an aspect he focuses on in his essay "The Time of Friendship: The Short Fiction of Paul Bowles" (Ditsky, 373). By looking at these themes, we can say that a psychological approach to these stories can reveal the true and hidden meaning intended by the author, and can shed light on new aspects of these themes.

Bowles presents various issues in his stories that were considered controversial, including sexuality, gay and lesbian culture, and the failure of American values and culture, which caused Bowles to be a leading counterculture writer. The controversy starts with Bowles' character itself. In his introduction to the short stories, Robert Stone describes

Bowles as “a colourful and exotic, toughminded to the point of being mean, hip, apparently gay, and leftists in politics” (Bowles, introduction). Bowles was also into the effects of neurosis and psychological traumas which is another distinctive feature found in his short stories such as “A Distant Episode,” “The Delicate Prey,” “The Frozen Fields,” and “The Echo,” besides the three novels, *Let it Come Down, the Spider’s House,* and *The Sheltering Sky*. Robert Stone expresses the common idea in Bowles stories and how the implication is exclusively psychological:

> Whatever part Bowles may have given away to the competition, it is not psychological acuity. And perhaps because of his sure head for interior conditions, no other writes so well about the effects of narcosis. In no other’s work may we experience so acutely the burrowing of paranoia’s worm, the comic yet distantly disturbing non sequitur, the hopelessly complexifying suspicion. (Bowles, introduction)

Accordingly, the psychological implication of the stories and the text itself reveal a marvellous, exotic, and terrifying world that only a writer like Bowles is able to create. Bowles’ fictional world is full of beauty and terror. What aids Bowles in this literary endeavour is his use of an omniscient narrator who can tell the reader clearly and deeply about the interior realms of the characters: their ideas, conflicts, and thoughts. In this way, the reader is aware of the small details of character and setting. Though the details are obvious, the implication and meaning of the text, the relationships among characters, are not stated directly. That is why psychoanalysis serves our purpose here perfectly as Bowles stresses upon many Freudian themes, for example family relationships, childhood and suppressed desires, dreams, myth, and the workings of the psyche—i.e., the triangle of id, super-ego, and ego. Our first short story in this chapter is “The Echo.”

1.2. The Echo

"The Echo" is Bowles' most important story that explores the complicated world of the family. Echoing his own family history, Bowles usually tends to depict the family, whether American or not, as a disintegrating institution. The relationships are twisted and distorted to a great extent. The result of such an obligatory involvement in the family vortex is alienation and permanent psychological damage rather than a healthy and functional relationship. Aileen, the protagonist, is a girl who is coming from New York to Columbia to spend her vacation in an old family house with her mother and her mother's lesbian friend, Prue. We learn from the letter the mother has sent to Aileen about the tension in the family: Prue and Aileen are not on good terms. Apparently, the family has a history of troubles as the mother has left her father in order to live with Prue. There is an attempt to have a compromise among the parties. Bowles displays in "The Echo" that attempts to resolve family issues can be futile and destructive.

Aileen tries to reclaim lost memories of her childhood at the house in Columbia. She "had asked to be put into the old part of the house" (Bowles, 12). She wants something beyond her understanding. One thing is her lost union with her distant mother. Also, being in that house with the familiar faces from childhood triggers her old childhood habit of thinking she has a "transparent head" so that "the thoughts there could be perceived immediately by others" (12). Prue is the reason for causing this kind of insecurity that Aileen feels throughout the story.

A closer look at the troubled relationships among Aileen, Prue, and the mother reveal an oedipal triangle. First, Aileen is still stuck in the mirror stage, or the Lacanian Imaginary Stage. Interestingly enough, at the first line of the story Aileen "pulled out her mirror … to see if her nose needed powder or not" (11). Since the mirror stage implies the initial awareness of the self, it indicates the oedipal complex is about to

operate. Aileen is the castrated daughter, Prue stands for the father figure, and the mother, interestingly unnamed, represents herself. Such a Freudian scheme makes sense according to the events of the story: Prue is a lesbian character who assumes manly qualities, wearing jeans, speaking with great confidence, and being in control of the mother. Prue is a perfect example of the strange, unusual characters Bowles like to present to the reader such as the blind cane dancer in *The Sheltering Sky*, Mr. Gordon in "The Frozen Fields," and the albino girl in "Señor Ong and Señor Ha," whose presence creates a shock element. Again, Aileen's hatred of Prue is shown in the mother's letter to Aileen, although the dislike from childhood has no meaning now that Aileen is an "adult." However, the notion of Aileen as a fully developed adult is significantly questioned in the story as she has resolved neither her childhood oedipal feelings nor the influence of the Symbolic Order in her adulthood. She badly wants to recognize herself as an independent individual, but she yearns for the lost unity with her mother:

> Our entrance into the Symbolic Order thus involves the experience of separation from others, and the biggest separation is the separation from the intimate union we experience with our mother during our immersion in the Imaginary Order. For Lacan, this separation constitutes our most important experience of loss, and it is one that will haunt us all our lives. (Tyson. 28)

It is this vision of unity that haunts Aileen especially now that re-establishing the connection looks like a possibility in this place. Nevertheless, Aileen finds herself forced to accept the current situation in which she has no right over her mother. Still, her trip to see her mother in Columbia is an attempt to regain the lost love of the mother. That is why she feels unexplained discomfort and hatred toward Prue since her childhood: "Aileen could not bring herself to think what she really felt, which was that Prue was ungracious, ugly and something of an interloper… but it would never have occurred to her to divulge her reasons" (Bowles, 12).

Since the oedipal complex is mainly unconscious, Aileen cannot explain the reasons why she despises Prue. Prue psychologically and physically controls the mother, and any attempt to break the order of things would have dangerous consequences for all three, especially the daughter. Neil Campbell suggests jealousy as another reason for Aileen's antagonism toward Prue because "she is a free spirit who has reached a kind of peace in her own life which Aileen clearly has not" (Campbell, 100). This idea demonstrates itself in Prue's lifestyle: she works on ceramics art, "loves books, especially on philosophy and psychology…" (11), lives away from society and noise deep in the Columbian jungle. Prue is certain about her character, personality, and her identity — both sexually and psychologically. Aileen on the other hand is still searching for her identity, especially among her family. Although it seems little bit far-fetched, Campbell further adds that "what Aileen's anger shows is that she recognises in Prue all that she cannot be and in trying to cover this up it erupts as violent hatred" (Campbell, 101). The feeling of castration is intensified as her mother asks her to leave the house after two confrontations with Prue. She is described as a "guest" by her mother instead of a daughter, something shocks Aileen deeply. The mother is torn between the authority of the father figure, Prue, and the daughter, Aileen, and at the end the mother according to the strict order of the oedipal complex remains with Prue and abandons Aileen. Aileen hopelessly wants to take Prue's place as the love object of her mother, but this proves impossible. Moreover, the oedipal triangle tells us that Aileen in fact desires Prue and she wants to be with her since she has lost the mother in the competition, what we called earlier identification with the father, and in this case Aileen tries to identify with the cruel father figure, Prue. Her outrage and the beating of Prue can be seen as a sign of "a child's rebellion against patriarchal authority" (Olson, 336). The result of such an attack is Aileen' alienation from the two objects of her desire: her mother, a real parent, and Prue, a

psychological parent. Bowles' choice of the name, Aileen, is significant as the name is a distorted version of the word *alienation*. She leaves the house of her mother alone with no possibility of return.

After the events at the house with Prue and her mother, Aileen has disturbing dreams in which repressed memories and childhood wishes are triggered in Aileen. This leads her imagination to go back to a forgotten period of her life to her unity with the mother. Aileen has "endless excruciating dreams" after her she is asked to leave her mother's house. Her dreams have a strong impact on her that she could not truly understand: "it was rather as if some newly discovered, innermost part of her being in acute pain" (14). This "innermost part" has such a significant meaning in Freudian terms: the buried desires of childhood come back again with great force. There is even a hint in the text that the beating of Prue by Aileen is not real, but only an imaginary situation as she looks back at the entrance of the house and sees her mother and Prue while she is "still in the midst of her deep dream" (15). We can infer from this line that what happened is real but Aileen herself is in a dream-like state, and that she has to face the reality that she has lost both her mother and the father figure, and consequently her identity forever.

Many critics focus on the significance of landscape in Bowles' stories. Yet, our focus in this study is exclusively on the relationship between landscape and psychoanalysis. Bowles always takes the reader to distant and exotic lands where characters discover hidden aspects of themselves. In "The Echo," Bowles uses the landscape efficiently to show the messy psychological world of his characters. The house is surrounding by the jungle near a deep gorge, with the constant sound of waterfall. The jungle is wild and untamed just like the id; it is a place far removed from social institutions, which is the reason why there is a chance to break rules and taboos e.g., for Aileen to reclaim her lost

mother, or the fact that the lesbian couple, Prue and Aileen's mother, live there. Interestingly, the qualities of the gorge are similar to the id: deep, dark, scary, incomprehensible. Aileen has a childhood fear for the gorge which continues into her adult life: she always imagined with much terror the huge, deep hole next to her house. Since the gorge symbolically represents the id, then her nearness to the id means her nearness to the repressed, primitive wishes of childhood. Here she is more in touch with the "innermost part" of herself than ever in her life, and she has to face the consequences of this nearness.

One misty morning Aileen takes a walk through forest, and as she keeps walking upward, she can feel the presence of the gorge "although there was no sign of it" (13). The gorge is mentally and psychologically there rather than physically. In fact, she is now psychoanalytically inside the gorge, which explains the upcoming events. Furthermore, the mist is getting thicker, which is significant because it reflects the hazy state of mind of Aileen and her loss in the unconscious world symbolized in the thick jungle and the huts of the natives. Up the hill now, Aileen sees illogical events that are mainly unconscious: a native is singing, a child is crying somewhere; the hut is surrounded by barbed wires which symbolize the enclosed, protective nature of the unconscious. The young man spits water from his mouth into Aileen's face. Struck by the action, she carries a stone and flings it through the door of the hut. Immediately after that, she hears a loud cry and "it was like nothing she had ever heard" (13). The cry has a supernatural quality which doesn't belong to this world; it is *the echo* of the world of the unconscious Aileen cannot understand: "[the cry] had the indignation of and outraged innocence of a small baby, but it was also a grown man's cry" (13). Again, when Aileen is about to leave the house without saying goodbye to her mother, Prue grabs and twists Aileen's arm and flicks water into her face similar to the native, and Aileen beats Prue so hard, venting all her suppressed feelings of hatred and masochistic love towards Prue.

Then, Aileen “utters the greatest scream of her life” which “came back immediately from the black wall across the gorge, straight through the noise of water” (15). This is another *echo* of the id coming from the deep gorge below. What is left from a ruined childhood is merely an echo.

Bowles shows the reader a horrible image of family relationships, and that by going back to rediscover childhood identity, the individual loses himself in the process. Trying to change the pattern of mother-daughter-father means breaking the taboo. The notion of Romantic quest for the self is invalid according to Bowles. Most Bowles characters find themselves in similar circumstances just like Kit in *The Sheltering Sky* and Nelson Dyar in *Let it Come Down*. Nelson Dyar loses his sanity at the end of the novel when images of his mother from his childhood come back to him, with the help of *kif*—a kind of drug. Dyar starts to have jumbled visions of his “vanished childhood,” yet now they “can only be destructive rather than redemptive, for it has been purchased at the expense of sanity” (Olson, 341). In fact, the struggles of childhood are seen in “The Frozen Fields” in which Donald, the protagonist and oppressed child has a low self-esteem because of a cruel father who destroys the innocence and infantile dreams of his son. Bowles’ characters have a similar background as suppressed children, thus the inner conflict of childhood accompanies them throughout their lives, with no way to resolve it. And if the family struggle is resolved, it would have disastrous consequences, as we saw in the case of Aileen. Campbell sees this aspect of pursuing childhood dreams as a distinctive quality of Bowles’ fiction, and that self-discovery is equal to self-destruction:

> Bowles serves as warning for those of us who may hanker after some great Romantic discovery that would transform us or make us ‘one’ with the outer world or the inner self. Man has moved so far from the state of innocence or unity that there is no easy compromise that can bring it back, and to attempt to casually plunge oneself into a journey of discovery is to lay oneself open to disappointment and death. (Campbell, 51)

1.3. The Frozen Fields

"The Frozen Fields" is one of Paul Bowels' short stories which further explores the family dynamics. In the story, Bowles tries to rid the norms of American Puritan society at that time which he sees as problematic and restrictive. By reinterpreting the story in the light of psychoanalysis, it unveils the problematic relationship between society and characters which is something Paul Bowles always depicts in his various stories. There are many psychoanalytical themes in the story such as the Oedipus complex, the dream, the agents of the mind (id, ego, and superego) and so forth. We will try to explain them in this chapter in order to enter deeply into the mind of the characters and to know what kind of desires, wishes, and needs exist in their unconscious mind.

"The Frozen Fields" is based on a stranded relationship between a father and a son about seven years old called Donald, who is a highly sensitive and imaginative boy (Olson 348). The main theme of the story is the struggle of a young boy who tries to get rid of the strict order and the psychological pressure his father applies to him. For Donald, the journey is about discovering new unconscious needs as part of showing his resistance and rebellion against his father's actions. The story makes more sense when it is evaluated under the light of psychoanalytical literary criticism as we will see in our analysis. At the beginning of the story Bowles starts by getting rid of society that he depicts in the form of a train that "was late" (114) and causes the uncomfortable feelings in the passengers. The story is set away from society in order to let the flow of events go in the way that reveals new psychological aspects to both readers and characters.

In "The Frozen Fields," Paul Bowles includes some striking features of Freud's approach. The story is about Donald's family who go to their grandfather's farm to spend Christmas with other members of the family, including grannies, aunts, uncles, and a family friend, Mr. Gordon.

First of all, Freud's theory Oedipus complex can be observed on different occasions in the story. Early in the story, the tension between the father Owen and the son Donald is established. Donald's innocently scratching pictures on the iced window causes his father to tell him to stop doing that; Donald wants to reject his father, but he fears him and replies "you don't have to shout." And his father tells him to "stand still, Pick up your bag" (114). Even when Donald's feet are cold, his father says "He just wants attention" and tells him to "Just keep quiet for a while" (114). Everything is ruled by the absolute authority of the father, who defines the rules for the mother and Donald's life. Bowles plays on this idea even with his choice of the father's name, Owen, which is a distorted version of the word *own,* as it is the case with Aileen in "The Echo." Donald has no way to prevent his father's strict behaviour toward him. His mother, Laura, is also helpless against the total authority of the father. Donald is aware of his mother's position and that is why he feels helpless and prefers to withdraw in to himself because "experience had taught him that she could be counted on to come to his defense only a limited number of times during any given day" (114). Owen tries to cut off any kind of mother-son intimacy between Donald and his mother. Though this might be natural in any family, but Bowles' treatment of the theme shows an extreme version of severity that alienates Donald from his family and from his mother particularity. Such feeling creates a psychological dilemma in the child.

According to the oedipal triangle, this event displays that there is a rivalry between the father and the son as Freud claimed; when the tension arises between father and the son, the mother is also present. Another example of the oedipal complex in the story is when Donald's mother takes him to his room with a lantern in her hands. Donald stays in the bed and asks his mother if she can leave the lantern before she leaves the room. Since the mother keeps the lantern in her hand, Donald might mean that he wants her to stay as "light" for him. However, at this

point, the father's voice interrupts and calls the mother from outside of the room (115). Hence, according to the Lacanian Symbolic Order, the father is further associated with the word *darkness*, while the mother is associated with the word *light*. Furthermore, Donald wants to be seen as an adult rather than as a child, which is another conflict Bowles presents to the reader as Donald is a kid who has just entered the Symbolic Order and started to experience fully the pressure of the oedipal feelings toward his parents which were activated early in Donald's childhood. Donald wants to show this fact to his mother especially. In the story, Donald feels uncomfortable when his mother asks him to thank the others for the gifts presented to him, and the narrator tells us that "He hated to be told to thank a person in that person's presence, as though he were a baby" (114). Donald wants to be treated as an adult by his mother because to handle his father he should be an adult like his father. His father, on the other hand, shows his opposition one more time by saying "it's bad business for one kid to get so much." Particularly, Owen does not like Mr. Gordon's gift that Donald admires so much. The people in the room show opposition to Donald's father and Donald wishes that there would be a quarrel in which everyone in the room would be against his father. When Donald's mother says that his father will leave the farm, Donald gets a sense of peace and relief. He even accepts his father's taking his new presents with him as well (116). For the father to be out of the family picture is the best present Donald might get.

Another point in the story supports the oedipal feelings of Donald toward his mother against his father is when Donald's mother leaves the dinner table as a reaction against his father's strong remarks and goes to her room. Afterward, Donald's father goes after her and Donald starts to imagine what his father can be doing to his mother. He imagines how his father is hurting his mother. Donald thinks his father is beating his mother and feels guilty and helpless, and his sense of castration and

inadequacy is intensified. Donald cares for his mother so much that he even refuses to eat (118).

Another relationship in the story that can be interpreted in the light of psychoanalysis is the relationship between Donald and Mr. Gordon, the rich family guest who is hated by most of the family members due to his homosexuality. First, Mr. Gordon is another example of Bowles' interest in the controversial theme of homosexuality as we see in the case of Prue in "The Echo." Like Prue, Mr. Gordon plays an important role in the story. He is depicted as the sympathetic character who understands the critical situation of Donald since he suffered the same when he was a child, perhaps due to his homosexuality. Among all the present family members, Donald likes Mr. Gordon and his gifts. Donald wants to be free and independent like Mr. Gordon, who is represented as a rebel figure against his own family. Donald's family problems happening before him remind Mr. Gordon of his own family history:

> Mr. Gordon began to talk, holding his glass in front of him and examining it as he turned it this way and that. "Family quarrels," he sighed. "Same old thing. Reminds me of my boyhood. When I look back on it, it seems to me we never got through a meal without a fight, but I suppose we must have once in a while." He set the glass down. "Well, they're all dead now, thank God. "Donald looked quickly across at Mr. Gordon as if he were seeing him for the first time." (118)

One theory suggests that Bowles depicts Mr. Gordon in the story as Donald's compensation father figure (Olson, 348). He understands the little kid more than anyone in the family. There is a parallel between this relationship and the relationship of Hamlet to his uncle, In Freud's interpretation, Hamlet hesitates to kill his uncle because he sees his self-embodiment in his uncle. His uncle is the father figure and so that murdering him is equal to murdering his real father. Donald admires Mr. Gordon since he sees him as a father figure who does not really care about exercising authority. And since Mr. Gordon shows no interest in females due to the fact that he is homosexual, Donald is not threatened

by another father figure taking the mother. That is why the presence of Mr. Gordon in the story brings harmony and balance to the oedipal relationship of Donald. Such assumption in the relationship of Gordon to the family explains Donald's unconscious desire to kill his father, to be killed which Donald actually dreams about.

Another important theme in "The Frozen Fields" is the Freudian element of dreams. The function of the dream is essential to the interpretation of the mental fantasies of the characters, especially Donald. His secret but taboo wish to kill his father seems impossible in real life. Therefore, the only way for this suppressed desire to come true is in the form of dream. Donald dreams that a wolf from the nearby forest comes and kills his father:

> From the mountain behind the farm, running silently over the icy crust of the snow, leaping over the rocks and bushes, came a wolf. He was running toward the farm. When he got there he would look through the windows until he found the dining-room where the grownups were sitting around the big table. Donald shuddered when he saw his eyes in the dark through the glass. And now, calculating every movement perfectly, the wolf sprang, smashing the panes, and seized Donald's father by the throat. In an instant, before anyone could move or cry out, he was gone again with his prey still between his jaws, his head turned sideways as he dragged the limp form swiftly over the surface of the snow. (115)

The wolf in the story symbolizes the power Donald wants to acquire in order to destroy the total power of his father. It is the power that Donald needs to challenge his father Owen, "a destroyer of all magic, privacy and delight" (Olson, 348). According to Freud, dreams are basically disguised desires; the wolf is Donald's disguised desire to take away his father out of the family picture; the act of the wolf killing the father is what Donald unconsciously desires to do in real life. Though only a dream fantasy, there appears a kind of intimacy between Donald and the imaginary wolf since it is the only savior from the oppression of the father. When Donald's father demand him to throw snowball towards the

woods, Donald refuses his father's demand for the first time thinking that the wolf friend would not turn against him and "it was very important to not make him angry." Due to this act of refusal by the child, Owen punishes Donald by angrily rubbing snow into his face and violently down his back, yet Donald tearlessly tolerates the sadistic punishment of his father by establishing a sense of detachment from reality, which shows the psychological damage the child suffers at the hands of the dominant father, while the wolf is a protector of the child, who prefers the wolf to his father, as Campbell explains: "At the moment of defiance Donald discovers elements of that strength within himself, and can therefore associate more readily with the wolf than his father. He would rather spare the wolf than his father now" (Campbell, 115). Donald does not care what his father might do to him as he has his own hidden corner, which is why he has an "…almost voluptuous sensation which he accepted without understanding or questioning it" (118). This sense of protection and peace demonstrates itself clearer in the second dream fantasy of the wolf. Because the wolf is a projection of Donald's suppressed wish, there is a friendship at a different level between the withdrawn child and fierce monster of the woods:

> The wolf was out there in the night, running along paths that no one had ever seen, down the hill and across the meadow, stopping to drink at a deep place in the brook where the ice had not formed. The stiff hairs of his coat had caught the snow; he shook himself and climbed up the bank to where Donald sat waiting for him. Then he lay down beside him, putting his heavy head in Donald's lab. Donald leaned over and buried his face in the shaggy fur of his scruff. After awhile they both got up and begun to run together, faster and faster, across the fields. (119)

From a Jungian point of view, the wolf fantasy is an archetypal image that symbolizes the wildness and violence that Donald holds deep inside to get freedom against the restrictions of his father and his surroundings. The universal and shared image of fear and power demonstrate itself in the form of the formidable image of the wolf—a reflection of the

collective unconscious that finds a way of expression in people's dreams. The meaning is even stronger here since the protagonist is in fact a child who is more in touch with the realm of the unconscious. Bowles imagines violence to rebel against the destructive norms of society at that time. As a result, the retreat into fantasy and dreams seems the only possible way for Donald to achieve any type of emotional peace or safety.

The next element in the psychoanalytical approach to "The Frozen Fields" is the workings of the psyche—relationship among id, ego, and super ego. Bowles presents a perfect triangle of the psychic components in the presentation of his characters Donald, Donald's father, Owen, and the wolf. First, the wolf symbolizes the mysterious creature of the woods that is wild and free and stands for the unconscious id. This wild, untamed creature follows its own basic instincts to drink, eat, and kill without any social or behavioral code or rule to limit his wild nature; the act of killing Donald's father stresses the role of the wolf as the unconscious id. Second, Owen, Donald's father, symbolizes the super-ego which involves these strict codes of conduct and the values of society. Just like the old woman in "The Scorpion," Donald is the ego who is trying to balance between the strictness of the super-ego and the wild demands of the id. Bowles in the story illustrates the destructive norms of society, as the super-ego is associated with Donald's father, whose values Donald rejects. However, throughout the story, Donald inclines toward the needs of the id rather than the needs of the super-ego. At in the end of the story, when Donald rests his head on the wolf's furry head, he prefers to join the id instead of yielding to the super-ego, even if it means the death of his father in order to unite with his mother. The Freudian concept of children's sexuality and hostility behaviour is clear in this example. Furthermore, the id here functions in a healthy way, because it brings stability to the disturbed and confused ego.

Donald is able to release the repressed emotion of destroying his father and being alone with his mother when the wolf enters the picture. Donald only feels relief after he dreams of the wolf and establishes a connection with this symbol of his unconscious desire. Donald can think and function properly after the balance is achieved in the story: alongside the dominant, patriarchal order of the super-ego, there is now an equalizing power that limits the absolute authority of the father.

The best time for Donald is when he is out of the house, when he is at the farm, which is a place of happiness and magic for him, implying the Lacanian view of the farm as an *objet petit a.* For Donald, being far from the house means relief and comfort away from the oppression he feels in the house which is seen as “a cage and period of torture” (115). The farm gives Donald the lost object and the direct contact with world of magic (114) he demands as a child. The farm is a place where Donald can be a child, free to do whatever he wants. Each referent was an added protection against the constant watchfulness of his mother and father. At home there was only he and they, so that mealtimes were periods of torture. The objet petit a here functions affectively because it brings to the child’s mind a lost childhood that he never enjoyed properly due to the oppression of his father, Owen. Being with the other family members — Gramma, Grampa, Uncle Ivor, Uncle Greg, Aunt Emilie, Aunt Louisa, and Mr. Gordon — is a good compensation for Donald to have a real family atmosphere with less strict rules and more fun, which is nearly impossible with the heavy presence of his father.

1.4. Pastor Dowe at Tacate

In “Pastor Dowe at Tacate,” Paul Bowles presents another vision of psychological inner conflicts his characters go though in a foreign land. In fact, the story is a typical Bowles story in which his characters find themselves in new cultural and behavioural systems that they cannot

adjust to. The characters suffer from lack of proper communication with others and their environment. The surrounding looks cruel and it affects the character both physically and psychologically with the typical tragic consequences. Beside pastor Dowe of our story, other Bowles characters have similar fates such as the Professor in “A Distant Episode,” Fraulein Windling in “The Time of Friendship,” the American couple in *The Sheltering Sky*— Kit and Port—and the merchants in “The Delicate Prey,” among many others. All those characters are trapped within the foreign landscape. The only way to escape such limiting landscapes is by losing sanity, as in the case of Nelson Dyar and the Professor, or by leaving everything behind, as in this story, “Pastor Dowe at Tacate.” Still, in psychoanalytical terms, the landscape Bowles presents is essential to the story because it reflects the character’s inner world, just like the gorge *echoes* Aileen’s conflicted inner world. In his essay on Bowles’ short fiction, John Ditsky argues that Bowles’ presentation of place is essential to exploring new aspects of the human psyche:

> …it may be observed that Paul Bowles writes a very different sort of “local color” story from his nineteenth-century literary ancestors—one on which place, far from being merely touristically photographed “material,” becomes intrinsically a part of the writer’s examination of human failures of all kinds. (Ditsky, 374)

The story is about Dowe, at missionary pastor preaching deep in the Mexican jungle. He has been preaching to the Indians here with his wife as long as he can remember with only a few converts. We learn that his wife died sometime ago and he is living in a small house with a couple of servants including Mateo. His best friend in the village is Nicolas, “who had been pointed out to him as the most intelligent and influential man in the village.” The only kind of communication the pastor has throughout the day is his dialogues with Nicolas about God and religion. In this story, beside the aspect of the land in relation to the psychological world

of the characters, Bowles illuminates other important aspects in our story such as the lack of communication, the workings of the psyche, psychological initiation, escapism, and alienation. Also, we observe that Bowles charges “Pastor Dowe at Tacate” with dark humour in order to address the important themes of the story as we will see in our discussion; it is one of the rare occasions when Bowles uses the comic element to reveal the disturbed psychological world of his protagonist, the same humour that made the university professor of “A Distant Episode” end up being an insane clown wandering the desert with cans all around his body.

The reader notices from the very beginning of the story the remarkable lack of communication among the characters, mainly between Dowe and those around him. His mastery of the dialect does not help him in his sermon as he notices that his listeners are not really interested in his ideas of God and Jesus, and that “their attention was born out of respect rather than of interest” (51). Such incidents make the pastor believe that his efforts are useless and he doubts the aim of his mission. In that distant place, people have different ideas and expectations the pastor cannot accept: they want pop music to be played during the service, which seems “ridiculous” to the pastor. For the people, however, music is the only way for them to be interested in the Sunday sermons of the pastor. The first level of lack of communication is the fact that pastor Dowe is a knowledgeable man who is supposed to step down to the level of intelligence of the Indians in order or make himself understood. One short dialogue takes place outside Nicolas’ hut after the day of the sermon:

“Good” grunted Nicolas. “What?”
His visitor was not sure how her ought to begin. He decided to be pleasant.
“I am a good man,” he smiled.
“Yes,” said Nicolas. “Don Jesucristo is a good man.”

“No, no, no!” cried Pastor Dowe.
Nicolas looked politely confused, but said nothing. (51)

This dialogue has a comic start but leads into a slow but illuminating discussion of Indian gods because it reveals to the pastor a new Indian deity he has never heard of: “Metzabok.” The word that he knew for god is “Hachakyum.” For Dowe, the discovery of Metzabok, “who makes all the things that do not belong here” (51), is essential because it will change the course of the story as we will see shortly. Next, as pastor Dowe yields to the demands of the villagers to play music during the sermon, he is suddenly aware of his alienation in this foreign environment; this awareness is the first step in the deterioration of the mental and psychological world of pastor Dowe as all the high ideals he holds for Jesus and Christianity start to fall apart: “…the pastor was troubled by the reflection that he was wholly alone in this distant place, alone in his struggle to bring the truth to its people” (16). The narrator continues to tell the reader a new aspect of modern world: the loneliness of modern man: “…it is only in each man’s own consciousness that isolation exists; objectively man is always a part of something” (52). As Dowe finds the phonograph, he remembers the good old days of his youth with his wife and how she “unfortunately disliked hymn music” (52) and thereby informing the reader that Mrs. Dowe was the only fun element in his strict, Puritanized life. Dowe only finds records that are good for dancing, and no hymns are found among them. With finality, he refuses to play such scandalous music during his sermons—“Sonny Boy,” “Crazy Rhythm,” “Let’s Do it,” and “Strike Up the Band” are his only options! While the reader may grin at the notion of the pastor’s dilemma, the character himself is deeply alienated from his surrounding and more importantly from his true self. The current of events is taking him away to unknown places.

According to the Freudian pattern of the psyche, pastor Dowe represents the super-ego. As we know, the super-ego agent is

associated with elevated values and principles—in this case, they are religious principles. Since the super-ego functions according to the morality principle, the pastor cannot deal with the people of Tacate because their morality system is totally different. The European and sophisticated Dowe, therefore, is starting to change and adjust this morality according to the primitive system of the villagers, which is one of the reasons for his sense of guilt. For example, he plays wild music now during his sermons; after being asked by Nicolas, pastor Dowe wants to distribute rock salt to villagers which is considered to be a “rare luxury” (53). The pastor consciously and logically accepts those pagan traditions of listening to wild music and sucking rock salt, which Bowles delivers comically, but the pastor is unconsciously transforming his own social and psychological principles the super-ego maintains throughout life. Such change will lead later to a major change in the pastor’s mentality as he own religious principles collapse by the end of the story. Again, Bowles projects the actions of pastor Dowe in this way, because he wants to show the reader that his character is trapped within the foreign environment and the odd social and behavioural rules of that environment, so there is no escape but to do what he is doing. Such severe psychological pressure of misunderstanding and lack of communication is too much for the super-ego to bear, so that he wants “to escape from the people of Tacate and the smothering feeling they gave him of being lost in antiquity. It would be good to be free from that infinite sadness even for a few hours” (53). The strong sense of alienation the pastor suffers triggers the forthcoming psychological journey in the jungle.

Before following the pastor on his journey, we come across a Lacanian moment in our story. While pastor Dowe is preparing for his next sermon, amidst the giggling sounds of Mateo and Quintina, the servant, and “the hysterical gobbling sound” of a turkey in the patio, he looks for the case of his glasses. Not being able to find it, he stands up

only to crush the case under his heel. The case has been with him for eleven years. The case here functions as an *objet petit a*. The spectacle of the broken case brings a variety of images and memories to the pastor's mind. The case is almost a summary of his life:

> [he remembered] the sunny afternoon when he had bought it on the little side street in downtown Havana; the busy years in the hills of southern Brazil; the time in Chile when he had dropped the case, with a pair of dark glasses in it, out the bus window, and everyone in the bus had got out and helped him look for it; the depressing year in Chicago when for some reason he had left it in a bureau drawer most of the time and had carried his glasses loose in his coat pocket. He remembered the newspaper clippings he had kept in the case, and many of the little slips of papers with ideas jotted down on them. (53-54)

The incident of breaking the case informs the reader more about our protagonist: he is a wanderer and a traveller, a man of the world. So, he did not spend his entire life trapped in the jungle as we might guess. This fact actually deepens his sense of alienation. And the broken case is symbolically his last attachment to the outside world he misses so much. Losing the case means losing connection or even hope. This is clear from the way the pastor views his *objet petit a*, the lost object of desire: "and so this is the place and time, and these are the circumstances of its death" (54). The "death" of the case symbolizes the lost desire for a purposeful life in this remote, sad place, or his old days when he was free in the world. The pastor throws the useless case out of the window. But while he is giving his sermon later, he is surprised to see one native woman grabbing the case in her hands, "stripping the leatheriod fabric from it" (56). Psychoanalytically, the woman's act of tearing away the leather of the case is equal to the tearing of the pastor's life. In fact, this moment in the short story foreshadows the forthcoming events.

Bowles thrusts his character Dowe into a cruel journey of self-discovering. As in "The Echo," Bowles uses the forest as an appropriate landscape for the character to discover new aspects about himself and

his surroundings. It is the same type of landscape Hawthorne employs in “Young Goodman Brown.” Again, the choice of the foggy forest for the pastor to take a walk is significant because the forest is similar to an essential part of the psyche: the id. As we have assumed earlier, the super-ego in our story is the pastor himself with his high ideals, while the forest becomes synonymous with the unconscious since it is deep, dark, unknown, scary, vague, not fully explored, and most importantly does not submit to man’s rules. Bowles intensifies the role of the forest as the unconscious by using the fog that makes the forest; walking in such an atmosphere of ambiguity is “like trying to read a text with only one letter visible at a time” (54). Hence, Bowles prepares the landscape to function according to the way he wants: revealing shocking aspects of the self by testing the mentality and utmost beliefs by bringing new awareness to the character’s mind, as we saw in the case of Aileen for example. The pastor, for his part, welcomes the mysterious walk in the jungle and as he goes forward, he is gradually giving himself away to the self-changing experience. The experience is dream-like because now unlike any other settings, pastor Dowe is in touch with his unconscious mind symbolized in the dark, foggy forest: “the emptiness around him, the lack of visual detail, rather than activating his thought, served to dull his perceptions. His progress over the stones was laborious but strangely relaxing” (54). The experience is “relaxing” because the pastor is walking away from the village, but most importantly walking away from the religious rules and principles dictated by the super-ego, he desirously wants to break from them and enter a whole new realm he has never experiences before. Just like the gorge in “The Echo,” the landscape echoes the internal world of the character; the “infinite sadness” (53) the pastor feels throughout the story due to his alienation is projected onto the land around him, with the fog and tall trees, which have “[an] overpowering sadness,” yet it is the kind of sadness that brings “comfort and protection” (54).

The next incident is meeting the two Indians deep in the forest. When they "brushed violently against him," the pastor is surprised by their act of disrespect. He follows them deep into the forest where things become more complicated visually and psychologically. Pastor Dowe is amazed at the level of details found in the thickets all around him: the strong odor, the incomprehensible sounds, mixture of insects, and the thick vegetation that is colorful and dizzying to the pastor's astigmatic eyes (54). The act of following the two Indians reminds the reader of Young Goodman Brown who follows the devil into the forest to the witches' meeting. In a similar way, the Indians function as devil figures. This is also true in the sense that they are pagan and primitive villagers who do not have a strong super-ego agent, but very powerful and pervasive id qualities. Now the picture becomes clearer under psychoanalytical lens: the pastor is going to experience firsthand a primitive and unconsciously taboo act: the worshipping of Metzabok who is another symbol of the id in the story. The description of Metzabok by Nicolas illuminates the unstable childish-devilish nature of the id personified in Metzabok:

"Nicolas," asked the pastor, "is Metzabok bad?"
"*Bai*, señor. Sometimes very bad. Like a small child. When he does not get what he wants right away, he makes fires, fever, wars. He can be very good, too, when he is happy. You should speak with him every day. Then you will know him." (55)

But before having the devilish experience of worshipping Metzabok, our protagonist must go through an initiation in order to fulfil the psychological journey of transformation. Dowe is experiencing the fall from the highly conscious psychological attributes of the super-ego character into the gorge of the unconscious demands and desires of the id. When the pastor finds the two Indians, they usher him to a bamboo raft and they ask him to ride. After making sure that the raft is strong enough, the pastor along with the two Indians ride and go down the

stream. He is consciously worried about the destination and the intention of the two Indians, yet at the unconscious level he desires the mysterious trip down the stream. In the one hand, it will take him away from the sad world of disconnection in the village. The region where he is going does not submit to any rule the pastor has because he is going "farther from the world, or did he mean farther from God? A region like this seems outside God's jurisdiction" (54). The initiation the pastor is having involves moving from ignorance to knowledge. The meaning of this psychological initiation is completed with the other two elements Bowles presents: the water and the cave.

Firstly, the water, in psychological terms, means rebirth. The pastor has a death-and-rebirth experience. He will be "born" again as a changed individual. In the process, Dowe has a mixture of fear and desire to have this experience: "he tried to tell himself that there was no reason for his spiritual collapse, but the same time it seemed to him that he could feel the innermost fibers of his consciousness in the process of relaxing" (55). After that, the raft stops near shallow water by the shore, and the two Indians indicate a cave for the pastor to pray. Here, the second element needed for the initiation is presented: the cave. The cave is an essential element in the process because it functions as a womb in order for the new life of the pastor to be born. In the middle of his prayer, he discovers that instead of God he is praying to Metzabok, yet he is not shocked as we might expect because "…he felt strong and happy. His spiritual condition was a physical fact" (55). Instead of a sense of guilt, the pastor is having "the strange triumphant sensation of having returned to himself" (55). At the end of this psychological journey of self-transformation, our protagonist is no longer guided by the super-ego principle but by the primitive and animalistic part of his unconscious, the id. Finally, it is important to mention here that the pastor is psychoanalytically unaware of his changed character, which is one of the

reasons for his subsequent escape from the village at the end of the story.

After the journey, the pastor returns to the village to find a great crowd waiting for him for the sermon. He realizes that he forgot to prepare a sermon since he forgot that today is Sunday. While haphazardly making notes on the text of the psalm, Dowe changes the names of places and prophets with local places and deities and “he wrote the word Hachakyum each time the word God or the Lord appeared” (56). This is one of the results of his initiation into worshipping the local Gods of the Indians. Here comes the role of the mysterious, speechless child who makes several appearances throughout the story, Marta. Her pet is a baby alligator. It is one Bowles strange characters who significantly affects the current of events. On many occasions, Marta shows her interest in the pastor when he visits her father Nicolas. In the middle of this last sermon, the alligator escapes the tight grasp of its owner and runs towards Dowe. Initially, Dowe is intimidated by the fearful spectacle of the baby alligator. Curious, the pastor touches its soft belly which contrasts the hard shell of the back. At the end of the sermon, Nicolas gives Marta to the pastor as his wife. To reject such an offer is unthinkable in the community of Tacate as it is seen as a sign of disrespect. This moment is the last straw for the pastor; the act of marrying the child Marta is the final step in the process of his initiation into the primordial person the villagers want him to be. Again, it is a typical situation in Bowles’ stories in which the character is confined within his social and cultural context, without a reasonable way to break free. Because he is no longer a representative of the super-ego in the story, he must submit to the unconscious and immediate fulfilment of his desires by marring the child Marta. Wayne Pounds sees this moment as an essential element of the short story: “[in this story], the pastor is forced to flee his missionary outpost in order to avoid recognizing in himself the upsurgence of the same animal nature which his fantasy has

projected upon the natives and which he is zealously trying to suppress in them" (Pounds, 630).

The presence of an alligator carries two symbolic meanings. First, it stands for pastor Dowe himself. According to the physical structure of the alligator, the outer shell is hard while his inner part is soft and vulnerable, something the pastor himself notices (53). Similarly, the pastor looks very tough and in control to the viewer from outside, yet he is unstable and weak internally. This idea manifests itself in the action of transformation he goes through in his journey towards Metzabok; at the unconscious , he is about to give way to his suppressed desires of being part of the primitive community of Tacate. But his super-ego is so powerful because it is established since childhood, and being driven by his whims seems hard to accept. This notion takes us to the second symbolic meaning of the baby alligator: escaping from the grasp of Marta foreshadows the fate of the pastor himself. Like the alligator, the action of escaping is echoed by the pastor himself as he cannot stands the sense of entrapment he feels in the village after changing his beliefs and is finally given the child Marta as a wife. The pastor leaves the village behind and escapes into the forest. We notice here another characteristic of Bowles' writings: the idea of escapism. Not being able to handle the psychological pressure of society or surrounding, the character feels the need to leave everything behind to a dark, unknown fate even if this escape means losing himself or identity in the process. We observe this in the case of the Professor in "A Distant Episode," Kit in "The Sheltering Sky," and even Aileen in "The Echo."

Our analysis of Paul Bowles' "Pastor Dowe at Tacate" reveals new insights about the text. The reader follows the character in his journey in the foreign land, while at the same time the psychoanalytical approach reveals the hidden meaning and the characteristics of Bowles' style of writing and how he presents his characters in the text, along with their psychological tensions and dilemmas.

1.5. The Scorpion

The “Scorpion,” written in 1945, is considered Paul Bowles’ first published work of fiction. The story can be interpreted as an exploration of myth. The mythical elements seen in “The Scorpion” express the basic human problems individuals suffer at one point in their lives such as separation from family and society. While reading this highly allegorical story, the reader can read between the lines the important psychological complexity as Neil Campbell suggests: “the expression through myth of all these ‘unrealities’ suggest[s] the richness of what remain[s] beneath the conscious mind and what Surrealism, using its own forms, [seeks] to uncover” (Campbell, 73). Bowles’ central goal of using myth in this story is to reveal deep truths about humanity. These are mostly associated with the relation with the unconscious and how individuals express a collective experience. The events of the story have real and unreal elements that merge together to make a highly symbolic story. In the story, Bowles puts the character, an anonymous old woman, in the situation of escaping from her reality and living away from society in the world of the unconscious. In other words, Bowles wants to illustrate the detached relationship of man with the world, and how man is disappointed with the real conscious world, and there comes the need to retire from this world to the unconscious world within the self. Also, Bowles presents to the reader the effects of such separation from the world. Wayne Pounds argues that Bowles’ creativity in “The Scorpion” lies in the fact that he wants to find elements of beauty and art in the unconscious isolation of his character: the story “embodies Bowles's deliberate attempt to turn the social disadvantage he feels to artistic and therapeutic use by a calculated plumbing of the primitive strata of his mind” (Pounds, 622).

The dominant idea in the story is the separation between the mother and her sons. The story is about an old woman who lives alone in a cave separated from her sons who choose to live in the town leaving their mother alone. The old woman's feelings express that her psychological world is destroyed; she reached the level where she is senseless to the situation, and "she was neither happy nor unhappy to be there" (27).

In the light of psychoanalytical interpretation, the old woman has two worlds. The first one is the place in which she lives: the cave. The cave expresses a bare nature, one of the deepest and most unconscious aspect of the human mind: her id. Further, the old woman is separated from the outside, second world, by water dropping from above. Her only companions in the cave are the small scorpions climbing on the walls. The water is significant because it involves a transformation within the character. Bowles uses the same elements he uses later in "Pastor Dowe at Tacate," the water and the cave, in order indicate a psychological change within the character. Again, psychoanalytically, the cave symbolizes a womb that is a cage for her. Bowles underlines the idea of the cave as an enclosing womb as he describes the color of the cave as pink (27). The cave, furthermore, cut off the character's connection with the outside world, another quality found in Bowles short stories—lack of connection. In the case of the old woman, however, being left in the cave brings comfort and peace to what is left of her life. There is no threat inside this cave so she can claim it as her own. Such feeling provides a sense of independence and freedom to move about at night seeking food. She does not have to share anything with anyone (27) unlike older times with her sons. The old woman focuses on her basic needs: food, drink, and sleep.

Those notions inform us that the woman is more in touch with her unconscious than before. In Freudian terms, she is closer to her id. At the same time, this notion suggests the rise of the id and the destruction

of the old woman's ego. The id now is in control of her life and such indulgence unconsciously prevents her from making any contact with others, namely the old man who often comes near the entrance of the cave to drink from the spring. Both of them are aware of each other's presence, but the old man ignores her on purpose. All these elements show that she is totally isolated in her cave, in her own world. The second world Bowles juxtaposes with the cave is the town, the outside world, which is a place where civilization and social and cultural rules exist: the superego. She does not want to go back to such an environment after experiencing the freedom and possibilities of a life she desires. Campbell also observes this aspect in his discussion of the short story: "there are wider separations within the story too, between nature ('hills') and culture ('town'), childhood and adulthood, and conscious and unconscious" (Campbell, 74). Eventually one of her sons arrives at her wild world and breaks her isolation, and her ego tries to reclaim its proportion; she cannot even recognize which one of her sons the visitor is. The conversation with her son reflects her separation: as Campbell says, their meeting is characterized by "silence" and "emptiness" between them:

He began to speak: "is it you?"
"Yes."
"Are you well?"
"Yes."
"Is everything well?"
"Everything."
"You stayed here?"
"You can see."
"Yes." (27)

The conversation is futile and lacks any kind of sympathy or intimacy between a son and a mother. This is probably the most distinctive feature of Bowles' style: characters are devoid of sophisticated emotions, yet basic human emotions and instincts are at work. The son's

standing at the door of the cave blocks the light to the cave as she busies herself with trying to distinguish various objects, “her stick, her gourd, her tin can, her length of rope” (27). She does want him to enter the cave, her small world, but “there’s no room” (27). Beside the actual physical space, the old woman is referring to her own cave as suitable for one person—herself. Yet, the son enters the world and becomes part of it. A few drops of water fall down on his clothes which might symbolically mean the rejection of the id to the new visitor. His attendance breaks her shell. Now that she feels obliged to leave her intimate world, she wants to internalize that world into her. She wants to sleep in her womb for the last time, and she has a significant dream.

The dream element in the story can be analyzed under a psychoanalytical lens. As the old woman went to sleep, immediately she had a dream, that she is in a big town, its streets full, “there’s a big church with high tower and bells that rang all the time” (28). As we mentioned in Chapter 1, according to Freud, the unconscious finds an outlet in the person’s dreams, mostly in symbols. The sound of bells is a displacement of the old woman’s nervousness; she still feels anxiety and has no place in the civilized world. She does not even recognize anybody there, and asks the people on the street, “are you my sons,” and they could not reply to her. Moreover, the sound of the church bells might be a metaphor for the authority found in the town, a power everyone must respect and follow. As the dream continues, she becomes a young girl again and went inside a house where there were many women who told her that “you have a room here” (28). The palace symbolizes her displacement and then her comeback to the civilized world with anxiety, which is why she starts to cry due to her insecurity. The next moment, she sees a scorpion crawling on the ceiling above her. She stopped crying and watched him, as she looked about for something to brush. Since there is nothing, she uses her hand and the scorpion seized her finger and then she realizes that he was not going to

sting her, and a great feelings of happiness went through her. As she tried to kiss the scorpion the scorpion moved into her mouth and crawled slowly down her throat (28). The scorpion in her dream psychoanalytically is part of the process of *condensation* in which the scorpion symbolizes the power inside her in order to challenge her reality and the outside world. She internalizes part of the cave into her. The scorpion is a component of the id back in the cave. Also, the old woman has more interaction with the scorpions in the cave than with humans. As Pounds says, “for her dreams has reassured her that in her withdrawn state human contact is not a threat” (Pounds, 623). This reality gives her the readiness to go with her son from the innocence of the cave back to the corruption of the civilized world.

Her ego is rebuilt to make the balance between the two worlds. In other words, the ego re-establishes harmony between the two conflicting forces: the id, seen as the cave, represents wildness, to which she belongs psychologically and mentally. The other force is the super-ego which represents the civilized world to which she belongs culturally and socially. As she is ready to leave with her son leaning on her stick for a three-day journey to the town, the old man is sitting outside his mouth wide open, as she noticed the old man “expression of deep surprise as if a miracle had just occurred” (28). This means that as she becomes aware of herself, having a sense of the self, with a fully developed ego, as she makes a balance now between the conscious and unconscious forces in her mind. The old man, however, is surprised that the woman is strong enough to make a decision and leave the cave. He is seen as a static character who is unable to solve the conflict of his psyche, i.e., not being able to experience the old woman’s indulgence in the world of the id and the ultimate resolution she achieves.

From another angle, “The Scorpion” can be reinterpreted in Jungian terms: the role of myth. As we have seen in Chapter One, for Jung, the

meaning of the text is formed by cultural and psychological myths. Bowles in most of his stories put the character in a strange land or place that resembles a new condition of mind. The old woman in the story psychologically has lost her conscious part by living in her unconscious, in her inner world, which is the wilderness represented in the cave. Bowles intends through the myth process to put the main character in a quest to integrate the self. There are many archetypal symbolic representations of the old woman's unconscious self. Her world represents the collective unconscious. These archetypes constitute the anxieties of the old woman. All elements and characters around the old woman in her inner world are archetypes and not real, just symbols of her anxieties such as the cave, the scorpions, and people in her dreams. The scorpion that she swallowed in her dream gives her the power and happiness to re-balance her ego where her unconscious is known and integrated into her conscious mind. As Jung says, it is the achievement of "individuation:" the harmony among the components of the mind. But she no longer belongs to the real world. Individuation is a lifelong process that might continue from generation to generation. Pound says about this point "that it is time for her to be reborn in her grandchildren" (Pounds, 623). Hence, the character of the old woman is an allegory of the circle of life that never ends.

Another perspective is applicable to "The Scorpion:" a Lacanian approach. The old woman's life in the cave is a return to the Imaginary Order where she has no need for language. She is not aware of herself as there is no contact or person that can "mirror" her. When her son arrives and she sleeps and dreams, it marks her entry into the Symbolic Order of language, although with the least level of communication, is activated again. This is true if we assume that an old person is the closest similarity to a little child. That sense of the self achieved at the end of the story is another mark of a successful transition into the Symbolic Order. The elements of her dream seem almost clear to her,

which means she has integrated the new Order fully as part of her character.

As we have seen in our analysis of “The Scorpion,” although the story is only two-pages, yet it is so rich and abundant with references and implications. The story is highly allegorical as the events are based upon a series of connection among the various references Paul Bowles scatters in the text. The story is also open to different kinds of approaches, which add more layers of understanding to the different elements of the story

CHAPTER 3

PAUL BOWLES: LIFE WITHIN FICTION

1.1. Introduction

One of the oldest and most prominent theories in literature is the relationship between the author and his text. Since the beginning of literary criticism, the author involvement in his fictional work seemed indispensible in understanding the various dimensions of a work of fiction. In fact, the author is believed to write to reflect a personal experience whether the process of composing is conscious or unconscious. Still, the classical literary theory runs side by side with psychoanalysis in the sense that the process of the writer's involvement in the text is fundamentally unconscious. Hence, authors tend to reflect part of the lives along with its struggles, dilemmas, fears, wishes, and even the private aspect of their lives all embedded surreptitiously within the text. A meticulous study of the author's life is needed in order to illuminate that hidden aspect of the text. Paul Bowles is no exception from this pattern of study; he in fact poses a perfect example in this regard as his life is so essential in order to comprehend the psychological atmosphere of his novels and short stories. Characters in this case become mirrors for their writers if we consider that those characters are actually fragments of their author. Also those references in the text can be associated directly or mostly indirectly since the process is unconscious: the writer is unaware that he or she is reflecting or even rewriting himself or herself in the fictional work. Characters and space represent a suitable background for our task in this chapter.

One of the aims of psychoanalysis since the beginning is studying and analysing three essential elements: the text, the reader, and the writer. Those elements are combined together in order to understand the motifs of the characters. Reversely, the characters can be seen as

mirrors to those three elements: the reader identifies himself with a particular emotion in the text evoked by a particular character. Similarly, the character may also reflect certain aspects of its author, which is our main concern here. This type of criticism is called “autobiographical criticism” in which links are established between the author and his works.

According to psychoanalysis, a work of fiction is often compared a dream. This notion is suggested by Freud after the publication of the *Interpretation of Dreams,* a study that marked a new era in literary criticism. As Ross C Murfin argues, psychoanalysis was initially author-oriented (Murfin, 506), paying almost too much attention to author and hence condoning the aesthetic and artistic values found in the text. Literary text, whether is it a novel or a poem, were read as “fantasies that allowed authors to indulge repressed wishes, to protect themselves from deep-seated anxieties, or both” (Murfin, 506). This idea in fact comes immediately from Freud in the sense that the unconscious, suppressed wishes are the reason behind the creativity of the artist. Additionally, the strong neurotic feelings inside the artist must find an outlet, a mean of expression, whether is a novel or a poem. Accordingly, the dream symbols are strikingly similar to those found in the literary work of the artist; the novel or the way becomes a path leading towards the problematic unconscious world of the artist. In Lectures on Psycho-analysis, Freud provides us the psychoanalytical view regarding the motifs of the artist, and an answer to a fundamental question: why do artists write?

The artist has also an introverted disposition and has not far to go to become a neurotic. He is one who is urged by instinctual needs which are too clamorous. He longs to attain to honor, power, riches, fame, and love of women; but he lacks the means of achieving these gratifications. So, like any other with an unsatisfied longing, he turns away from reality and transfers all his interest, and all his libido too, to the creation of his

wishes in the life of fantasy, from which the way might readily lead to neurosis. (Thompson, 133)

Thus the artist is more in touch with his unconscious than others. He experiences firsthand the longing Freud talks about and conveys his experiences to readers as "…the artist achieves insights and understanding that can be represented to others who are less likely to have found them" (Dobie, 55), in which case a literary work becomes a kind of "therapy" (Dobie, 55) both for the writer and reader.

Within the context of psychoanalysis, Freud's view about the motifs of the artist is essential yet not enough. Too much emphasis of the unfulfilled desires of the artist as the sole reason for writings is reductive because most of the artistic aspects of the work of art are unjustly ignored. Such an abstract, one-way view of the text takes away the intended meaning meant to be delivered by the writer which is to express a collective experience readers can identify with. According to that, such author-oriented view seems limited in understanding a text, and a comprising view is needed i.e., analysing both text and author simultaneously—an approach this study adheres. By doing so, a reciprocal relationship is established between the author and his characters that can reveal lots of literary aspects about the text. In her essay, Elizabeth Wright stresses the relationship between the work or art and its author, and when both combined paints the whole picture to the reader:

Works of art or literature can reveal their creator's psychology. The novel acts as a channel to release the author's subconscious. The way the author reveals his/her subconscious through the story is just like the way s/he dreams. The same mechanisms which in dreams and nightmares, govern the manner in which our strongest, though most carefully concealed desires are elaborated. Desires which are the most repugnant to consciousness, also govern the elaboration f the work of art. (Wright, 45. Cited in Chunnasart)

The persona of the author is lost or melted within the several voices of the characters in a novel. Yet, there is a hint in context that though the speaker is a certain narrator, he or she is expressing the thoughts, ideas, or feelings of someone else—and it is here where the author reveals himself. In the chapter entitled 'The Author,' Andrew Bennett and Nicholas Royle cite the opening scene of J.D. Salinger' *The Catcher in the Rye* as an example on how the identity of the speaker, the narrator, and the addressee seem ambiguous at first; is it the teenage protagonist Holden Caulfield who is talking? Or is an anonymous narrator? Or it Salinger himself shows himself in the story in order to create a kind of intimacy with the reader throughout the narrative?

> If you really want to hear about it, the first thing you'll probably want to know is where I was born, and what my lousy childhood was like, and how my parents were occupied and all before they had me, and all that David Copperfield kind of crap, but I don't feel like going into it. (Salinger, 5)

Royle and Bennett describe this famous opening passage as "compellingly straightforward and strangely cryptic" (Royle; Bennett, 18). There is indeed a hidden meaning in this passage as Salinger seems to address his readers and try to read their minds and guess their secret thoughts and wishes ("If you really want to hear about it… you'll probably want to know…"). Thus the reader would identify and even sympathise later with the psychological dilemmas of Holden. What is even more interesting in the passage is the reference to Charles Dickens' *David Copperfield*, a novel that traces the troublesome life of David Copperfield, who is seen by so many critics as the avatar of Dickens himself: David is in fact the child Dickens toiling in the busy street life of London. Such a reference brings all kinds of questions to the foreground: does Salinger mocks the autobiographical novel with all its melodramatic plots? Or is *The Catcher in the Rye* ironically going to be an autobiographical piece that reflects indirectly the troublesome boyhood

of the Salinger himself? This latter assumption strongly proves itself to be the actual motif of the story as it unfolds before the reader as we learn about “the kind of crap” which characterizes Holden Caulfield’s life.

1.2. Paul Bowles: Life and Fiction

By the same token, the reader of Paul Bowles can detect his thoughts and ideas via the voice of his character. Living as an expatriate in Tangier Morocco for the most part of his life, Bowles expressed his disappointment with modern culture—especially the American culture—as individuals in that cultural system are losing their spirituality and turning into mere materialist consumers. Answering a similar question in an interview with Jeffrey Bailey, Bowles said that this was the main reason for leaving New York and abandoning his career as a professional music composer (Bowles: 1981). When Bowles views the American society, “a dominant political and cultural force, he sees a terrifying place in which civilization has turned and begun to devour its own body” (Campbell, 1). Bowles is against the strict social and cultural rules that transformed people into lost, empty individuals. Campbell describes Bowles as “a protest writer” in the sense that his works by large are seen as a harsh criticism for the totalitarian, modern world and the individuals within this system who lack a moral or a deep spiritual essence. This idea manifests itself in Chapter 2 in which Bowles characters are portrayed as lost and unsatisfied individuals; they look for something beyond themselves in foreign and hostile lands. For a writer like Bowles, this endeavour is futile because it is ‘too late;’ any romantic attempt to gain morality, identity, or spirituality means total self-destruction, as the reader notices in “A Distant Episode,” “The Echo,” “Pastor Dowe at Tacate,” “The Scorpion”, and *The Sheltering Sky* among his other stories. His disappoint with civilization is expressed in his strong views, both personally told in his autobiography *Without Stopping,* and in his literary works through his different characters.

Bowles ideas made him literary outcast writer because his views about society and Western world are both straightforward and critically harsh, lack sympathy—views which also characterizes Bowles' style of writing:

> Bowles suggests that the man to be persecuted by society is the one who, like him, is prepared to 'mention' what is really happening around him. A society is built upon an acceptance of a certain established view of reality which if challenged makes the challenger an 'enemy' of that society, an outcast. J It is the position that Bowles accepted for his own life at a very early stage and which gave him a special view of the society around him. He was in his own terms an 'enemy', attacking in words. I was aware that I had a grudge, and that the only way I could satisfy my grudge was by writing words, attacking in words. (Campbell, 5)

Furthermore, Paul Bowles notion of the deterioration of modern culture is a distinctive feature of his works. This fact is noted in Without Stopping and even his fiction. Bowles' character look happy and prefect to the outsider: money, prestige, charisma, and social status. Yet the internal world of those lost individual is disturbed and in need for spiritual fulfilment. However, they find that this task is hard and Bowles on his part places those character in forgotten, dangerous settings in order to intensify the dramatic effect both on the reader and character alike. For instance, the prestigious New York student Aileen of "The Echo" comes from New York in order to find her lost identity as a member of society and family deep in the heart of the Columbian jungle. The sophisticated, disillusioned professor of "A Distant Episode" suffers a horrible fate as he is too naïve to be aware of the hidden dangers of the desert. The image of the Perfect American family is totally destroyed in "The Frozen Fields" and "Pages from Cold Point." By focusing of the perverted relationship of father-child in both stories, Bowles tries to show the decay lying behind the perfect, 'happy' façade of the American household, and how such relationship functions as a reflection of false sense of security of the modern society as a whole. Steven Olson describes "Pages from

Cold Point" as "a nihilistic allegory of Western civilization" (Olson, 337). In "Pages from Cold Point," Mr. Norton is blackmailed by his teenage son, Racky, while at the same time, his wife, Hope, dies. The death of the symbolic 'Hope' is seen as the last straw for Mr. Norton, for he thinks that life is futile and meaningless afterwards. Mr. Norton's disappointment with life and civilization echoes the views of his author. And just like Salinger's borrowing the voice of his character Holden to communicate his idea to the reader, Bowles, through Mr. Norton, does the same as he expresses his vision of the modern society, and how such state of things are not destined to last long. Isolating himself by living alone as an expatriate in a Caribbean island, Mr. Norton summarizes the life of disillusioned Westerner in the opening scene of the short story:

> Our civilization is doomed to a short life: and component parts are too heterogeneous. I personally am content to see everything in the process of decay. The bigger the bombs, the quicker it will be done. Life is visually too hideous for one to make the attempt to preserve it. Let it go. Perhaps some day another form of life will come along. Either way, it is of no consequence. (44)

Bowles' idea of civilization is closely related with his the remarkable degree of violence and lack of sympathy his reader immediately observes in his fiction. For Bowles, the civilization humanity has built is fragile and vulnerable, reliant to sudden and total self-destruction. Individuals within that system are destined to be destroyed as well because they are the bricks of that establishment. The doomed fates Bowles' character experience is part of the natural order of life and humanity. For Bowles, one should always expect the worse to occur: total destruction is always a possibility especially in the future (Bowles: 1981). His ideas echo the ideas of Freud about death and his concept of *thanatos* drive: human beings are moved by secret death wish they try to fulfil unconsciously thorough their actions and thoughts. This aspect is observed in several of Bowles characters such as Port and Kit in *The*

Sheltering Sky, the merchants in “A Delicate Prey,” and Dowe in “Pastor Dowe at Tacate.” Bailey asks Bowles about the reason behind the violence in his fiction and why characters “are always victimized by either physical or psychological violence:”

Yes, I suppose. The violence served a therapeutic purpose. It’s unsettling to think that at any moment life can flare up into senseless violence. But it can and does, and people need to be ready for it. What you make for others is first of all what you make for yourself. If I’m persuaded that our life is predicated upon violence, that the entire structure of what we call civilization, the scaffolding that we’ve built up over the millennia, can collapse at any moment, then whatever I write is going to be affected by that assumption. The process of life presupposes violence, in the plant world the same as the animal world. But among the animals only man can conceptualize violence. Only man can *enjoy* the *idea* of destruction. (Bowles:1981)

Paul Bowles’ life was mix of family conflicts, travelling, composing music and writing fiction. He was born in 1910, the only child in middle-class New York family. At age seventeen, the young Bowles discovered that he does not belong to America. His relationship with his family especially with his father was troublesome and unsettling—something we will talk about shortly. Uncomfortable, he travelled to Paris as a music composer. Once he returned to the States and got his degree from the University of Virginia, he made a decision to quit professional music composition and to leave New York behind and live abroad as an expatriate, and particularly in North Africa, in Tangier, Morocco. In 1947, he was settled in the exotic Tangier; Paul Bowles dedicated his full time to writing fiction and he wrote his first and most successful novel *The Sheltering Sky* in 1949. This novel shows the great influence of the culture, people, habits, and landscape of North Africa on Bowles personally and upon his fiction; most of his short stories are set in North African land or foreign lands. By placing his works under a psychoanalytical lens, the stories he wrote throughout his life seem to be

fragments of Bowles own life. This fact manifests itself in the striking similarity between the themes characterized in his works, and Bowles own life; in other words, the same themes are almost applicable in Bowles personal life from his troubled childhood till his death in Tangier in 1991. As we discussed in Chapter 2, the themes are exclusively psychological in nature which is natural in the case of a writer like Paul Bowles. Let us remind the reader of those themes: Oedipus complex, alienation, escapism, the Lacanian myth, expatiratism.

First of all, Paul Bowles had a troubled childhood filled with family conflicts, a notable aspect in his works. Bowles life in his early age was very troublesome: he was actually stuck in an oedipal triangle at home. According to Freud, falling in love with one parent and hating the other forms part of the permanent stock of the psychic impulses which arise in early childhood and later these cause subsequent neurosis. He calls the interest in mother and hiding it because of fear of castration as Oedipal Complex. He gives the stories of Hamlet and Oedipus as examples (Freud 1900: 86). Freud writes “it may be that we were all destined to direct our first sexual impulses toward our mothers, and our first impulses of hatred and violence toward our fathers; our dreams convince us that we were” (Freud, 1900: 85). Freud in his book the *interpretation of dreams* claims that like Oedipus and Hamlet, all of us have such desires, but since such desires are not acceptable in society we can only realize them in dreams or we can see them in the creative works of literature (1900: 85). This event displays that there is a rivalry between the father and the son as Freud claimed. Because when the tension arises between the father and the son, the mother is also present there. However, in the case of the child Bowles, the case is even more intensified: Claude, Bowles’ father, used to hate Bowles as a child. His father was so authoritarian to him and he wanted to control every move and behavior of his son. In the middle of this, we learn that the mother, Rena, was also suffering under the strict rules of her husband. This

behavior, Bowles adds, probably stemmed from the fact that his father did not want to have children. Additionally, now that his wife has another objet of attention, his father was jealous of the child Bowles. Claude used to blame Bowles for Rena's illness (Dillon, 36). Bowles was beaten and abused by his father as one time he attempted to kill him by leaving the baby Bowles naked on the windowsill in a snowy day (WS, 45). Such traumatizing events had led the child Bowles to withdraw to his own world fantasy by establishing a sense of detachment from the cruel atmosphere in the house. He did that by sketching, composing music, and writing stories (Dillon, 2). In his interview with Jeffrey Bailey, Bowles describes his situation with his father:

> The hostility involved with my father was very real. It started from his side and become reciprocated, naturally, at an early age. I don't know what the matter was. May be he didn't want any children. I never knew the real story of why he was so angry with me, although my maternal grandmother told me it was simply because he was jealous. She said he couldn't bear to have my mother pay attention to this third person. Me, it's probably true. (Bowles, 1981)

The events and characters of "The Frozen Fields" carry a striking similarity with Bowles' childhood experience. Through knowing with biographical pieces about Bowles' life, we can see many similarities between Donald in "The Frozen Fields" and Paul Bowles. Paul Bowles also had a difficult relationship with his father Claude just like Donald and his father Owen in "The Frozen Fields".

In his interview with Bowles, Millicent Dillon touched on the family issue and its relation to his fiction. He writes that Paul Bowles was "an only child, brought up in a severely disciplined household, isolated from other small children" just like Donald in "The Frozen Fields" (2). Dillon asks Paul Bowles how he feels about his father and Bowles replies that when he was a child he wrote a short story in which s boy commits suicide by jumping down from a waterfall and his father really gets angry

with him even if the boy is dead. Later the father goes to the same waterfall and cannot resist the feeling of jumping down and throws himself down just like his son did (Dillon, 17). Here just like Donald's fantasy in which a wolf comes and kills his father among everyone, Paul Bowles also has a kind of fantasy in which his father kills himself. What is more Paul Bowles adds that his father "wouldn't give a damn" if Bowles committed suicide (Dillon 18). The scene of the baby cot being left on the windowsill is repeated in "The Frozen Fields" when Donald's father forcefully stuff snow into his son's throat as twisted attempt to kill him. Both Donald and Bowles escape are abused by the hostility of the father and thus escaping the cruel reality by dreaming, as in Donald's case, or by writing animal stories in the case of the child Bowles.

"The Frozen Fields" illustrates the relationship between Bowles and his mother. It is clear that just like Donald's mother in the story, Bowles' mother also suffered a lot at the hands of the father (Dillon 19-20). Bowles always wanted his mother to leave his father and go to another place to live, but her mother always refused it by stating she had no place to go. Later, when Bowles leaves his family and goes away, his mother tells him that she has always approved his departure (Dillon 20). This concern is expressed through the perspective of the other characters of the stories such as the aunts, the uncles, and Mr. Gordon. The mother in the story in symbolized as "a lantern" in the darkness of Donald's life. Most of Bowles child characters have family conflicts that have great impact on the psychological world of child. In his novel The Spider's House, Bowles a similar hostile father-son relationship between Amar, a creative, artistic, and ambitious young boy, and his fundamentalist father Sri Driss. Steven Olson sees a connection between Amar and Bowles since they are both have artistic tendencies and poetic ideas about life (Olson, 343), which are in complete contrast with the ideas of their fathers. So, the child characters are in fact

fragments of Bowles himself. They act like a mirror that reflects the psychological dilemmas the he went through as young child.

Also, Paul Bowles' alienation is reflected in his works. By looking at the course of Bowles life we can an intense sense of alienation. Those feelings had already started in his childhood with his father's strict patriarchal behavior and almost his hatred to the child Bowles has lead him to withdraw to himself totally to escape the world he viewed as cruel. In his interview with Bailey, Bowles actually admits that he was introvert child (Bowles: 1981). However, he continues, this kind of introversion and living in a fantastic world of his own is one of the early factor for being an artist. Furthermore, Bowles noticed that his sense of estrangement is there as he saw and interacted with outer world—New York society. He later reached a conclusion that America is a place to make money (Bailey: 1981), and he would always go back to his home, Tangier. His life as an expatriate intensified the feelings of alienation although he was actually happy there.

The idea of psychological alienation is immediately remarkable in the fiction of Bowles. Most of characters are totally or partially alienated; they are trying to find a sense of belonging, but Bowles stresses the fact that the kind of belonging his characters experience is false and temporary, and alienation is inevitable. What is also noticeable in the stories that alienation of the character does not stem from their minds, nevertheless it is dictated and imposed mainly by society and hence characters seem unable to stop the strong flow of the established culture, something they have to accept as a fact, and alienation becomes another fact for them. For example, in "Pastor Dow at Tacate," Bowles places pastor Dowe in a totally strange and alien land with a whole different cultural and religious system which he can either accept or change. Yet the latter option is almost impossible in a primitive place as the jungle. The lack of understanding companion—his wife—and the

lack of communication with the natives in the story intensify his sense of alienation. Everything is abandoning him: his wife, his sanity, God, and even the glasses case which symbolises his life as an active, young, and productive individual who used to belong to the world. Yet all those things disappear and all that is left is “an infinite” and “overpowering sadness.” The sad story of the pastor ends with him fleeing the village, losing his faith, and with the last strings with the world cut off, Bowles leaves his character pastor Dowe completely alone and alienated. the old woman in “The Scorpion” isolates herself the outside world that let her down and she chooses to live all alone in a cave. The alienation of the old woman is also intense; she is unable to talk with another human being anymore because, as time elapses, she is no longer familiar with the “world of the town” where she used to live with her sons; she becomes more of a primitive being. Her communication with her son can hardly be called a dialogue (27) as she loses her linguistic skill after a long time away from civilization. Those conflicting feelings are all due to the strong sense of alienation the woman suffers at the unconscious level. After her dream of the scorpion entering her mouth, her total alienation is accomplished: now, she neither belongs to the unconscious world symbolized in the cave, nor the world of the town where civilization is. Further, Mr. Norton of “Pages from Cold Point” actually chooses to isolate himself from society and lives in an island away from all his responsibilities, something Bowles himself actually did at some point (Bowles:1981). His disappointment with civilization comes from the fact that his own son turned against him and his wife, Hope, dies. The family concept is disintegrated in the story both literally and metaphorically, and that is the reason why Mr. Norton is physically and psychologically an outcast of society. Finally, Bowles gives the best realization of alienation in *The Sheltering Sky* and how estrangement can take a physical, metaphorical, familial, and psychological form, as Port and Kit are alienated physically and psychologically in the Sahara of North Africa, a

loss which is culminated with the death of Port and the insanity of his wife Kit. So, Bowles alienation throughout his life played a big role in the portrayal of his most important characters and fiction in general.

The “Scorpion” has a significant autobiographical reference to Paul Bowles. The short story is seen as the first mature story for Bowles since 1930. First, from the structural point of view, the story is based on Lacanian archetypes in which each element stands for an archetypal reference; the primitiveness of characters and settings highlight the mythical theme Bowles wanted to highlight in the first place. Through the use of archetypal elements, Bowles is trying to create his *own* myth. He does that by saturating his character with “internalized animal instincts” (Pounds, 621) so that this fable, rather than story, would function as the background for subsequent works. In *Without Stopping*, Bowles expresses his need to create a myth for himself that would define both his style as a writer of fiction, and the subsequent fiction itself: “the desire came to me to invent my own myths, adopting the point of view of the primitive mind. The only way I could devise for simulating that state was the old Surrealist method of abandoning conscious control and writing whatever words came from the pen” (WS, 261). We can infer then that “Scorpion” is a pure production of the unconscious world of Bowles. Wayne Pounds comments on the essential role of this fable upon Bowles as a prominent writer of fiction as he defines the most two distinctive features of his style now: “adopting the primitive point of view” and “abdication of control” (Pounds, 621). Bowles takes those two qualities to the heart and he starts to play with his own myth as it fits the literary need of writing fiction: “The subject matter of the myths soon turned from 'primitive' to contemporary, but the objectives and behavior of the protagonists remained the same as in the beast legends. It was through this unexpected little gate that I crept back into the land of fiction writing” (WS, 262). The mythical influence of “The Scorpion” manifests itself in later works such as “The Circular Valley,” “By the Water,” “The

Delicate Prey," and even The Hyena" in which animals are personified as human characters. Such is the influence of the "Scorpion" on Bowles the writer and the person.

CONCLUSION

The conclusion of this thesis reveals to the reader of Paul Bowles various psychological aspects. In essence, Bowles fiction is psychoanalysis at work. Most of the common and essential themes in this approach find an echo in Bowles fiction and even life. As noticed in the short stories, the fictional world Bowles creates is filled with references to psychoanalysis. Bowles focuses on the family relationships so as to show the conflicts his characters go through. Bowles idea of the family is not an optimistic one; the relationships within the family are full of deep-seated dilemmas that cannot be overcome. The father-son relationship is not healthy and there is much antagonism between the two while the mother stands in the middle, torn between the strict authority of the father and her motherly affection for the son. At the core of psychoanalysis, the family is constructed accordingly. The puzzling question regarding the troublesome family Bowles sees is solved when his fictional family is put under psychoanalytical lens. What is more, Bowles' own family history plays a significant role in his vision of the family. His troubled relationship with his father, as seen in Chapter 3, shows how deep the conflict is and how Bowles' idea of the family is directly related with his own dilemma in childhood.

The results of this study points out alienation as another important theme. Alienation is essential in understanding the characters along with their feelings, thoughts, and struggles. The majority of Bowles' characters are placed under a huge and unbearable psychological pressure. In this hard situation, they must function as normal individual which proves impossible as the story continues. Those pressures take many forms: culture, the surrounding, family, childhood experience, looking for identity, and unconscious needs. Bowles further intensifies the pressure by showing the lack of connection between the individual and his surrounding as, for example, in the case of pastor Dowe. Such

circumstances create a psychological void that results ultimately in the alienation of the character from his surrounding and from the self as well. Bowles does not stop here in the sense that the alienation as total isolation is not enough; there are often disastrous consequences which lead to self-destruction or even death.

Another aspect this study concludes with is the idea of psychological transformation—initiation. The characters in Bowles' stories experience shifts in their ideas and perceptions. These shifts will change their live forever. It is similar to an epiphany through which the character becomes suddenly aware of his condition, a fact about life, or a new discovery about his or her surrounding culture. This epiphany or initiation has a life-changing effect. Bowles further provides all the physical and psychological elements needed for the process of initiation. Again, it takes a variety of forms: religious, as in the case of Dowe of "Pastor Dowe at Tacate," or unconscious, as in the case of the old woman of "The Scorpion." While presenting this theme of psychological initiation to the reader, Bowles adds two important factors into the equation: dreams and the role of the unconscious. By doing this, Bowles is literally applying the theories of Freud in the sense that the artist is actually reflecting his own wishes, desire, and unconscious need into his text, and this includes characters, settings, and events. Alongside the function of the unconscious, there the three psychological agents taking place within the text; those are the socially-constructed super-ego, the primitive desire-oriented id, and the ego which acts as a middleman between the social and cultural dictations of the super-ego, the primitive and taboo needs of the id. These three components take the shape of characters or even the landscape, which is another important characteristic of Bowles' technique that gives the landscape a great importance in the narrative as we observe in "A Distant Episode," "The Echo," and "Pastor Dowe at Tacate" among several works. The landscape for Bowles echoes the psychological status of the

characters—usually it is associated with unconscious realm of the id. So, most of the major themes in Bowles' works are in fact psychological in nature.

The study also suggests a strong correlation between Paul Bowles' and his fiction. There is a great similarity between the characters of his fiction and his own life. This similarity can be observed in terms of the themes of the stories such as family problems, the alienation, expatriatism, looking for identity, psychological shifts of ideas and perceptions. Again, psychoanalytical tools followed in our discussion proves the strong affect of childhood experience upon the life Bowles, and how he reflected this troubled aspect of his life in his fiction, such the pervert father-son relationships in "The Frozen Fields," "The Echo," and "Pages from Cold Point." Furthermore, the idea of expatriatism and isolation from the social context is another remarkable theme in both life and work. If we analyze Bowles famous characters such Port and Kit of The Sheltering Sky, the Professor in "A Distant Episode," the three merchants in "A Delicate Prey," and Dowe of "Pastor Dowe at Tacate," they all suffer a chronic traumatizing consequences of alienation. Those characters act as a mirror for the life of isolation and he had chosen for himself in North Africa away from modern civilization as he saw it as suffocating and destructive for the individual. Therefore, any reader who wants to understand the strange, traumatized characters, the dangerous landscape, and the twisted plots Bowles weaves, s/he needs to take a closer look at the author's life in order to understand the motifs and reasons behind the characters' actions, thoughts, and behaviors. Finally, it is noteworthy to say that a rich writer like Paul Bowles deserves more attention in the academic circle, and I hope that this study will encourage researchers to explore more about Bowles' interesting life and fiction.

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