DOKUZ EYLÜL UNIVERSITY
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REVISITING THE PASTORAL AMERICA AND SIMPLE WAYS OF THE GOOD OLD DAYS: RICHARD BRAUTIGAN'S CULTURAL ESCAPISM AND EXPERIMENTATION WITH IDENTITY

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APPROVAL PAGE

DECLARATION

I hereby declare that this master's thesis titled as "Revisiting the Pastoral America and Simple Ways of the Good Old Days: Richard Brautigan's Cultural Escapism and Experimentation with Identity" has been written by myself in accordance with the academic rules and ethical conduct. I also declare that all materials benefited in this thesis consist of the mentioned resources in the references list. I verify all these with my honor.

…./…./2022

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ABSTRACT

Master's Thesis

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Pastoral has been related to the ancient lands flooded with shepherds, bovines, and placid verdant veins of nature. Over the years, in this pastoral portrait, the shepherd figure has changed into an ordinary person seeking an escape from the urban cacophony that wounds the soul. The panacea for this wounded soul is nature, which can present an epicurean Theocritean pastoral, a glamorized Arcadia of Virgil, or the American pastoral dream that forges as a treatment for weary hearts that desires to be regenerated in the cornucopia of America. In this light, pastoral escapism is a reverie for a nascent form of life away from the gray constructed walls of urban that do not have a window opening to the warmth of nature. Henry David Thoreau and Earnest Hemingway escape from these gray walls and heal their wounded souls in the warm colors of the heart of nature. However, one might be stuck in these gray urban walls and might not escape in any scenario. This thesis scrutinizes Richard Brautigan's bleak journey for pastoral in *A Confederate General from Big Sur*, *Trout Fishing in America*, and *In Watermelon Sugar*. He endeavors to reach pastoral as the frontiersmen, tries to purify the Julia Kristevan "abject," and attempts to establish an Arcadia, but the dualism of urban and rural paralyzed, and urban re-emerges as Sigmund Freudian "uncanny." The postmodern world does not let Brautigan breathe in the pastoral realm; instead, it makes him suffocate in the sooty ambit of urban.

Keywords: Pastoral, Nostalgic America, Urban, Richard Brautigan, Julia Kristeva, Sigmund Freud, Postmodernism.

ÖZET

Yüksek Lisans Tezi

Pastoral Amerika'yı ve Eski Güzel Günlerin Basit Yollarını Yeniden Gözden Geçirme: Richard Brautigan'ın Kültürel Kaçışı ve Kimlik ile Deneyi

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Pastoral, çobanlar, sığırlar ve doğanın sakin yemyeşil damarlarıyla dolu antik topraklarla ilişkilendirilmiştir. Yıllar geçtikçe, bu pastoral portrede çoban figürü, ruhu yaralayan kentsel kakofoniden kaçış arayan sıradan bir insana dönüşmüştür. Bu yaralı ruh için her derde deva, epikürvari bir Theocrituscu pastoralini, büyüleyici bir Virgil Arcadia'sını veya Amerika'nın bereketinde yenilenmeyi arzulayan yorgun kalpler için bir tedavi olarak Amerikan pastoral rüyasını sunabilen doğadır. Bu ışıkta pastoral kaçış, doğanın sıcaklığına açılan bir penceresi olmayan gri inşa edilmiş kent duvarlarından uzakta, doğmakta olan bir yaşam biçiminin hayalidir. Henry David Thoreau ve Earnest Hemingway, bu gri duvarlardan kaçarak yaralı ruhlarını doğanın kalbinin sıcak renklerinde iyileştirir. Ancak insan bu gri şehir duvarlarında sıkışıp kalabilir ve hiçbir senaryoda kaçamayabilir. Bu tez, Richard Brautigan'ın *A Confederate General from Big Sur, Trout Fishing in America* ve *In Watermelon Sugar'*da pastoralliğe yönelik kasvetli yolculuğunu mercek altına alıyor. Sınırdakiler olarak pastoralliğe ulaşmaya, Julia Kristevacı "iğrençliği" arındırmayı dener ve bir Arcadia kurmaya çalışır, ancak kentin ve kırsalın ikiliği felç olur ve kent, Sigmund Freudcu "tekinsiz" olarak yeniden ortaya çıkar. Postmodern dünya, Brautigan'ın pastoral alanda nefes almasına izin vermez; bunun yerine, şehrin bu isli ortamında boğulmasına sebep olur.

Anahtar Kelimler: Pastoral, Nostaljik Amerika, Kent, Richard Brautigan, Julia Kristeva, Sigmund Freud, Postmodernizm.

REVISITING THE PASTORAL AMERICA AND SIMPLE WAYS OF THE GOOD OLD DAYS: RICHARD BRAUTIGAN'S CULTURAL ESCAPISM AND EXPERIMENTATION WITH IDENTITY

CONTENTS

INTRODUCTION

Trout Fishing in America opens with a quote about Richard Brautigan by the Guardian that is indubitably one of the most encapsulating definitions, "An absolute original who found cause for celebration in the most unlikely places." Understanding Brautigan within the frame of the Beat Generation is not enough since he was more than what the Beat Generation represented. In the first place, he was younger than the members of the movement and did not feel that he would fit in, as a result; he did not fully associate himself with the movement; he was a lone wolf. His alienation enabled him to create unorthodox literature experimentation; his oeuvres are subsumed of broken structure and characterization embellished with a plethora of metaphors, allusions, derision, and dark humor, similar to a dadaist tone. However, unlike his multidimensionality weaves the fabric of paper, his writing style is quite laconic. Brautigan's heterogeneous ornate style blurs the dichotomy of reality and fiction. His meritorious idiosyncrasy with words satiates readers with the postmodern literary feast. His childish tone projects how an innocent, simple mind observes a paradoxical world as an entwined of reality and imagination. This writing style can be defined as "a light through the darkness." His tone softens holistic soul-frustrating events and impedes readers from adopting a sensible and coherent perspective; instead, he presents a dynamic and straightforward naive view.

The trajectory of his paradoxical context is an inevitable dualism of America. The atmosphere of the 1960s and 1970s metamorphosed into a draining era, and it was onerous to adapt to this chaotic order. The anti-war movement, the civil rights movement, the Chicano movement, and second-wave feminism were the epitome of the counterculture's protests defying the rampant corruption in the system. Because of the ramifications of the sociological evolution in this era, America was not impeccable; it was in a crooked form. This era gave birth to the indefatigable Hippies, who embraced Brautigan, although he did not want to espouse any movements:

> *With all the "flowerchild" media hype, literary agents and publishers were on the lookout for the hot new novel of the hippie scene. However, the "hippies" were such a freshly labeled, youth phenomenon, that there were no teenage, homeless, literary geniuses in the Haight primed to submit a*

> *major literary tome crafted in a matter of months. Brautigan filled the void.* (MacFarlane, 2007: 65-6)

The hippie movement can be considered an emblematic movement of young beatniks because the Beat Generation was slightly becoming old. This dissident movement received much attention during the Vietnam War because its standpoint was invariably to promote peace. The theoretical framework of the hippie movement was nonviolence, nonconformity, philosophy of love, and disapprobation of traditional American values. The movement became pervasive quickly; the ideas they projected were promulgated worldwide. Brautigan unequivocally was the quintessential embodiment of the counterculture and disengagement; his flamboyant bohemian style and his novels named *A Confederate General from Big Sur* and *Trout Fishing in America* received kudos from the hippies. As William Hjortsberg propounds, he became "one of the godfathers of the hippie movement" (Hjortsberg, 2012: 451).

This era's ambiance is why Brautigan gravitates to an exquisite and perfect alternative pastoral realm that does not comprise the hardness of the 1960s and the 1970s. He is in a malcontent state and attempts to escape the gaze of irksome civilization and desires to be fulfilled with free nature. Furthermore, he wants to assuage the malaise grown by the sterile environment, and retreating to the pastoral seems ideal. Renato Poggioli postulates that the psychological core of the pastoral is not metamorphosis or renewal but a yearning for both purity and happiness that can only be restored by retreat. (Poggioli, 1975: 1). There is a "quest for simplicity" in Brautigan's reverie, childish portraiture of innocence that is not disappointed by the turmoil of civilization yet. Leaving civilization behind and attempting to live in a beatific pastoral realm can also be interpreted as salvation from the created reality:

> *…the pastoral can be a mode of political critique of present society, or it can be a dramatic form of unresolved dialogue about the tensions in that society, or it can be a retreat from politics into an apparently aesthetic landscape that is devoid of conflict and tension.* (Gifford, 2001: 11)

Pastoral is an apolitical and non-dualistic ideal that Brautigan desires. Lawrence views his literary style, "He cuts through the sham and hypocrisy of American life. He writes with true sentiment, a deep feeling for nature and the beautiful qualities in people with a marvelous sense of comedy" (Hjortsberg, 2012: 806). His deep feeling for nature emerges in his novels as an intense yearning for nostalgia from cultural

phenomena and complexity; as Jay Boyer suggests, albeit Brautigan lived in cities for the majority of the time, there appears to be a mistrust of the premise of the metropolitan city lifestyle in his works; on the contrary, there is positive gravitation toward land (Boyer, 1987: 12). The pastoral that Brautigan dreams of is a positive spiritual experience away from the mayhem of civilization. Brautigan's iconoclastic realm is not always a spatial location but also a surreal pastoral milieu; he juxtaposes the verisimilitude of events and intersperses absurd elements. However, his pursuit of pastoral turns into a labyrinth with no dead end, and thus his search is hopeless and chagrined.

Influenced by the modern and archaic pastoral modes, Brautigan delineates his pastoral journey in *A Confederate General from Big Sur*, *Trout Fishing in America*, and *In Watermelon Sugar*. Internalization of romantic and modernist adaptations of pastoral makes him a unique postmodernist writer who is in a reverie of escape. Therefore, in this thesis, the issue under scrutiny is multifarious pastoral escapes in Brautigan's novels mentioned above.

The first chapter of the thesis sheds light on the romanticization of pastoralism as a burgeoning metaphor associated with escapism. Dating back to Theocritus, the meaning of pastoral can easily be stretched: however, this study approaches it as "a sentimental retreat of longing for simplicity and serenity." Escaping from phosphorescent commercialized places entails the conceiving of a pastoral dream. Theocritus and Virgil establish one of the first paragons of the pastoral retreat, and this chapter examines this antiquated version of pastoral. Later, this model of pastoral develops and forms into a genre that also highlights the invasive urban complex. This pervasive urbanistic spasm is scrutinized by William Wordsworth, Henry David Thoreau, and Earnest Hemingway. In the poem entitled *Michael*, Wordsworth traces the lure of urban and how it affects life even at the core of pastoral. The chaos is interwoven into the concept of urban, and it appears in multifarious forms. This maelstrom is centered on sentimentalism in a shepherd's peaceful life in *Michael*. Therefore, it should be said that this poem is cardinal since it focuses on the sentimental outcomes of the gray realm of urban.

Most importantly, this chapter examines the intense gravitation of the desideratum of American pastoralism. The sooty and soul-suffocating ambit of urban plays a role in

constructing the American pastoral dream. The crystallization of the American pastoral dream started with an escape to the New World. Having felt oppressed in pre-industrialized chaotic England, the frontiersmen found an escape to an Elysian field, which provided freedom and relief. The flourishing congenial landscape of the New World is portrayed through Robert Beverley's *In The History and Present State of Virginia*. However, behind this picturesque portrait was an insurmountable wilderness that needed to be tamed:

> *Vast, largely unmodified regions would be very close to absolute wilderness: the North American continent prior to settlement serves as an example. It was immense in area, and its Indians were regarded as a form of wildeor whose savageness was consistent with the character of wild country. The New World was also wilderness at the time of discovery because Europeans considered it such. They recognized that the control and order their civilization imposed on the natural world was absent and that man was an alien presence.* (Nash, 2014: 7)

As for Indians, the wilderness was a halcyon place; they knew how to treat nature. As stated by Roderick Nash, "One man's wilderness may be another's roadside picnic ground" (Nash, 2014: 1). *In A Tour on the Prairies*, Washington Irving shows the difference between the New World and the frontiersmen's world through the pattern of homogeneity and happiness in nature. The relationship of Indians with nature was divine, and the frontiersmen wanted that kind of romantic pastoral connection to flow through the harmonic vein of nature.

As the modern pastoral aura slightly fills the air, the readers are introduced to Thoreau's *Walden* and Hemingway's *Big Two-Hearted River*. Thoreau illustrates an organic example of a romantic pastoral dream. His misanthropic escape to Walden Pond is spiritual and physical; he escapes from the detrimental impacts of industrialization and starts living in his isolated mythical world while renewing his sense of identity. Hemingway portrays pastoral as a therapy with the metaphor of a trout. Being mentally abused by war, Nick tries to ameliorate his drained soul by escaping civilization; pastoral becomes a panacea. Both these writers influenced Brautigan in creating his retreat. The pastoral that Brautigan seeks is a salvific Thoreauvian idyll with Hemingway's trout. The Freudian approach posits that his society regulates the extent of man's desires, and this organization suppresses and transforms his original instinctive needs. Pastoral is an unbridled realm where the reality principle is replaced with the pleasure principle. However, the pastoral retreat

is not always possible; it can be created in the imagination by melting brutal reality, as Brautigan does.

Additionally, this chapter delves into the features of the pastoral hero, which is depicted as similar to Adam. In his journey, Adam searches for an Edenic place, and he also desires to go back to his innocent self before the Fall. The pastoral hero becomes the ultimate manifestation of Adam.

The second chapter is concerned with *A Confederate General from Big Sur*. It draws comparisons between the current pastoral search and the transatlantic American pastoral search through the writings of John Josselyn, William Bartram, William Bradford, William Wood, George Alsop, and Robert Beverley. Lee searches for his so-called strong ancestor named Augustus Mellon in books and records who fought in the Civil War. Lee is a churlish and short-tempered person who wants to complete his search; however, he cannot find anything about his ancestor. The embrace of his so-called ancestor is examined within the framework of Jacques Lacan's ideal-I. The rationale behind Lee and Jesse's retreat to Big Sur is explored in terms of identity confusion and a broken heart.

Furthermore, their companions show different reasons to retreat to the warm breath of nature. It can be articulated that there are a plethora of reasons to escape to nature from the urban's cacophonic soul. However, they show blatant maladaptation to nature and do not find a pastoral retreat; they find themselves in a tumult both mentally and physically. In this perusal, the pastoral search ends up with wilderness depicted as an offspring of a complex civilization. Their journey is analyzed as the 1960s version of not adapting to the New World and failing to reach pastoral salvation.

The third chapter scrutinizes Brautigan's most eminent yet the most abstruse novel, *Trout Fishing in America*. In this novel, trout fishing becomes a dynamic metaphor for all authentic values America has lost to a hodgepodge of technology. In other words, the narrator's search for trout fishing in America is a search for nostalgic pastoral America and what it represents; tranquility and euphoria. This kaleidoscopic novel epitomizes Brautigan's childlike fragmented and non-linear perspective by amalgamating lampoons of America and surpassing fiction.

Additionally, it fits the postmodern sphere of John Barth. His barbarism toward the mainstream literary world is an utmost criticism of institutions, which fits Lyotard's iconoclastic fragmentation. Due to the ennui, the itinerant narrator endeavors to find an escape through trout fishing in America from the technophilic realm. He begins his journey from his childhood and continues until he has a grandchild. In this journey, the problems of poverty, violence, and sterilization of nature are highlighted. The reason for the sterilization is the conceptualization of nature as Julia Kristeva's "abject." Nature is related to opprobrious and dangerous things, which are scrutinized as a flaw that needs to be hindered but haunts the technophilic realm. Trout fishing has become so annihilated that the sterilized waterfalls, flowers, and trout are begun to be sold in stores. Used mainly by Hemingway, the trout metaphor is associated with pastoral felicity after World War I; however, Brautigan's trout cannot convey him to the pastoral idyll no matter how the narrator tries to purify the abject. It is laborious to find an escape to pastoral from a technophilic society. Crushed down by commercialism, pastoral still stays in a reverie.

The fourth chapter peruses *In Watermelon Sugar*, which presents an Arcadian idyll surrounded by preternatural elements. Brautigan uses fantastic vignettes adroitly to portray this surreal novel by melting down reality. This novel presents a satiric parody of pastoral in an assemblage called watermelon sugar, where sunrises are different every morning, and near to this place, there is an assemblage called iDEATH which is a tight-knit commune; there is no hierarchy, and all people do is voluntary work. Succinctly, it is the embodiment of pastoral idyll, but only on the surface. Deep down, it is a bad place where phlegmatic people live.

Furthermore, it is pretty ironic that it is a new establishment with erstwhile beliefs. The supreme antipode of this assemblage is the Forgotten Works, a pre-apocalyptic place that includes desiccated remnants of urban. Therefore, the dualism of urban and rural is upended. Elaborately, the antiquated milieu is urban, and the new milieu is pastoral. iDEATH represses the Forgotten Works and hampers it to re-appear in their commune. This repression and surmount are explored with Freud's theory of the uncanny. Brautigan underscores that the road to pastoral is just a bleak labyrinth with a dead end in any scenario by constructing this kind of paralyzed form.

Brautigan's general assumption is that the pastoral felicity is obliterated; it is impossible to escape from the maelstroms of contemporary urban that cause humans' hearts eventually beat in a chaotic realm. Albeit he searches for a pastoral escape from civilization in different forms of pastoral in *A Confederate General from Big Sur*, *Trout Fishing in America*, and *In Watermelon Sugar*, he is cognizant that physical and spiritual estrangement from civilization is utterly unfeasible.

CHAPTER ONE
TO QUAINT DAWN: THE ROMANTICIZATION OF PASTORALISM AND PASTORAL ESCAPISM

The term "pastoral" has a surfeit of meanings that surrounds many areas, including music and religion, but the point of this study is approaching pastoral from a literary standpoint of "blithe of escaping to ethereal nature." The first and most confident step to pastoralism is seeing it from the big picture, predominantly highlighting religion. A possible starter point to dig into the relationship between human and nature is to shed light on a biblical reference, "(…) have dominion over the fish of the sea, the birds of the air, and all the living things that move on the earth" (King James Bible, 1611: 1:26). The anthropocentric mindset of humans has approached nature as the Other. For this egotistical approach, nature is a sole practical object that has no meaning besides serving humans.

Furthermore, with the age of technological urbanization, this exploitative tendency has become intense and destructed the steels of the bridge, which has never been fully established between nature and humans. However, this conceptualization of nature has begun to fade away slowly; some have changed their trajectory and adopted a sympathetic approach to "nature as a subject," which is also the point where pastoralism flourishes to appeal. Elucidated by Giampiero Scafoglio, pastoral is a genre that amalgamates various literary styles, including legendary figures and narratives. (Scafoglio, 1971: 51). It synthesizes numerous literary forms to express the desire behind the meaning of the pastoral. The desire is not esoteric or tortuous; in effect, it is utterly a pellucid one. This desire can be elaborated as being physically distanced from the shadow of civilization and celebrating nostalgic values belonging to the Elysian Fields, and from a spiritual perspective, the desire is also a seeking for Adamic innocence and mentality. That is to say, the relation between pastoral and escapism is to withdraw from complexity and retreat to the organismal simplicity. The quiet mode of nature rejects the order created by civilization, and it presents a beatific fabric of genesis that is not hamstrung by the cataclysmic face of civilization. The pastoral realm blurs all the boundaries created by culture, and it becomes the embodiment of the purified quarantined place of the didactic cosmopolitan sphere.

The main point of pastoral highlights and provides bone-deep freedom in every area. The center of freedom can solely be about escaping from civilization or demanding a spiritual reset. The motive of generic pastoral escapism is rooted in both; the fecundity of pastoral yields physical and spiritual deliverance. Pastoral directly appeals to the consummation of satisfaction; therefore, it is worth mentioning that the Freudian pleasure principle reigns in dynamic nature and leaves the reality principle to organized civilization. The role of the pastoral sphere is to leave earthly problems behind and focus on relieving the weary mind. Through the series of explanations carried in the heart of pastoral, it is palpable that pastoral escapism is associated with transcendental cravings of the soul and a desire for a tangible comfort zone; pastoral escapism is an effective drop of a tonic.

The embryonic stage of pastoral escapism crystallizes with Theocritus's yearning for an uncomplicated life form in the third century BCE. Theocritus portrays pastoral as a delightful escape from the chaotic Peloponnese in his bucolic poetry book entitled *Idylls*. The phrase "idyll" comes from the Greek word eidyllion, which denotes picturesque laconic lyrical verses of a designed periphery (Gifford, 2001: 16). His lyricism's essence is a desire for a nostalgic simplicity of his boyhood, which is delineated through the lives of shepherds and peasants. Essentially, the pastoral genre's objective is to delineate shepherds' melodic lives within the scope of inextricably intertwined harmonic nature; however, due to the upsurge of the chaos that emerges in urban, the definition of pastoral reforms into a more comprehensive meaning. The romanticization of "reclusion in nature" is instituted under the umbrella of being close to austere biospheric values and setting a barrier to the encroachment of bilious conditions. These overtones in Theocritus's pastoral build around hyperbolic fantasy; pastoral is no longer necessarily about a spatial area; it overshadows the real place by supporting fictional lenses.

Theocritus blends reality and myth; realist elements blend with poetic aestheticism. Donald Worster postulates that the system behind the creation of myths is to generate strong images and representations that can explain the core of human experience and make dreams come true rather than present truth. (Worster, 1977: 20). Pastoral narcotizes and nourishes the body. The most direct pastoral illustration appears in the seventh *Idyll, Harvest Home*:

> *And I on that day will wreathe my brows with anise, roses or white stocks, and draw from the bowl the wine of Ptelea as I lie by the fire; and draw from the bowl the wine of Ptelea as I lie by the fire; and one shall roast me beans on the hearth. And cubit-high shall my couch be strewn with fleabane and asphodel and curling celery, and pressing my lip therein even to the dregs.* (*Idyll* vii, Trans. Gow)

The visage of the grand pastoral conveys a romantic trance; Theocritus bathed in the sunlight is rhymed with melodious aesthetic nature. This grandeur nature is filled with seraphic women, herdsmen, and reapers. Theocritus's hedonistic and lackadaisical *locus amoenus* presents a rustic haven that becomes a crucial archetype. This poetic pastoral escapism revives every sense of an atrophied body. His desire for serenity is followed by Virgil.

Theocritean pastoral is burnished to a more assembled form under the Virgilian pastoral. In his profound *Eclogues*, Virgil develops the concept of Arcadia, an escapade due to these problematic maelstroms that reign the environment. This pastoral Arcadian lyricism will soon be consonant with the American pastoral dream in that it highlights political motives to retreat to pastoral. Arcadia is a real place in the Peloponnese, but Virgil romanticizes it; in effect, the romanticization of Arcadia is immemorial. Arcadia was a primitivistic melodic location consisting of rustic elements; herders and bovines were the constant elements of pastoral and they had a god named Pan. The Greeks thought the lively, pleasant Pan to be a manifestation of nature, indicating he could be found wherever in the countryside. (Ruff, 2015: 1). The fact that they experienced emollient and beatitude pastoral ethos enabled the Greeks to emulate them in creating their idyllic place. Peter Marinelli asserts that Arcadia was born of nostalgia and melancholia yearning, and pastoral art essentially is "the art of the backward glance" (Marinelli, 2018: 19). They bolster the mythicization of Arcadia, the place they long for; it turns into a less opaque form, almost becoming a transparent reflector of the pastoral dream.

> *O if you'd only fancy life with me in country*
> *Squalor, in a humble hut, and shooting fallow deer,*
> *And shepherding a ock of kids with green hibiscus!*
> *Piping beside me in the woods you'll mimic Pan*
> *(Pan pioneered the xing fast of several reeds*
> *With bees-wax; sheep are in Pan's care, head-shepherds too);*
> *You'd not be sorry when the reed callused your lip:*
> *What pains Amyntas took to master this same art!* (*Eclogues*, Book ii, Trans. Lee)

Virgil's stance on developing Arcadia is to harmonize the location and fantastic elements. Arcadia becomes an epithet of a fantastic realm wherein the rocks and mountains can feel pleasure and sorrow (Ruff, 2015: 9). It evolves into a dimensional symbol for the future utopian pastoral mode.

In *Georgics*, Virgil glamorizes the bucolic lives of farmers by shedding light on the corruption of the urban life in a didactic tone:

> *And fortunate, he who knows the gods of the countryside—*
> *Pan, Silvanus of the woods, and the sister Nymphs.*
> *No public honor, no tyrants' purple has swayed him,*
> *no discord driven him to break faith with his brothers.*
> *He is not distressed by wild tribes, allied in war, that sweep down*
> *from the Danube nor by Roman policies that destroy*
> *kingdoms. He neither pities the poor nor envies the rich.*
> *He gathers the fruits that his boughs, that his willing acres*
> *readily yield and gives no thought to laws hard as iron,*
> *the Forum's insanity, and the hall of public records.* (*Georgics,* Book ii, Trans. Lembke)

This mythological pattern of pastoral romanticism focuses on the urban as a malady of corruption, and the cure is to retreat to nature. Simply put, the underlying idea is that the farmers' pleasant setting offers a place of interconnectedness with nature by leaving behind the tumultuous realm of the urban. It must be said that with this emphasis on urban, the dichotomy of urban and rural is immensely underscored, and it also helps open the door for the representation of this dualism in the next pastoral modes.

Albeit Theocritus and Virgil are the predecessors of the pastoral literary genre, their pastorals are poor in sentimental approach compared to the modern pastoral. The archaic pastoral has bodily pleasures, but the outcomes to the psyche are generally kept in the background. If to elaborate on Alexander Spalding's thoughts, Theocritus's shepherds are sedentary and hedonistic, indifferent about social justice, spiritual growth, or wealth. (Spalding, 1974: 7). The microcosm of the archaic pastoral is to accentuate the pleasure principle with a romanticized periphery. The fulfillment of tangible deficiencies often outweighs the blues and allures of pastoral. William Wordsworth fills this void and develops "pastoral sentimentalism."

Wordsworthian pastoralism was deemed controversial initially; it was different from his predecessors; it distorted the fathom of pastoralism. The pastoral that Wordsworth establishes is a milieu that concretizes the line of the paradox of

rural and urban. He digs into the core of the picture of blissful nature abundant in earthly pleasures and finds out the felicity of pastoral can be inhibited. From a direct angle, Wordsworthian pastoralism is predominantly introspective; the coalescence of the inner and outer factors gives birth to the dominant sentimental pastoral fabric. His poem entitled *Michael* epitomizes the sentimental pastoral; as E. C. Knowlton asserts, "*Michael* is a true pastoral" (Knowlton, 1920: 433). In *Michael*, the power of the pastoral is perspicuous; Wordsworth designs an alienated setting away from the havoc of the urban. The poem's story is about an assiduous shepherd named Michael who loses all his savings to pay the debt of his nephew. Michael sends his son, Luke, to the city to earn the money that he lost. However, Luke never comes back; he gravitates to the rambunctious city. In the end, Michael finds himself in a desperate state. Marinelli says the poem is "realistic," making it an iconoclastic one compared to ancient pastorals (Marinelli, 2018: 14). The emphasized sharp "reality" is that the outside elements hamper the simplicity of pastoral life. Wordsworth's tragic pastoral poem portrays how life is placid without disturbing outcomes of materialism:

> *The mountains have all opened out themselves,*
> *And made a hidden valley of their own.*
> *No habitation can be seen; but they*
> *Who journey thither find themselves alone*
> *With a few sheep, with rocks and stones, and kites*
> *That overhead are sailing in the sky*. (7-13)

However, the pastoral is encroached by the huge impacts of the Industrial Revolution, and it creates demerits that overshadow its serenity. The characterization of Michael is paradigmatic of a new pastoral hero; the urbanistic factors build a solid bridge between people even when they immerse themselves in the heart of nature. The fact that rural and urban are binary oppositions is highlighted strongly by Wordsworth; to appreciate pastoral, city life must be experienced. This binary opposition is also adopted and developed by his American successor, Thoreau.

The underlying motive of American pastoralism and American pastoral escapism dates back to the frontiersmen. The spirit of American pastoralism is equivalent to establishing the Arcadian dream. The dominant reason for escaping to the New World was a desire to feast themselves religiously away from the disturbing state of the urban. This feature of the climactic path to the New World was centered on Matthew's Gospel, "Ye are the light of the world. A city that is set on an hill

cannot be hid" (King James Bible, 1611: 5:14). The meaning beneath the perspicuous surface of this gospel gave birth to the famous dictum of "city upon a hill." Although the frontiersmen's motive for arriving at the New World varied, the central *esprit de corps* was a desire for an unrestrained and unadulterated land without the chaotic echoes of England. In *The History and Present State of Virginia,* Robert Beverley portrays the New World, "Here all their Senses are entertain'd with an endless Succession of Native Pleasures. Their Eyes are ravished with the Beauties of naked Nature. Their Ears are Serenaded with the perpetual murmur of Brooks…" (Beverley, 2006: 61). In this picture, America is a manifestation of the Garden of Eden. According to Nash, pastoral is "closest to paradise and the life of ease and contentment" (Nash, 2014: 30-31). Beverley adds, "The clearness and brightness of the Sky, add new vigour to their Spirits, and perfectly remove all Splenetick and sullen Thoughts" (Beverley, 2006: 61). The New World is delineated as a therapeutic pastoral sphere of self-consciousness. As mentioned, the rationale behind escaping to America is mainly for freedom, but freedom also brings a rebirth, almost a primordial one. That is to say, searching for the American pastoral ideal encompasses an intangible alteration; becoming alienated from urban and embracing the pastoral signifies a request for a guileless new identity.

Pastoral America was also a wilderness for the frontiersmen in that it was a stranger, and they did not know how to understand its intrinsic value. The Indians knew the ethereal nature of the land, and the frontiersmen learned from them. *In A Tour on the Prairies,* Washington Irving monitors the ultimate journey of learning the New World with the guidance of the natives. It is cardinal to note that he combines nature and natives in the same picturesque milieu; in doing so, he explores the harmony between them. Quite the supreme antithesis of this milieu, he openly compares the urban and the rural:

> *It was the first time I had ever seen a horse scouring his native wilderness in all the pride and freedom of his nature. How different from the poor, mutilated, harnessed, checked, reined-up victim of luxury, caprice, and avarice, in our cities!* (Irving, 1985: 114)

However, the dangerous and indefatigable steps of the frontiersmen changed the vibrant nature of the New World perennially. Over time, the idyll of America becomes unpleasant; new advances buckle the pastoral lucidness. Leo Marx posits,

“The identification of visual nature with the celestial “machine” is difficult to grasp because of our own feeling, learned from the romantics, that “organic” nature is the opposite of things “mechanical” (Marx, 2000: 162). The industrial world alienates humans from pastoral, and the duality of rural and urban becomes transparent. Thoreau writes on the line of this transparency.

The 1845s and 1850s were debilitating for Thoreau because of the widespread urbanization and insatiable *tour de force*. He is in a “pursuit of solace” and finds an ecological escape in the woods. Thoreau’s pastoral differs from the archaic pastoral modes as Ruff suggests, Thoreau detested sheer sensuality, and the Theocritean concept of sunbathing did not appeal to his senses. (Ruff, 2015: 142). Thoreau’s escape is not fundamentally epicurean; it is more about breaking the chains of the imposed values and, in addition, withdrawing to nature in the absolute widespread urbanization is another form of individual rebellion. Thoreau’s sojourn in *Walden* oscillates into two different pastoral escapism; bodily and spiritual estrangement.

According to Nash, Thoreau embraces the Emersonian proverb, “the whole of nature is a metaphor of the human mind” (Nash, 2014: 89). The pastoral realm awakens every sense and enables humans to be sole with themselves through pristine nature. The relationship between Thoreau and nature is remarkably plain, as his dictum says, “Simplicity, simplicity, simplicity!” (Thoreau, 2004: 97). In his simple escapade, Thoreau isolates himself from dithyrambic life and endeavors to elicit a sense of nostalgic contentment. His life at the Walden Pond near Concord is built around the motto of self-reliance: individual liberation and following intuition. His simple pastoral escapism focuses on basic needs listed as food, shelter, clothing, and fuel. Other things are modern luxuries that divert people from the paramount meaning of life. He spends his days away from chaotic intricacy; he does building, farming, adoring nature, and evoking his ideal self.

For Thoreau, Walden Pond is a place of balanced organismic unity, a place of inspiration. Thoreau’s pastoral escapism deepens into a reservoir of mythical elements; he embellishes the simplicity of nature, “I have been as sincere a worshipper of Aurora as the Greeks. I got up early and bathed in the pond; that was a religious exercise, and one of the best things which I did” (Thoreau, 2004: 94). Thoreau washes the metaphorical dirt enervated by a spiritual malaise, and he adopts

a new self; the shower becomes a form of baptism. Thoreau's philosophical vocation flourishes on this path. The thematic concern of his literal and figurative bath shapes into the form of becoming one with nature and becoming homogenous.

"This is a delicious evening, when the whole body is one sense, and imbibes delight through every pore. I go and come with a strange liberty in Nature, a part of herself" (Thoreau, 2004: 139). In the civilized world, humans are in the positions of "objects", the Freudian world postulates that the extent of humans' urges is regulated by their community. Moreover, this organization suppresses and transforms their authentic instinctive demands. If the pattern of liberty is a lack of oppression, civilization toils to con that freedom. (Marcuse, 1974: 12). "He has no time to be any thing but a machine" (Thoreau, 2004: 5); industrialization quenches the flame of being alive and human. Thoreau reverses this situation, becoming a "subject" self in nature. It is not wrong to interpolate Spinoza's *Deus sive Natura* in Thoreau's perception of sublime nature, leading him to a pantheistic journey. Within this epiphanic frame, it can be brought forward that pastoral becomes a vital essential in the subject's achievement. The mellifluous nature nurtures the soul. However, as in the Wordsworthian idyll, the components of rural harm the serenity of nature.

> *The whistle of the locomotive penetrates my woods summer and winter, sounding like the scream of a hawk sailing over some farmer's yard, informing me that many restless city merchants are arriving within the circle of the town, or adventurous country traders from the other side. (...)With such huge and lumbering civility the country hands a chair to the city*. (Thoreau, 2004: 124)

His mythical excursion is disturbed by the fruit of industrialization. Leo Marx asserts, "The locomotive, associated with fire, smoke, speed, iron and noise, is the leading symbol of the new industrial power" (Marx, 2000: 27). The domineering industrialism kills the serenity of nature; it is an abysmal intruder. The transcendental mind views industrialism as an infusion of a turmoil force that drains the sentimentality of the peaceful world. William Blake's "dark satanic mills" cause an ugly bedlam in that industrialism is related to aggressiveness, which bubbles through a chaotic order (Marx, 2000: 18). The offsprings of industrialization give birth to an inevitable metaphoric atrocity in the pastoral milieu; tyrannical dirt and noise subjugate and damage the quiet nature. Industrialization is the antagonist in Thoreau's salvific respite in nature since it brings complexity and cacophony.

Although the intruder of industrialization damages the spirit of his minimalistic simulacrum, Thoreau completes his rhetorical vocation of "pursuit of solace" in the nostalgic pastoral domain. Escape to pastoral is delineated as an empirical journey.

Although the notion of pastoral escapism is usually linked with Romanticism since it adopts the dominion of inner wisdom that can be obtained through the guidance of nature, it can correspondingly be observed in different literary movements. Ernest Hemingway is one of the paragons that does not belong to the Romantic era but seeks romantic pastoral salvation.

Hemingway depicts the pastoral escapism in *Big Two-Hearted River* as the Thoreauvian therapeutic guidance. After World War I, Nick Adams feels suffocated in a state of mental anguish, and he goes camping in nature to alleviate his drained spirit. Parallel to Thoreau, the concept of pastoralism is deeply related to the urbanistic paradox. Nick's journey starts with a desire to build a wall between himself and the outside, and the objective of the wall is ultimately reaching a solitary mental and physical state. It can be scrutinized as going back to the mother's womb or going back to a cave; either way, it is a primordial journey. In light of this, it can be said that Nick's journey is portrayed as wandering in the dark, noticing a dim light, and pursuing this bright light.

Fin de siècle America was an agitated structure of the urban sphere. Theocritean, Virgilian, Wordsworthian, and Thoreauvian urban domain has evolved into a contemporary metropolitan urban sphere. This era was the supreme antithesis of what the pastoral picture stands for; the central definition is the allegorical atrocity of amid mobility, as posited by Tichi; this was the era of the material world's incessant convulsions and unstable actions, even those in the sphere of civilization and the organismic structure of human (Tichi, 1987: 61). On the other hand, pastoral is invariably about the entrenchment of equilibrium. America was enmuffled in an amorphous body; post-war mentality, advances in transportation, and mass media gave birth to a problematic culture. T.S. Eliot's poem The Love Song of J. Alfred Prufrock personifies the maelstroms of this culture over a disillusioned modern man archetype.

> *I grow old ... I grow old ...*
> *I shall wear the bottoms of my trousers rolled.*
>
> *Shall I part my hair behind? Do I dare to eat a peach?*

I shall wear white flannel trousers, and walk upon the beach.
I have heard the mermaids singing, each to each.

I do not think that they will sing to me. (120-25)

Harboring post-war decline, despair, and melancholy, the ambiance of this epoch is mentally desultory. For that reason, writers such as T.S. Eliot, Ezra Pound, and Gertrude Stein escaped from the fostering of superimposing depressive senses and endeavored to encounter salvation in other places. Escaping became a bona fide fad in this era. Likewise, Hemingway's protagonist, Nick, who comes back from fighting in World War I, also is in a reverie of escape, and he attempts to discover serendipity in pastoral.

Nick's pastoral escapism locates in a place near Seney, Michigan. Hemingway depicts Seney as a derivative of a chronic wounded period, "There was no town, nothing but the rails and the burned-over country" (Hemingway, 1987: 132). The portrait of the town is an actual incarnation of Nick's mental status. The veins of the spiritually barren body of the epoch are clogged. The modern world's dynamism eclipses the fertile and biospheric understanding of the world. Nick finds the analgesic of his spiritually empty and weary mind in the refreshing pastoral domain. Tantamount to Thoreau's river, Nick's river correspondingly contains a transformation and renovation. Thoreauvian archaic pastoral escape develops; the cabin of Thoreau turns into a modern tent, and the foods eaten during pastoral escapism become canned. In other words, Thoreauvian simplicity evolves into contemporary simplicity. Hemingway pictures the burgeoning reassurance and joy, "Nick was happy as he crawled inside the tent. He had not been unhappy all day. This was different though" (Hemingway, 1987: 135). The crystal-clear river is the antipode of the burned town; it is the incarnation of linearity, whereas the town belongs to non-linear movements. At the same time, the river also represents Nick's gradually ameliorated spiritual malaise, "As Nick watched, a mink crossed the river on the logs and went into the swamp. Nick was excited. He was excited by the early morning and the river" (Hemingway, 1987: 138). The feelings of Prufrockian modern man stuck in mundane flow slowly erased in Nick's psyche, and he begins to feel invigorated like the river. His tangible Thoreauvian connection with nature happens via fishing, "As Nick's fingers touched him, touched his smooth, cool,

underwater feeling... He had never seen so big a trout" (Hemingway, 1987: 140-41). Nick struggles during the fishing process. This romantic and almost platonic relationship is an utmost representation of his exertion of breaking his limits that impedes him from continuing to live Thoreauvian "deliberate life." After his struggle, he manages to fish, and Hemingway adds, "There were plenty of days coming when he could fish the swamp" (Hemingway, 1987: 143). Nick's journey does not end; he gains self-reliance and determination to pursue his pastoral escape. The fact that after the fishing, he is convinced that his journey continues makes trout fishing an energetic metaphor for guidance and hope.

Notwithstanding that the motive of searching for pastoral is negligibly different, Hemingway's theoretical framework of pastoralism is similar to his predecessors' pastoral escape. If to elaborate, Nick's reason for escape, his affinity with nature, and in the end, his flourishing into a new and a better hopeful version of himself is romantic. Therefore, no matter when pastoral escape happens, it tends to evoke euphoric sensations dovetailed with joy and happiness while leaving behind the dualistic façade.

Marinelli postulates that the idealized or real image of the shepherd dies completely in the modern pastoral, being replaced by a simple figure (Marinelli, 2018: 15). The portrayal of Nick is one of the paragons of a modern pastoral hero. If to explicate, Nick is an ex-soldier in the civilized world, and in the pastoral milieu, Nick becomes a fisherman. Alpert posits that, like the shepherd, the figure of the fisherman finds serenity in introspection and the performance of his vocation, and his employment is a desideratum, not a dire need. (Alpert, 1972: 27). Namely, the hero is not necessarily a shepherd; the shepherd is solely a symbolic image in the modern pastoral. The definition of the pastoral hero becomes flexible; it is shaped into a protean characterization. However, the most salient point of the characterization is the resemblance to Adam.

The portrayal of the modern pastoral hero is closely related to the myth of Adam. R.W.B Lewis defines American Adam as "the hero of the new adventure: an individual emancipated from history, happily bereft of ancestry, untouched and undefiled by the usual inheritances of family and race; an individual standing alone, self-reliant…" (Lewis, 1955: 5). After the Fall, Adam loses his innocence and his

ability of self-delineation, and he dreams of going back to Eden. Since his dream is an ultimate chimera, Adam searches or attempts to establish an Elysian Field; he constantly seeks gratification. Correspondingly, the pastoral hero's climactic point is when he loses his humane naivety and gayety to factitious culture and gravitates towards nature:

> *He embodies the belief that true wisdom can come (or can only come) by way of nature rather than nurture; that civilization, particularly big-city civilization, sophisticates and shallows the human soul whereas plain country living simplifies and deepens.* (Navone, 1987: 402)

The pastoral hero imbibes self-reliant and heroic attitudes that are similar to Adam's confident mindsets. Before reaching the pastoral milieu, the hero is imbued with the same coexisted Adamic sense of feeling lost and a desire for a recreation of the concept of identity. The hero yearns for a calm place and simplicity away from the modern world and artificiality:

> *The pastoral points to the Promethean and Adamic hero-to a time before The Fall, to a Pre-lapsarian Idyll. If the pastoral life is not always pleasant and nature is not always benevolent, still the very conflict with nature is an elemental, vital conflict.* (Taylor, 1969: 21)

He regains his lost innocence and vivacity when he arrives at the pastoral domain. Furthermore, he can now guide his life by adding new components to his fabric life. After his pastoral dream is fulfilled, he becomes the manifestation of Adam before the Fall, who escapes from evil and remains in the pastoral Garden of Eden.

The studies conducted in the vein of pastoral and pastoral escapism delineate that pastoral escapism is the definition of seeing a rainbow after a gloomy day. In the first place, pastoral is about picturing shepherds' lives in the heart of harmonious nature. With Theocritus, the epicurean atmosphere of nature comes to the front, and with Virgil, the dualism of urban and rural gains momentum; he needs an escapade from the vicissitudes of urban life, and he originates the utopian pastoral escapade "Arcadia." Over the years, pastoralism has transformed into a new form. Wordsworth modernizes Virgilian dualism. In his poem, he underlines the urbanistic paradox's sentimental outcome by portraying a shepherd's life affected by the turmoil. Thoreau develops this context in pursuit of the American pastoral dream. Since the industrial upheaval starts to conquer ordinary life, Thoreau escapes to the woods and begins his spiritual evolution. Hemingway follows Thoreau's escapism;

Nick’s journey is curative of his post-war Prufrockian mentality. Like Thoreau, he builds a connection with nature through the water. The pastoral hero who has an Adamic desire to find a halcyon Edenic place is in a state of Wordsworthian sentimentalism, Hemingwayesque fatigue, and Thoreauvian determination. It can be observed that the motive for pastoral escapism remains unaltered after the years, but it slightly metamorphoses into escapism predominantly related to urban. In retrospect, pastoralism is about a melodious picturesque realm, but in the modernized era, the illustration of pastoral cannot be separated from tumultuous urbanism. Furthermore, pastoral does not appertain to any movement; it is a “genre” that acts on a cellular level.

CHAPTER TWO
A CONFEDERATE GENERAL FROM BIG SUR: A STALE SEARCH FOR THE AUTOCHTHONIC PASTORAL

A Confederate General From Big Sur is Brautigan's first published novel, and it is, furthermore, to some extent, reminiscent of the bygone pastoral search that is endemic to the first transatlantic American pastoral quest. As said in the previous chapter, the gist of the nostalgic American search is building clement tones in the canvas of life by leaving the automated diplomatic way of life. Recapitulating the New World with Heike Paul's words, it is "a new kind of paradise, a utopia somewhere across the Atlantic that alleviates the grievances of the 'old world' and that promises boundless earthly riches" (Paul, 2014: 43). Adding to Paul's words, the frontiersmen also developed a consummation that could be stretched from respect for the freedom of religious beliefs to autarky, which would soon be consonant with an American attitude (Kennedy et al., 2022: 50). It can be said that the New World is crammed with somatic, eye-pleasing enticements that feed the hopeful anticipations, a fecund land. Namely, it presents a natural landscape covered with diverse and collective joviality sources. These quintessential notions are the reasons why the American pastoral dream is forged; an anti-myopic vision for a harmonious and strong future. The silhouette of this old kinetic start appears in *A Confederate General from Big Sur* yet, in a symbiotic and weak form. No matter how different their ways of searching for pastoral, the motive is freedom. However, what separates Brautigan's novel from the archaic pastoral portraits is that he delineates this journey as a dead-end; even though Brautigan creates myriad endings, none of them becomes successful. The identity problems of the characters become the most significant motive for their pastoral quest, but they find themselves in an impasse in the wilderness, and the disturbing sound of the wilderness becomes louder each day. What is more, due to their inability to adapt to the wilderness, they cannot solve their problems about their psyches. In this novel, this pastoral quest is observed in modern style by paralleling the erstwhile pastoral search by shedding light on some American pastoral portraits.

The ingrained pastoral search in *A Confederate General From Big Sur* appears in a bleak shape. Before delving into the book, it is important to understand the essence of the place in the title. On the very first pages of the novel, Brautigan presents some information about Big Sur before he arrives there:

> *Big Sur the twelfth member of the Confederate States of America? Frankly, it's hard to believe that those lonely stark mountains and clifflike beaches of California were rebels, that the redwood tress and the ticks and the cormorants waved a rebel flag along that narrow hundred miles of land that lies between Monterey and San Obispo*. (Brautigan, 2014: 7)

Brautigan's prefatory description encompasses some information about Big Sur; however, they are not quite encapsulating. He portrays Big Sur as not embroidered compared to the frontiersmen's eloquent amalgam of sentences that reveal the magnificence of the New World. The phlegmatic and lethargic tone in his portrayal is obvious. His inchoate relationship with Big Sur develops with Lee Mellon; therefore, it is not wrong to say that the search starts with Lee Mellon.

Lee appears as one of the typical characters of the end of the 1950s of America, but more choleric and chaotic. The identity of the end of the 1950s of America was complex; the epicenter of this complexity was societal transformations that could be extended from minor to major adjustments, predominantly practical. The post-war era, the evolvement of the Cold War, and the augmenting concerns against the government were combined, weakening the system of America. The catalog of the identity crisis can be examined in two facets; leaving the vacuum of old values and demanding and adapting to invigoration. This era was a sensitive sensor of eclectic dynamics, which solidified its skeleton. The waves of the angst of the altruistic epoch grew potent by the roaming news about joining the Vietnam War. The main character of the next decade was the hippies, and the nomenclature for this term was newly beginning to form. Therefore, in the late 1950s and early 1960s, America was in a fledgling form, and there was no particular way to deal with these sociological evolutions. The era of rebellion and youth reached its peak diametrically towards the end of the 1960s. The beginning of the epoch was merely a "metaphoric delirium": a ticking time bomb with identity confusion. As for Lee, he is the embodiment of this struggle. As Brautigan says in this novel, "A great big box full of Lee Mellon had arrived suddenly in America without any advertising campaign"

(Brautigan, 2014: 80), and he also adds about him, “The end product of American spirit, pride and the old know-how” (Brautigan, 2014: 81).

Lee’s identity crisis happens via his ancestor. He firmly believes that he has an ancestor who was a Confederate general that fought in the Civil War. He says about him, “A Confederate general and a damn good one, too. I was raised on stories of General Augustus Mellon, CSA. (…) Yeah, we Mellons have always been proud of General Augustus Mellon” (Brautigan, 2014: 17). The perception of his ancestor has a tremendous place in his self-image; Lee defines himself with his sedulous ancestor by building strong aplomb under his majestic shadow. Slowly finding out that there is no general named Augustus Mellon, he feels disappointed and angry, “But in the center of the line there was no General Augustus Mellon. Lee Mellon was crushed. (…) ‘It can’t be.’ Lee Mellon said. ‘It just can’t be’” (Brautigan, 2014: 21). From the Lacanian perspective, Lee’s situation can be revitalized from another standpoint linked to the inner and outer world; his ancestor, a supreme archetype of father, re-establishes Lee’s mirror stage ideal-I. Lacanian world postulates that during the infans stage, the child sees the image (*imago*) in the mirror and encounters ah-ha experience (*Aha-Erlebnis*), which is when the child assumes from their reflection that they are autonomous and stable beings by excluding their messy existence. Therefore, this realization of the self through other is a mere misrecognition (*méconnaissance*), and the subject is on an incessant road of satisfying themselves by endeavoring to create ideal-I (Lacan, 2005: 2-5). On this solid Lacanian ground, Lee satisfies himself with this epithet, a great and suitable form of identification; as Brooke Horvath posits the liable atavism that flourishes as a “fantasy role,” Lee embraces his so-called ancestor and his fictional aggressiveness, which becomes the rationale behind his “sadistic” behaviors (Horvath, 1985: 442). One of his sadistic attitudes can be followed in the occurrence with a queer; Lee tricks them by pretending he accepts the offer, and he beats them and steals their money; Lee says, “I’m a desperate man, and I like nothing better in this world than to run over rich queers” (Brautigan, 2014: 13). His anger supposedly derived from his ancestor always beleaguers him and his surroundings, creating spiritual and physical chaos. No matter how he endeavors to embrace aggressive and brave attitudes echoing his

ancestor, it is impossible to achieve ideal-I, which is perspicuous in Lee's case. His self-image becomes fragmented, and he is in a state of denial:

> *You believe there was a Confederate general in my family? Promise me you do. There was a Confederate general in my family! (...) Promise me till your dying day, you'll believe that a Mellon was a Confederate general. It's the truth. That God-damn book lies! There was a Confederate general in my family!* (Brautigan, 2014: 22)

It is worth noting that Lee is homeless both figuratively and literally; his re-constructed empty ideal-I and his inability to balance control over his life puts him in a position of estrangement in his own life. Later he finds a place to stay with the help of the narrator, Jesse. Additionally, at the end of the following chapters, the darkness in Augustus Mellon's identity slightly brightens through italicized mini flashbacks about Augustus Mellon's story. It turns out that Augustus Mellon is not a riveting and strong general; he is a private who is far from being one of the protagonists in the Civil War. In effect, he is far from being Herculean and staunch; he is "*out stealing something as usual. (...) Fear gripped every stitch of his clothing and would have gripped his boots if he'd had a pair*" (Brautigan, 2014: 101-17) (Brautigan's italics). Lee does not know the real story about his ancestor; he believes what he has been told. Therefore, in Lee's case, the fulfilled ideal-I is just an illusion deep down, a fictitious comforting perpetual shadow.

The building where Lee and Jesse live is a supreme milieu of utter lugubriousness. The house owner is a Chinese dentist who refuses to help with the situation of flooding the hall. "He kept the overalls in what he called his 'tool room,' but there weren't any tools there, only the blue overalls hanging on a hook" (Brautigan, 2014: 23). Their sensation of helplessness against the authority fills the atmosphere. They are bound hand and foot, and there is nothing to do, "he obviously liked the puddle right where it was, and we could not argue with his cheap rent" (Brautigan, 2014: 23). The first occupant introduced is a sixty-one-year-old Spanish retired music teacher with whom Jesse disagrees about making a loud noise. He takes a vacation to Spain but dies during his return to America, "He didn't quite make it. His hat did it though. It rolled off his head and down the gang-plank and landed, plop, on America" (Brautigan, 2014: 25). One of the second-floor occupants is a Montgomery Street secretary; in addition to that, in Jesse's opinion, she is also an actress, "I believe she was a member of a small acting group and spent most of

her spare time rehearsing and performing" (Brautigan, 2014: 25). This girl has the same fate as the Spanish retired teacher; like him, she dies. To balance a harmonic and happy ambit in this building is impossible. The other resident on the second floor is a man who says hello and good evening every day. There is a habit of him roasting a turkey one day in February. However, he stops doing that, "After he was finished he took the bird upstairs with him and never used the kitchen again. (…) I believe it was Tuesday, he stopped saying hello in the morning and good evening at night" (Brautigan, 2014: 26). The vibrant warm tones in his life abruptly and eternally vitiate. An eighty-four-year-old woman lives on the bottom floor. The climactic moment of her life is centered on her father, a wealthy doctor of the 19th century who sold American electrical devices and, in the end, lost all his money. Jesse delineates this woman closely, "She herself had once been a beautiful woman. (…) She was a governess and a language instructor in Italian, French, Spanish and German. (…)" (Brautigan, 2014: 28). The energetic elements of her life are drowned in the stream of the unstoppable relentless time. Two young girls move into his room after the Spanish retired music teacher dies. Jesse focuses on groundling details about them, "One of the girls was quite pretty in a blonde athletic sort of way, The other two girls were uglies" (Brautigan, 2014: 29). He elaborates on their physical appearances more, "at first they allowed their attentions to be taken up by college and post college types, mostly the clean-cuts… Then as the girls grew more sophisticated… their attentions naturally switched to bus drivers" (Brautigan, 2014: 30). The turbulent soul-frustrating problems in this building are lucid enough to observe. This building is a miniature version of modern society from a direct angle, monitoring myriad people and their issues. The Spanish retired music teacher is an embodiment of maladaptation, considering his argument with Jesse and his journey to his homeland. The problem of the girl who is a Montgomery Street secretary and an actress is burnout syndrome because of incessant work; as Jesse details, "She left early in the morning and returned late at night. You never saw her on the weekends" (Brautigan, 2014: 25). The other man who lives on the second floor represents suffering from depression. The concern of the old woman, who is "a female Prufrock", according to Gwen Robbins, is shaped by the concept of time and age (Robbins, 1968: 46). In light of Jesse's observation, the issue of the newly young

comers is a desire to be liked. This microcosm of modern society is filled with spiritually starving people in the period of satiated people. The difficulties of all the residents have been perused except for one person, and this occupant is Jesse.

It is particularly intriguing to delve into Jesse's character since he shuns mentioning his life before meeting Lee. In effect, he is always an opaque character that can only be quasi-transparent in light of Lee's appearance. The very first time he says his name is during an observation of a woman, "My name is Jesse. Any attempt to describe her would be against my better judgment, but in her own way she seemed to belong in that cafe with steam rising like light out of our coffee" (Brautigan, 2014; 16). Jesse is introduced as an intellectual womanizer who endeavors to fill the dismal emptiness by shallow cordials which are love and companionship. He writes a letter to Lee, "I am looking for a way out. Please excuse this rather maudlin letter, but I'm in a bad shape. (…) I feel hopelessly lost" (Brautigan, 2014; 41-4). His desire to cure his depression depends on the companionship of Lee in Big Sur; Lee becomes a frenetic instrument for his escapade from emotionally self-destructive mundaneness. His depression flows through the pages, "The most horrible thing in my life has just happened. (…) Cynthia has left me. (…) All the bees in my stomach are dead and getting used to it" (Brautigan, 2014; 47-8). His search for an escape plays the role of a band-aid for his unsuccessful relationship with Cynthia (Graddy, 1978: 39). Therefore, it is not wrong to enunciate that Lee becomes emotional support for his tired psyche. The funny thing is that Lee is the opposite of the incarnation of bright salvation.

Lee's exuberance and Jesse's quietness construct a compact equilibrium, almost reminding a familiar homosocial introvert/extrovert relationship of Dean and Sal's connection in *On the Road* yet in a less deep and tragicomic mode. Jesse discovers the long-lost impromptu way of living in accordance with the fluidity of time in his friendship with Lee. Therefore, Lee is an ancillary person who enables him to obliterate his boundaries. However, their connection with the relationship between Dean and Sal is solely limited to practical approaches because Lee is not romantic guidance for Jesse (Tanner, 2013: 44). Additionally, parallel to them, their escape is centered on the West, a blooming ground of a majestic sphere for the epic story of freedom, justice, and "the pursuit of happiness" (McLure, 2000: 43). If to

see it from the bigger picture, the fetal era of the West was formed by the frontiersmen; it was an ideal direction leading to a utilitarian dynamic horizon that became the touchstone of the ideology of "Manifest Destiny." The American West is a place of individual and societal desires for land and control (Paul, 2014: 314). It presents voluminous waves of opportunities. The West's notion is to pioneer an ultimate experience of finding a room for anyone who has been felt haunted by the forces of the dictated authority, in the worst way. The root of this myth was a miscellany of a multitude of romanticized promotions creating an image in mind about the American West (Hyde, 1993: 354). Given the genesis of "going to the West," it is not wrong to say that it is a bona fide ingrained decor of freedom, an inviolate archetype for spiritedness, almost a celestial journey. The motive of the journey is a series of a desideratum of a more qualified life. Peter Freese specifies the styles of the journey in three modes:

> *(1) the journey as an escape from a given place with causal motivation, (2) the journey as a search for a particular place or object with final motivation, and (3) the aimless movement between two places with inherent motivations.* (Freese, 2013: 248)

Lee and Jesse's journey of escape is scrutinized through the first and the second modes. For a better understanding, it can be helpful to explore the disquisition of the first pioneer of escape, Lee. His escape to Big Sur is examined within the framework of finding a home and an identity. Due to his identity confusion, he estranges himself from the outside and tries to become closer to his identity's hidden parts in his escape. He attempts to locate a way to embrace his plain and ordinary identity. As for Jesse, this is merely a spiritual retreat from the multi-layered quotidian love life. Examining the beatific harmony analogous to the Thoreauvian portrayal of nature in Lee's demonstration of Big Sur is illuminating, "I haven't got any clothes on, and I just saw a whale. There's plenty room for everybody" (Brautigan, 2014: 42). In this portrait, his nakedness is blended with the nakedness of nature, a sign of becoming one, a Thoreauvian affinity.

Moreover, this welcoming nature presents an available realm that unfolds mimicry of the frontiersmen's iconic standpoints on the New World. Promoters of the frontiersmen polished its core elements, and the New World was an "earthly paradise lay somewhere to the west" (Nash, 2014: 25). In *New-England's Rarities*

Discovered, John Josselyn writes, “upon an invitation from my only brother, I departed from London, and arrived at Boston, the chief town in Massachusets. (…)” (Josselyn, 1860: 18). Lee invites Jesse to his New World as the frontiersmen invite others to the New World. Lee says, “(…) you’re going down to Big Sur to let your soul rejoice in its freedom in the coyote camp” (Brautigan, 2014: 45). The underlying message of this freedom is a baptismal journey that is consonant with the frontiersmen. The journey’s core of the frontiersmen was a demand for a fresh beginning, a quieter corner for a desideratum for autonomy. This biotic retreat becomes an ephemeral antidote for quaint melancholy. Lee depicts his life at Big Sur, “I’ve got a garden that grows all year round! A 30:30 Winchester for deer, a. 22 for rabbits and quail. I’ve got some fishing tackle and The Journal of Albion Moonlight. We can make it OK” (Brautigan, 2014; 49). Lee’s escapism to his New World conveys a similar delightful excitement to the archaic search projected in William Bartram’s *Travels through North and South Carolina, Georgia, East, and West Florida*, “The roebuck, or deer, are numerous on this island. (…)” (Bartram, 1793: 7). Furthermore, he adds, “My little vessel being furnished with a good sail, and having fishing tackle, a neat light fusee, powder and ball, I found myself well equipped, for my voyage, about one hundred miles to the trading house. (…)” (Bartram, 1793: 73).

Hitherto, escapism presents an ordinary energetic horizon with elated tones that revitalize the psyche by eclipsing absorbing mundane concerns. Furthermore, the promising anticipations blur the ostensible existence of “inordinate wilderness.” In other words, the embellishment of the wilderness outweighs its problems. Nevertheless, it is not possible to inject a Kantian sense of experiencing the wilderness. The Kantian aesthetic world predominantly focuses on the wilderness’s sublime by re-creating its image in mind, and the feeling of awe is needed for this process as a dominant feeling (Eustis, 2012: 36). However, no matter how Lee and Jesse feel alienated in the realm of the wilderness, awe is not the superior one. If to open a parenthesis, initially, the wilderness they are engrossed in is a long-awaited magnetic escapade leading to pastoral salvation, in practical terms.

After Jesse’s arrival, Lee’s and Jesse’s collective life in the heart of the volatile wilderness starts. So, what is this wilderness that repeats in the last

sentences? Nash delves into the etymological essence of the wilderness; basically, the explanation of this wording is “wild-deor-ness” which means “the place of wild beats” (Nash, 2014: 2). Uncultured raw nature becomes a threatening and unfamiliar sphere that can devour the placid elements from life and become a fester for serenity and order. In earlier times, the wilderness has been conceptualized as chaotic, unreliable, and destructive throughout the years, making it the Apollonian civilization’s antithesis. Elucidated by Nash, “if paradise was early man’s greatest good, wilderness, as its antipode, was his greatest evil” (Nash, 2014: 9). Undoubtedly, the permeated demonization is not utterly about its environment, but also about the gist of the combination of the awakened feelings towards it. The spatial understanding of the wilderness is generally based on the definition of the middle of nowhere, and it is one of the first things that comes to mind about the wilderness. Nash adds to this mainstream definition, “(…) most people require the additional knowledge that a soft-drink dispenser is not quietly humming around the trail’s next bend. Some want it to be miles away” (Nash, 2014: 4). In other words, the wilderness should be a realm with no traces of civilization. That argument can be applied to the search for the New World. However, it is not the most suitable definition for the modern world since it is impossible not to hear the voice of a car or a locomotive. Therefore, the spatial meaning of wilderness can be stretched to being far from civilization but still being able to hear its breathing. More clearly, the perception of wilderness and its reconstructed image in mind comes into a dominant existence with the modernized world, and the old concept of the wilderness slightly changes. The wilderness can be viewed as a “symbolic” and actual sphere that presents liberation in all areas through the abstraction from urbanistic roles. (Kirchhoff and Vicenzotti, 2014: 448). This is “the domino effect of the wilderness,” the wilderness does not only present a state of being away from civilized enclaves, but it also offers an abode in which one can be an ultimate part of the ambit of the wilderness; an innate connection.

Moreover, beneath the pastoral surface, there is wilderness, a nascent naked form of it. Pastoral is the tamed version of the wilderness (Nash, 2014: 382). It is the developed domain where apprehensions are cleared and replaced by trust and serenity. This development can be traced to perceptions of humans; the pastoral form

of the wilderness is no longer an alien; it is a mitigated sphere where humans can finally create a nexus as a part of nature; they are in a bosom of deepened sentimentalized elements. The frontiersmen managed to attain this pastoral state of the wilderness; they perceived the New World as a "garden of pleasures and a vessel of colored promises," and the retreat of Jesse and Lee endeavors to flourish on this kind of charm of pastoral:

> *It was now raining very hard and the wind roared like the Confederate army through the hole in the kitchen wall: Wilderness – thousands of soldiers taking up miles of the countryside – Wilderness!* (Brautigan, 2014: 99)

For Jesse, the first days in Big Sur create a limbo combined with untoward discomfort and little excitement, "Some bugs hurried to the top of the log and I banged my head hard on the ceiling", and Lee says, "it takes a little while to get used to that" (Brautigan, 2014: 49). The fact that the ceiling is the first adaptation object he comes across makes it a tangible representation of human boundaries and endeavoring to overcome them. They venture into leaving their semi-comfort zones in the city to live in an abysmal wilderness for the sake of alleviating the acute tension from their psyches and experiencing a heyday for once. Jesse says, "Even after you had been for a long time, there was no way getting used to the ceiling" (Brautigan, 2014: 50). This statement indicates a foreshadowing of how their journey to the pastoral verging on insurmountable. The pastoral form of nature effloresces in pleasantness and erases the gloomy imbroglio of the wilderness.

Furthermore, pastoral requires a tranquil adaptation which Lee and Jesse never accomplish. The first interaction with the wilderness happens via bugs, "*The bugs were standing there on the log looking out at us through the fire*" (Brautigan, 2014: 50) (Brautigan's italics). Lee and Jesse are in an extraneous position in the wilderness. Their differences attract attention, which is parallel to the experience of the frontiersmen in the New World. For instance, William Bradford delineates the journey of the frontiersmen in the woods in *Of Plymouth Plantation*, "(…) when they had marched about the space of a mile by the sea-side, they espied five or six persons with a dog coming towards them. They were savages. (…)" (Bradford, 2017: 87). In both scenarios, from the gaze of the wilderness, the modern man is a lucid pariah, an aberrant one. The ongoing salient point is that the real owners of the wilderness are

natives and animals. Modern man is just an unwanted accessory that does not belong to the wilderness.

The food Lee and Jesse consume in the wilderness is never fulfilling and aromatic, as indicated by Jesse, “Jack mackerel tears your system apart. (…) I have found it impossible to talk about poetry, aesthetics or world peace after eating jack mackerel” (Brautigan, 2014, 57). He furthermore does not find the bread Lee made is comestible; hence, it is torturous for him, but he manages to eat it, “It had taken a little while, but I had gotten so I could it eat now: Hard as rock, flavorless and inch thick. (…)” (Brautigan, 2014: 57). Aside from spiritual satiation, physical satiation too is not sustained. The faults in their nourishment establish a contrast between themselves and the frontiersmen, an example can be followed in William Bartram’s pastoral experience in *Travels through North and South Carolina, Georgia, East, and West Florida*, “How supremely blessed were our hours at this time! plenty of delicious and healthful food, our stomachs keen, with contented minds; under no controul, but what reason and ordinate passions dictated, far removed from the seats of strife” (Bartram, 1793: 108-9). Considering the pastoral sphere conveys a lively idealized style of living, the pastoral form of nature that frontiermen experience serves a spiritual and physical feast.

On the other hand, Lee and Jesse are in a state of penury in the dull wilderness. They cannot reach the nostalgic pastoral; even a reminiscence is not there. Their maladaptation to the wilderness is tantamount to some titles of the antique understanding of the wilderness; it is chaotic, alien to human beings and the center of dire tribulation of uncanny. The foundation of the wilderness being an alien is reintroduced under the umbrella of the physical conditions of human beings. If to extend the dimension of these physical conditions more, the cacophony of the frogs can be perused. Lee attempts to stop their voices, “He had thrown rocks at them. He had beaten the pond with a broom. He had thrown pans full of boiling water on them. He had thrown two gallons of sour red wine into the pond” (Brautigan, 2014: 59). In the domain of the wilderness, humans are in an alienated position. The normal authentic flow of the wilderness comes to their attention, and they try to alter it for good.

Due to the incessant voices of the frogs in the background, Jesse constructs a metaphoric cubic in his mind where he can try to be alone. His escapism oscillates into two different purposes; turning down the volume of the wilderness and building an aegis to block himself from the outside world, including Lee's presence. In his spiritual journey, he reads Ecclesiastes not only for its content; he also counts the punctuation marks "as a kind of study in engineering" (Brautigan, 2014: 62). He hopes to create a pastoral harmony that he cannot attain in this environment. Every atomic component is harmonized with each other in the pastoral realm. However, there is no harmony in their surroundings, even a scintilla of a timbre. Their inability to adopt the voices of the frogs creates this inevitable bedlam. Therefore, Jesse attempts to find/create a matrix of coherent pastoral nature in his mind by turning down the sound of the wilderness, "And this is what I was doing by lantern light at Big Sur, and I gained a pleasure and appreciation by doing this" (Brautigan, 2014: 62). His effort to reach a pure, consistent utopia forges a contradiction with the complexing wilderness.

Moreover, he is still emotionally frail due to Cynthia. He endeavors to try to hide the emotional nakedness that she created by meeting a new person named Elaine and inviting her to Big Sur. He attempts to build an analgesic romantic connection with her. Elaine appears to be more bourgeois than Lee and Jesse considering her background; her father is a lawyer, and she is a college dropout, she says, "I failed all my courses and they blew up the college the day I left because I was so stupid" (Brautigan, 2014: 83). Her maladaptation reminds the retired Spanish music teacher in the building. This sophisticated lifeline is vapid for Elaine; she is not a part of it. She becomes a paragon of not being an idler to feel jaded and outcast. Joining them in Big Sur is just another step for her to go out of her bounds.

As for Lee, the argumentative behaviors that he inherited from his so-called ancestor still usurps his whole concept of ideal-I. After the frogs, his second aggressive act is centered on the two young individuals caught stealing their gas. "The truck looked just like a Civil War truck if they'd had trucks back in those times" (Brautigan, 2014: 70). This portrayal of the truck also slightly refers to Lee's ancestor, given that he fought in the Civil War. The point is that Lee still cannot leave his ancestor behind and move on. Therefore, he is afraid of losing his

romanticized version of his ancestor. In the end, he blatantly tries to reign over by showing aggressiveness. The lifeblood of his extreme tantrums is his attempt to draw a veil over his inability to accept. His projected self focuses on his ancestor, as he was brought up by listening to his ancestor's stories. In detail, his projected self is constructed by a superior self. Seeing that a part of his re-established ideal-I is taken apart from him in this stealing gas from the truck example causes him to express himself tyrannically.

Regarding Lee's interaction with other people, he tries to connect with Elizabeth, a prostitute; later, she joins their journey. Elizabeth differs from others since she manages to locate the unblemished equilibrium in her life; her life is "a life of physical and spiritual contemplation" (Brautigan, 2014: 72). Additionally, Elizabeth does not kill any living creature in nature. However, this constructed rhapsodic equilibrium is obliterated when she joins them.

In the light of these, the wilderness causes an escape inside escape and triggers some ingrained issues. Furthermore, it can be sensed that their adaptation process slowly weakens:

> *We heard the second frog, and we heard the first frog over again. A third frog joined in, and then they all had one good one together, and then a fourth frog came on through, and three other frogs popped like firecrackers. (...)* (Brautigan, 2014: 89)

The voices of the frogs still reign the area and create a physical calamity, and because of that, they try to eliminate them by using alligators as a coup de grâce. However, the alligators are bewildered, and Lee has to put them into the pond. The wilderness does not work as the modern man anticipates; they are still unable to understand the language of the wilderness; on the contrary, they try to turn down the wilderness volume and succeed in it. The beautiful pastoral bonding again fails, unlike the frontiersmen who enjoy the frog sounds. William Wood romanticizes the voices of frogs in *New England's Prospect*, "Here likewise bee great store of frogs, which in the Spring doe chirpe and whistle like a bird, and at the latter end of summer croake like our English frogges" (Wood, 1865: 51). Making syllogism by approaching how they react to frogs might be found simple. However, it should not be forgotten that the hegemonic burgeoning germinal point of reaching pastoral is embedded in the harmonic continuum of affinities, as every being breathes in the

same environment and all beings identically affect each other. In light of this connection, in a pastoral picture, human is also synchronized. It is evident that the frontiersmen's sphere conveys harmonious ideals. Their pastoral search abates the brutal conditions of the wilderness and creates an abyss of a cornucopia. As for the pastoral search of Lee and Jesse, their inability to adapt to the voices of the frogs becomes one of the biggest physical obstacles to reaching the pastoral. They continue banging their heads on the ceiling.

Their dysfunctional communication at Big Sur can be found absurd on the grounds of ordinary reality, "'I think I'm going to sit here and read frogs. What's wrong, don't you like frogs?' Lee Mellon farted. 'That's what I said. Where's your spirit of patriotism? After all, there's a frog on the American flag'" (Brautigan, 2014: 59). Graddy approaches their conversation as a "version of madness" and "nonsensical private language." (Graddy, 1978: 36). Indeed, their conversation is befuddling, and Brautigan traces the meaninglessness of the pastoral search to their conversation style in the wilderness. Their chaotic relationship becomes an energetic detail of their life in the wilderness; neither does the wilderness make sense for them, nor is their conversation fulfilling. "What is your breakfast?' Elaine said. 'A museum,' Lee Mellon answered" (Brautigan, 2014: 97). From all the perspectives, their accommodation at Big Sur makes no sense, and their childish communication is one of the cardinal indicators.

Their meaningless journey gains another guest, Roy Earle, who recognizes Lee because he has come here before. His actual name is Johnston Wade, but Lee and Jesse call him Roy Earle, a character from *High Sierra*. By doing that, they erase the name that has a significant position in the capitalist world, delivering him a fictional name that has no place in the real world. From a slightly broader perspective, there is no such thing as a paramount person or silently infiltrating hierarchy in the wilderness. His first appearance is quite intriguing; he covers his car with trees to leave no trace of him, making it easier to escape from the police. They hear the chopping sounds and meet Roy Earle. He has an enigmatic personality, almost histrionic, representing obsession with materialism:

> *'I'm Johnston Wade,' he said. 'I'm head cheese of the Johnston Wade Insurance Company in San Jose. What do you mean who am I? I am a big shot. I've got a $100,000 in this briefcase, and two bottles of Jim Beam in this sack, and some cheese, too, and a pomegranate.'* (Brautigan, 2014: 107)

He undoubtedly has some problems that are operable to be analyzed within the frame of mental illness. He continues increasing the density of his character, and it overflows through the lines, “My wife wants to put me in the nuthouse because I bought a new car: Bentley Bomb. She wants all my money and so does my son who goes to Stanford and my daughter who goes to Mills College” (Brautigan, 2014: 109-10). Roy Earle is a victim/object of the hyperactive materialist society. He revolves around materialism; he offers money to Elizabeth and Elaine to sleep with him. Furthermore, he expresses himself by the label that has been given by this very world that slowly razes his mentality. His paranoiac and anxious behaviors are the blatant consequences of this human-created plaza world. As in the plaza world, everything can happen in the blink of an eye, a tangible deep fracture of unstable consumerism. Roy Earle is the personification of the endgame product of the capitalist world, a damaged one. The latest processed product of the capitalist world and the naked wilderness juxtaposes in a debacle way. This contrast can be examined as a problem of adaptation; he cannot adapt to the wilderness and reach the pastoral; he occasionally comes here and tries, but he leaves in the end. Therefore, his escapade does not succeed; he cannot escape from his plaza identity; it is an ultimate quagmire for him.

Towards the end of the novel, to obtain the antique pastoral, they use drugs, and the visage of the wilderness slightly turns into a medley of fantasy and reality, “The sun came out and a nice sweet smell rose like small invisible birds from the sagebrush and circled about us in the air and followed us down, with a great light on the ocean” (Brautigan, 2014: 135). The only time they experience the pastoral is when they are drugged. Rather than silencing the voice of the wilderness, they create a psychedelic pastoral by destructing reality. It is worth mentioning that drugs were one of the significant elements of the 1960s; it is an anarchic effort to escape from the dulled truth; as posited by Alvarez, “the ultimate charm of dope was that it was a ‘controlled substance,’ and to use it was a political statement, a gesture of defiance” (Alvarez, 2001: 779). In their case, the anarchic form of the drugs presents itself against the wilderness, a canceling attack on the uncontrollable landscape. They cannot step on the soft pastoral ground physically and spiritually, even for an interim moment. Therefore, they establish a psychedelic pastoral to hear the dulcet orchestra

of nature. This dynamic instrument opens a new horizon for them, a romantic but fictitious one, separating their pastoral search from the frontiersmen. The pastoral search of the frontiersmen consists of genuine admiration, which is enlivened in the vein of the empyrean. In *A Character of the Province of Maryland*, George Alsop writes, "Neither do I think there is any place under the Heavenly altitude, or that has footing or room upon the circular Globe of this world, that can parallel this fertile and pleasant piece of ground in its multiplicity. (…)" (Alsop, 1902: 32). Given that pastoral is the painted version of the wilderness, the frontiersmen painted the landscape of the New World with vivacious colors that led them to arrive at the warm core of the pastoral. They scraped off the pattern of the wilderness until they had a solid pastoral connection. In the process of scraping off, Lee and Jesse become unsuccessful not only in the romanticization of the domain but also because they cannot leave behind the town-related things. Unlike Thoreau, who leaves everything behind that is considered luxuries and creates his life centered on the dictum of simplicity, Lee and Jesse cannot reach the Thoreauvian style of pastoral; they occasionally go to the urban and buy cigarettes and alcohol (Sweatt, 1985: 44-5). Their addiction creates an irreparable fracture in reaching the pastoral milieu and becomes one of the signs of their failure. "BANG! I hit my God-damn head on the ceiling and took some of the whiskey to stop the pain" (Brautigan, 2014: 109), says Jesse; he continues banging his head on the ceiling because he cannot develop adaptability, but aside from this, it is perspicuous that the cure of their adaptation process coming from the town creates a supreme contrast, and it also shows their dependency on the outside in facilitating their lives in the wilderness. All these things considered, pastoral remains a forlorn hope. However, this novel does not have a single ending; Brautigan presents multitudinous endings with different possibilities.

The first ending of the novel it is bereft of hope in terms of reaching the pastoral, "There was nothing else to do, for after all this was the destiny of our lives. A long time ago this was our future, looking now for a lost pomegranate at Big Sur" (Brautigan, 2014: 141). Their pastoral search starts with Lee's search for his ancestor and ends with Roy Earle's search for the pomegranate. Both the fabric of the quests are woven into spiritual shambles and haplessness. If to open a parenthesis, the

pomegranate is inseparably interlocked with Roy Earle's identity, similar to Lee's connection with Augustus Mellon. Roy Earle "reached into the bag and took out the pomegranate. He held it up as if he were a magician showing off the end product of a trick" (Brautigan, 2014: 110). He is genuinely proud of this pomegranate, "I bought it in Watsonville. (…) For a dime. The beat dime I ever spent in my life" (Brautigan, 2014: 110). Compared to the other things, this pomegranate is probably one of the cheapest things in his life. It represents his austere identity; on the other hand, his bag, his new car, and his children, who have great educational opportunities, are parts of his super-rich identity. This pomegranate is the only way to his pastoral salvation.

Moreover, at the beginning of his journey in Big Sur, the pomegranate is with him, indicating a chance for him to back to his plain self by leaving his materialistic side. However, at the end of his journey, he loses it, and as it has been said in retrospect, he continues life in a materialistic state. Therefore, it is not wrong to say that pastoral search disguises in object forms essential for the subject's motivation.

The second ending is not different from the first one since there is no light for the pastoral, "Elizabeth was sitting on a white rock and Lee Mellon was lying flat on his back, sprawled flung out on the rough sand. Nothing had changed. They were exactly the same" (Brautigan, 2014: 141). Their empty cycle continues, "They looked like photographs in an old album" (Brautigan, 2014: 141). They are imprisoned in the portrait of the rambunctious wilderness with its disturbnig noise.

The third ending delivers a phenomenal mode. "A seagull flew over us, its voice running with the light, its voice passing historically through songs of gentle color. We closed our eyes and the bird's shadow was in our ears" (Brautigan, 2014: 141). This ending serves a rhapsodic pastoral tone tinkling through the deplorable ears, a humming of verdant hope. This ending is correspondingly resonant with the frontiersmen since the enticement of pastoral encapsulates all living creatures and delivers a romantic sphere that connects every missing dot in their psyches. However, it should not be forgotten that it is a psychedelic pastoral; they can only reach this pastoral version.

The dominant element in the fourth ending focuses the materialistic side. Pastoral suggests a kind of ascetic life, not in a religious way, but in a materialistic

way. In other words, pastoral is a circuit of promises that comes from the austerity of nature, and this circuit excludes the principal elements of the metropolis. Pastoral is against the tangible and intangible fruits of urbanism; for instance, avarice is born out of voracious dependence on money, and pastoral suggests leaving behind this kind of lifestyle because it harms the soul of pastoral. That is to say, pastoral is a quarantined realm protected from chaos. Roy Earle is an antithesis of the compounding pieces of pastoral. In this ending, he takes a small step in pastoral. If to explore this step, these lines can be analyzed, "Roy Earle doesn't want his money any more, and we're helping him throw it in the ocean" (Brautigan, 2014: 142); Roy Earle endeavors to escape from his super-rich identity and his bag is a beguiling hindrance for him to embrace himself as a simple living being. This ending can also be perused as one of the requisite emphasis of pastoral living, a Thoreauvian style of pastoral escapism, a subsistence without depending on a dictated urban living. Roy Earle says, "You can have it,' he said, addressing the waves. 'Take it on home with you.' And they did" (Brautigan, 2014: 142). A Thoreauvian mini step to pastoral begins to be formed. He says, "All this money ever did bring was bring me here" (Brautigan, 2014: 142); there is no need for money since he is getting ready for pastoral salvation.

The fifth ending is quite similar to the second ending, "A seagull flew over us. I reached up and ran my hand along his beautiful soft white feathers, feeling the arch and rhythm of his flight. He slipped off my fingers away into the sky" (Brautigan, 2014: 142). This portrait of the psychedelic pastoral is tantamount to Robert Beverley's depiction in *The History and Present State of Virginia*, "Upon these Flowers, I have seen ten or a dozen of these Beautiful Creatures together, which sported about me so familiarly, that with their little Wings they often fann'd my Face" (Beveley, 2006: 62). Compared to the second ending, it is observable that the pastoral tones are developed, and they metamorphose into an equivalent shape with Beverley's restorative pastoral accord. This pastoral visage builds an archaic romantic bridge between humans and nature, adumbrating a pure one-dimensional connection. However, this romantic psychedelic pastoral is not eternal; it eventually dies.

The endings continue until it has 186,000 endings per second. No matter how each ending presents different scenarios, the pastoral embracement they inject is fictitious. It cannot be overlooked that the romantic connection invariably follows the same road of birds, and the delineation of the contrast between pastoral and city over Roy Earle is never fulfilling. Therefore, it is not wrong to say that they are in an endless circle of similar versions of repeating moments and familiar ephemeral sensations. The continuum of the endings does not provide an ultimate total pastoral blithe.

Brautigan's ingrained pastoral search is an amalgamation of malaise, disappointment, and a fleeting moment of delight. At the very beginning, the form of the romantic pastoral quest is akin to the antique pastoral search; it encompasses rousing motivations that have hypnotizing manifestations of a fresh start. The road of the pastoral follows the same route of the wilderness, and the path of the wilderness is alluring since it eventually leads to the pastoral realm. Their first physical interaction with the wilderness is analogous to the experience of the frontiersmen; modern man draws all the attention. However, the frontiersmen manage to flourish a consolidated beautiful pastoral connection; the repasts are scrumptious, and the voices of the frogs create a romantic dulcet massaging every weary cell. Days pass, but Lee and Jesse do not find ease and equilibrium; they find themselves at the core of the adamant wilderness. Their time in the wilderness develops within the softened disturbing images of the old concept of the wilderness. Elaborately, the food Lee and Jesse eat, and the frogs' voices become unbearable, creating physical pain. As for their spiritual evolvement, that never happens; for Lee, the pastoral is a comforting sphere where he can re-construct and placate his ideal-I by escaping from the brutal truth. The pastoral domain is an escape portal for the emotional wreckage he is stuck in when it comes to Jesse. For Roy Earle, it is a place where he can finally leave behind his super-rich identity, which slowly absorbs the essence of his soul. The glowing expectancies for the pastoral as a remedy remain unanswered, even though they endeavor to attain the pastoral euphoria by using drugs as a last-ditch effort because the psychedelic pastoral solely enables them to get an artificial taste. In reality, Lee never reaches the state of repose, Jesse never builds a romantic relationship with Elaine, and Roy Earle cannot escape from his stained identity.

Reaching the pastoral is not as easy as before; it is a nostalgic journey that has expired, generally leading to dismay.

CHAPTER THREE
TROUT FISHING IN AMERICA: PASTORAL BEHIND THE THICK CURTAINS OF THE TECHNOPHILIC REALM

Of highly literary merit, *Trout Fishing in America* sold "more than two million copies" (Boyer, 1987: 6). It was Brautigan's first book, yet he published it after *A Confederate General from Big Sur*. Hjortsberg elucidates this situation with Brautigan's words:

> *I wrote Trout Fishing in America first and A Confederate General from Big Sur second. They were written as the result of an exploratory esthetic. I will not allow the order of this esthetic to be distorted. I believe it should continue to develop in a natural way and be published in the order of its development.* (Hjortsberg, 2012: 394)

Therefore, it is feasible to articulate that with *Trout Fishing in America*, Brautigan opens an unfamiliar heterodox horizon of resplendent heresies, leading to a perennial journey. Before exploring his new horizon, it is cardinal to add that it still sheds light on bygone pastoral America, as suggested by Kenneth Seib:

> *Trout Fishing in America suggests the myth of America itself, a land of vast open spaces, of unlimited resources and opportunities, and streams into which one only has to toss a bent pin in order to pull out fish of astonishing sizes.* (Seib, 1971: 64)

Brautigan traces bygone pastoral America, hoping to find a part of it in the technological domain. It is beneficial to outline some contrasts between his previous scrutinized book when going deeper into the spirit of *Trout Fishing in America*. This novel and *A Confederate General from Big Sur* search pastoral in a remarkably divergent mode, parallel to what Brautigan has uttered with "exploratory esthetic." *A Confederate General from Big Sur* illustrates how the archaic American pastoral search is shaped by the contemporary world's hodgepodge, which is dovetailed with personal problems that engender being stuck in the capsule of the wilderness. *Trout Fishing in America* burnishes this ingrained pastoral search by creating a labyrinth and swathing pastoral search in the form of trout fishing in America. It is worth noting that Trout Fishing in America is one of the book's characters, which is quite different from *A Confederate General from Big Sur*, in which the pastoral is more related to the acclimatization process and establishment of pastoral harmony. In a

word, the accustomed pastoral quest becomes an energetic occurrence in this novel, encapsulating a familiar American hobby. This pastoral pattern is particularly cardinal since it vivifies various scenarios in every mind. If to open a necessary parenthesis, given that it is a familiar occurrence, it is mainly a top conveyance of nostalgic feelings. Therefore, it is also problematic to draw a line when depicting Trout Fishing in America; it is a boneless shape of the pastoral, making it a quasi-tangible cynosure. In a sense, Brautigan's kaleidoscopic heterogeneous realm mirrors the Jacques Derridean domain. Elaborately, *Trout Fishing in America* is an open junction for the deconstruction of "metaphysics of presence" wherein he objects that "there is a present in the sense of a single definable moment which is 'now'" (Sarup, 1993: 35). If so, one might argue that Brautigan's non-essentialist realm is on a floating ground, having no negotiation with harmonic truth, let alone lucid import. Brautigan seeds various meanings on the floor by blending the phantasmic universe and sterile reality. In doing so, he revolves the book endlessly; therefore, one can never reach the metaphysical essence; the meaning is paralyzed. Aside from how they portray the pastoral search, this novel is exceptionally characteristic compared to *A Confederate General from Big Sur*; not only its concept is enigmatic, but it also abolishes standard literary techniques by obliterating them in the best way, which makes it an epigrammatic novel that shines through the verisimilitudes and absurd vignettes of the society. It is not wrong to accentuate that Brautigan's novel becomes an aesthetic paradigm of what John Barth asserts in *The Literature of Exhaustion*, he posits, "By 'exhaustion' I don't mean anything so tired as the subject of physical, moral, or intellectual decadence, only the used-upness of certain forms or the felt of exhaustion of certain possibilities – by no means necessarily a cause of despair" (Barth, 1984: 53). Barth anticipates challenging the normative forms and presenting a miscegenated style. In *The Literature of Replenishment*, he adds, "My ideal postmodernist author neither merely repudiates nor merely imitates either his twentieth-century modernist parents or his nineteenth-century premodernist grandparents. He has the first half of our century under his belt, but not on his back" (Barth, 1984: 142). Therefore, it must be enunciated that Brautigan's boneless shape of pastoral follows unrelated chapters on the non-linear road with the peripatetic Brautigan, almost creating dizziness. What is more, his style echoes Twain's

everyday usage of satiric tone, and by doing that, he ripens his eccentric and chaotic world (MacFarlane, 2007: 71). Additionally, his economy with words and his plain style are direct outcomes of the infusion of Hemingway into his literary realm. Furthermore, the boneless shape of the pastoral search conveys a Twainian and Hemingwayesque tone that one's euphoria solely depends on leaving behind the bedlam of the urban and establishing an unencumbered physical and spiritual state (Hearron, 2013: 25). Elaborately, in *The Adventures of Huckleberry Finn*, Finn escapes from the urban life because he is against anything that "sivilize" him. In *Big Two-Hearted River*, Nick endeavors to remediate his jaded soul by getting away from the chaos of civilization. In *Trout Fishing in America*, the nameless Adamic narrator desires to leave behind the technophilic and materialistic domain and find the spiritual salvation that the pastoral purveys. Therefore, it can be said that it is a quest for Edenic pastoral America. Although the narrator delivers the severe issues by employing black humor and irony, his mindset is analogous to Wordsworth's *Michael*. Michael is emotionally devastated by the city's detrimental consequences affecting his tranquil pastoral life. Similarly, the narrator bemoans how the urban obliterates the pastoral life. That is to say, the narrator rejects the modern world like Finn and tries to ameliorate his spiritual malaise by fishing like Nick while resonating with Michael's state of despair. Albeit there is a good amount of similarities, it should be noted that the bizarre form of the pastoral is delineated idiosyncratically; (i) an antiquated reverie, (ii) the Julia Kristevan "abject," (iii) a fictitious post-industrial fruit. Abounding with various forms percolating through the pages, *Trout Fishing in America* obfuscates readers with a multi-layered postmodern feast. In so doing, it lingers in mind. However, one might claim that the book's convoluted path establishes a contradiction on the grounds of the pastoral's flow of homogeneity. Indeed, there is a bold line between the opaqueness of the book and the transparent heart of the pastoral. Elaborately, *Trout Fishing in America* presents a pluridimensional sphere against a one-dimensional pastoral. However, the discontinuity of ephemeral slices of the novel is, in effect, a revolt against totality or rejection of dictated authority; for instance, Jean-François Lyotard traces this rejection in the anarchist distortions that dominate various areas, such as linguistic and cultural attacks (Sarup, 1993: 147). If to give an example, the book's ending with

the word “mayonaise” is an intentional misspelling and can be explained on the grounds of Brautigan’s revolt against the dictated rules. If so, pastoral and labyrinthine styles function on the same ground. Pastoral denies every demarcation or schema planned by urban, parallel to the fragmented soul of the book. That is to say, albeit the ostensible contrasts might appear decisive, there is an intersection point at heart. In light of all these, *Trout Fishing in America* indubitably welcomes readers to a extraordinary postmodern pastoral search.

As Tanner posits, the novel does not follow a stable, one-dimensional path and this complexity also affects the characterization and the flow of thoughts (Tanner, 2013: 74). The novel is in penury of stability due to its barbarism towards literary rules; nonetheless, it is doable to connect some dots and construct a zigzag path of the pastoral search without oversimplifying the gist of the novel. The first step to this path should start with understanding the mosaic fabric of the technological ambit. Therefore, it is beneficial to begin with “The Cover for Trout Fishing in America,” the novel’s first chapter. In this chapter, Brautigan introduces Benjamin Franklin’s statue in San Francisco, Washington Square, by accentuating its words, “to the east WELCOME, to the west WELCOME, to the north WELCOME, to the south WELCOME” (Brautigan, 2014: 1). This prefatory introduction to the novel is quite subtle and ironically jocular. People muster in the park to get sandwiches, “It’s sandwich time for the poor… A friend of mine unwrapped his sandwich one afternoon and looked inside to find just a leaf of spinach. That was all” (Brautigan, 2014: 2). The harsh portrayal of the poor people in America is the solid embodiment of the dying words, dovetailed with Benjamin Franklin’s statue. In other words, for some people, the “promised land” barely delivers an easy survival kit, let alone the American cornucopia.

The narrator adds, “Kafka who said, ‘I like the Americans because they are healthy and optimistic’” (Brautigan, 2014: 2). Suzanne Sweatt suggests that Benjamin Franklin and Kafka together appear “as diametrically opposing symbols of America” (Sweatt, 1985: 52). Kafka’s stance on a country he never visited is used by Brautigan ironically. It should be said that Brautigan delivers sentimental statements about the status quo in this way. Important to note that in the 1960s, Many anti-poverty regulations were initiated under the War on Poverty by President Lyndon B.

Johnson. In the 1960s, the rate perpetually decreased in America (Mogull, 1972: 163). However, no matter how people were enraptured about the low rate of it, poverty was still there behind the curtains; as Michael Harrington argues in his book *The Other America*, "poverty in the United States is a culture, an institution, a way of life" (Harrington, 2012: 49). That is to say, poverty is not something to be eradicated but merely something to be concealed. Brautigan sheds light on this very issue and delineates the dark corners of society. Parallel to the previous perused chapter, "A Walden Pond for Winos" elicits another deplorable penury:

> *Then the two artists talked about committing themselves to an insane asylum for the winter.They talked about how warm it would be in the insane asylum, with television, clean sheets on soft beds, hamburger gravy over mashed potatoes, a dance once a week with the lady kooks, clean clothes a locked razor and lovely young student nurses*. (Brautigan, 2014: 18)

One can easily observe the reference to Thoreau's Walden Pond. The focal point of Thoreau's enthusiastic escape to nature is to quarantine himself from the urban's spiritual privations and create himself a kind of "regeneration" cubic. As for the narrator's friends, their "regeneration" cubic is a mere survival kit. There is no place for a pastoral regeneration like Walden Pond; withal, places in nature that are supposed to satiate one with pastoral experience are ineffecient, "Ah, yes, there was a future in the insane asylum. No winter spent there could be a total loss" (Brautigan, 2014: 18). Tantamount to the aforementioned scrutinized chapters, "The Kool-Aid Wino" plunges into the brutal reality concatenated with dark humor. The trajectory of this chapter is the narrator's friend, and again, it sheds light on a recollection. His friend comes from a poor German family and cannot pay for an operation for his rupture, "There was no money for an operation. There wasn't enough money to buy him a truss. So he stayed home and became a Kool-Aid wino" (Brautigan, 2014: 8). This microcosm of contemporary reality reveals the emotionally devastating situation behind the curtains; his friend drinks Kool-Aid as analgesia. Brautigan adds, "He created his own Kool-Aid reality and was able to illuminate himself by it" (Brautigan, 2014: 10). His friend's ephemeral salvation can be examined as an escape from his pain and the interminable situation. Brautigan's gravitation to using black humor results from the unimprovable, dulled reality. If to explore more, the chaotically and incessantly advancing realm is intertwined with the wretched post-war mind, which crashes the soul. Many writers use black humor to demonstrate

their hopeless incapability to blossom society's situation (Huang, 2015: 615). Brautigan uses black humor to escape, and he also injects haplessness. That is not to say Brautigan gets away from the deep darkness of the circuit; it is the opposite; he is cognizant that the status quo is ineluctable. Brautigan's doleful depictions laced with irony and black humor present how glamorized American values start to decay slowly.

In "Trout Fishing On the Bevel," Brautigan's microcosmic depictions of the duality of the poor and the wealthy continue. The narrator traces the palpable duality by monitoring two graveyards, "(…) the graveyard had fine marble headstones and statues and tombs. The other graveyard was for the poor and it had no trees and the grass turned a flat-tire brown in the summer (...)" (Brautigan, 2014: 20). Brautigan underlines that the duality continues even when people cannot continue. That is to say; there is no possible escape. Another tarnished pattern of life can be followed in "The Surgeon." Different from other chapters, this chapter presents a different perspective. The disorder of society is projected through the lenses of a surgeon. The surgeon says, "I've never turned away a patient in my life, and I've never known another doctor who has. Last year I wrote off six thousand dollars worth of bad debts" (Brautigan, 2014: 71). The narrator replies, "I was going to say that a sick person should never under any conditions be a bad debt, but I decided to forget it" (Brautigan, 2014: 71). Brautigan again highlights the rotten values that are far away from amelioration. However, the surgeon's problem is general damage that slowly increases. The surgeon says, "The patients think they own you and your time. They think you're their own personal garbage can" (Brautigan, 2014: 72). Due to the malaise, the surgeon tries to find a way to escape, "I've got enough money to travel around for six months, looking for a place to settle down where the hunting and fishing is good" (Brautigan, 2014: 72). It is not wrong to say that technological America is a soul-suffocating milieu for everyone, and nature becomes a mecca leading to pastoral salvation.

To fully engross in the gloomy atmosphere, it is beneficial to peruse "Prologue to Grider Creek." This chapter elicits a grimy story about a man killing "huge, slow-moving child-eyed rats" in his basement. While portraying this story, Brautigan refers to John Dillinger, "Mooresville, Indiana, is the John Dillinger capital of

America" (Brautigan, 2014: 13). Brautigan depicts the killing, "… he went down to the basement where the rats were, and he started shooting them. It didn't bother the rats at all. They acted as if it were a movie and started eating their dead companions for popcorn" (Brautigan, 2024: 13). This chapter is an egregious black humorist representation of the problem of violence in America, and the portrayal of the careless attitude of the rats is just a mirror of what the opposite side thinks or wants to think. In a similar vein, "Trout Death by Port Wine" conveys another malevolence. Brautigan describes the felon as a "supreme executioner" who makes a trout drink port wine. It is implausible for a trout to die in this way, "Its life taken forever from the waters of the earth, by giving it a drink of port wine. It is against the natural order of death for a trout to die by having a drink of port wine" (Brautigan, 2014: 29). This act to a powerless living being emotionally destructs Brautigan. He lists many trout deaths to underpin that it is an uncanny occurrence. Analogous to the previously analyzed chapter, the trout seems unbothered, "The trout was lying very still now. 'It died happy,' he said" (Brautigan, 2014: 32).

Brautigan monitors the catastrophe of humans flooded with apathy. Another violence can be followed in "The Salt Greek Coyotes." Brautigan illustrates the atrocity against the coyotes through the sign on the trail, "WATCH OUT FOR CYANIDE CAPSULES PUT ALONG THE CREEK TO KILL COYOTES. DON'T PICK THEM UP AND EAT THEM. NOT THEY'LL KILL YOU. LEAVE UNLESS YOU'RE A COYOTE" (Brautigan, 2014: 53). Brautigan coils these chapters around the violence issue of the 1960s. Hugh Davis Graham pronounces some events of this epoch, "First came the violence of southern desegregation, bridging 1960-1965; next was the northern ghetto rioting of 1964-1968; finally there was the campus explosion of 1968-1970" (Graham, 1980: 8). The decade was full of damaging violence poisoning the ambit, not to mention the violence in the Vietnam War, the anti-war movement, the second-wave feminism, and the Chicano movement. Brautigan demonstrates this violence toward nature. The rationale for the attack on animals is to keep nature from the technological society. To clarify, the salient objective of the urban setting is to highlight the duality of rural and urban. If to think of the technological city as a body, then nature is a virus ready to infiltrate. This chaos almost establishes a destructive ambiance. The narrator attempts to find a way out

from the bleak quagmire of the morally and ecologically dilapidated modern world and endeavors to arrive at the pastoral by trout fishing in America.

The narrator's obsession with trout fishing in America appears in different forms. In "Another Method of Making Walnut Catsup," the narrator delineates Trout Fishing in America as a gourmet, and he offers recipes for him entitled Compote of Apples, A Standing Crust for Great Pies, A Spoonful Pudding, and Another Method of Making Walnut Catsup. In "A Half-Sunday Homage to A Whole Leonardo Da Vinci," he dreams him creating a spinning lure for Trout Fishing America. When going in-depth about the narrator's obsession, it is beneficial to begin with the "Knock on Wood" chapter. This chapter conveys an unscathed image of the pastoral through a recollection, highlighting the crystallization point of the search. He conveys his collective memory with his stepfather, "Summer of 1942. The old drunk told me about trout fishing. When he could talk, he had a way of describing trout as if they were a precious and intelligent metal" (Brautigan, 2014: 3). The stepfather uses adjectives that envision trout as a salient instrument cooperating with the technological world. The technological society reforms the natural form of trout. The narrator adds, "Maybe trout steel. Steel made from trout. The clear snow-filled river acting as foundry and heat. Imagine Pittsburg. A steel that comes from trout used to make buildings, trains and tunnels. The Andrew Carnegie of Trout!" (Brautigan, 2014: 3). The dichotomy of the technological realm and the natural sphere is obvious. Trout Fishing in America replies to his reminiscent, "I remember with particular amusement, people with three cornered hats fishing in the dawn" (Brautigan, 2014: 3). Compared to the narrator's portrait, Trout Fishing in America's description has a more antiquated percipient. To simply put, Trout Fishing in America writes from the timeline of quaint sentimentality, whereas the narrator's portrayal is in a refined form flowered by the passage of time. The pastoral that the narrator endeavors to reach is the one Trout Fishing in America describes as a medley of collective jovial sensations.

"Knock on Wood (Part Two)" is another chapter of the continuum of embryonic feelings towards Trout Fishing in America, yet the sentiments slowly develop in this chapter. Brautigan traces Trout Fishing in America, "There must be a creek there, I thought, and it probably trout in it. Trout. At last an opportunity to go

trout fishing, to catch my first trout, to behold Pittsburgh" (Brautigan, 2014: 4). Unfortunately, his excursion for trout culminates in unsuccessful, "There was a thing about its motion that was wrong. The waterfall was just a flight of white wooden stairs leading up to a house in the trees" (Brautigan, 2014: 5). The Knock on Wood chapters delineate Trout Fishing in America by its dictionary meaning of "trout fishing," a pastoral hobby that disseminates alacrity and felicity. This particular conductive power of ebullience of fishing is an unequivocal reminder of Hemingway's *Big Two-Hearted River*. In contrast to *Big Two-Hearted River*, trout fishing is merely an anticlimactic event that ends up in a state of haplessness. Trout Fishing in America again answers him:

> *There was nothing I could do. I couldn't change a flight of stairs into a creek. The boy walked back to where he came from. The same thing once happened to me. I remember mistaking an old woman for a trout stream in Vermont, and I had to beg her pardon*. (Brautigan, 2014: 5)

Furthermore, it should not be overlooked that Trout Fishing in America is like a friend of the narrator, a long-lost one. The only possible location for them to meet is by a creek. However, the creek is not there because of the modern world since anything that is not useful is annihilated.

As a follow-up to what has happened in the "Knock on Wood (Part Two)" chapter, after seventeen years, he again attempts to arrive at the pastoral in "Red Lip," "It was all very simple. No one would stop and pick me up even though I was carrying fishing tackle. People usually stop and pick up a fisherman. I had to wait three hours for a ride" (Brautigan, 2014: 6). The narrator's pastoral quest remains unanswered because "going fishing" is an antique act, a bizarre hobby. However, going fishing is not the only bizarre act here. Hitchhiking is also bizarre; an old couple passes by, "I guess they didn't see many hitchhikers up here. The car went around the corner with both of them looking back at me" (Brautigan, 2014: 7). It is possible to say the path that the narrator follows to reach the pastoral is a road to the Kristevan "abject." There are multifarious ways to determine the core of abject in this novel because of the multifacetedness of *Trout Fishing in America*. For this chapter, abject acts on a behavioral level. Clearly, the narrator's excursion to the pastoral is analogous to a kind of the flourishing point of a terror event which is against the order of the modern world, as Kristeva postulates about abject in *Powers*

of Horror, "(…) is thus not lack of cleanliness or health that causes abjection but what disturbs identity, system, order. What does not respect borders, positions, rules. The in-between, the ambiguous, the composite" (Kristeva, 1982: 4).

Tantamount to this occurrence, in "Trout Fishing in America Terrorists" chapter, young narrator disobeys the rules of the school by writing Trout Fishing in America on some students' backs, "It looked good and seemed quite natural and pleasing to the eye that a first-grader should have 'Trout Fishing in America' written in chalk on his back" (Brautigan, 2014: 37). In this chapter, abject embodies a relatively penetrable immoral form, a further inclination to this depiction can be observed in a student's words, "We all look like this. 'Trout Fishing in America.' What does this mean? I just got this sweater new from my grandmother" (Brautigan, 2014: 38). "Hard to make sense" abject is stuck to their bodies. However, it is not entirely tangible, and the aversion is also an intangible thing, so to speak, the lacking knowledge of the students about Trout Fishing in America creates an uncontrollable abysmal hollow that becomes a top center of qualm. Moreover, erased from society, Trout Fishing in America does not belong to the culture, and it is effortless to progress this murderous occurrence on the ground of draconian society, "Any crime, because it draws attention to the fragility of the law, is abject. (…)" (Kristeva, 1982: 4). If so, this "quite natural and pleasing" act's power of creating uneasiness cannot be minimized. The narrator and his friends go to see the principal due to their actions, "a short time later we terrorists were summoned from the lower world" (Brautigan, 2014: 38). In this chapter, it is not wrong to enunciate that the pastoral is represented as something to be hated and needs to be limited and controlled. Parallel to the last examined chapter, "Witness for Trout Fishing in America" comprises another culturally corrupted occurrence related to trout fishing in America, which blatantly delineates trout fishing in America within the framework of communism. The posters say, "DON'T DROP AN H-BOMB ON THE OLD FISHING HOLE!" (Brautigan, 2014: 98). This environmentalist chapter threatens the order of society. That is to say, like communism, environmental issues are seen as the damage that is ready to penetrate the soul of society. In a similar vein, the "Trout Fishing in America with the FBI" chapter can be traced in terms of the abject as an antithetical act against the systematic order of life. This chapter presents information about one

of the FBI's most wanted men, who also happens to be an avid trout fisherman. Although his crime is not given, Trout Fishing in America is somehow involved. Therefore, one can argue that trout fishing is a representation of abject which is "immoral, sinister, scheming, and shady: a terror that dissembles, a hatred that smiles, a passion that uses the body for barter instead of inflaming it, a debtor who sells you up, a friend who stabs you" (Kristeva, 1982: 4). Trout Fishing in America tells that the FBI agents come to see the place of trout live; it says, "The FBI agents watched the path, the trees, the black stump, the pool and the trout as if they were all holes punched in a card that had just come out of a computer" (Brautigan, 2014: 42). The pastoral domain threatens the symbolic political domain. Any quarrelsome occurrence is deemed ferocity, reminding our bestial instinct and engendering conspicuous depravity. Tantamount to this chapter on the basis of trout fishing being in an absurd form of a human, "The Shipping of Trout Fishing in America Shorty to Nelson Algren" is worth exploring. In this chapter, Trout Fishing in America becomes a disabled person, "staggering around in a magnificent chrome-plated steel wheelchair. He was legless, screaming middle-aged wino" (Brautigan, 2014: 45). In scrutinizing the chapter, it is beneficial to evince Josh Dohmen's stance to underpin this disguise as an abject form. On a fundamental level, Dohmen converges Kristeva's essay, *Liberty, Equality, Fraternity, and... Vulnerability*, where she propounds a narcissistic identity wound which is the experience of a nondisabled person driven by a disabled person, and with Kristeva's theory of abject. What Dohmen regenerates is that disabled persons are perceivable as abjects on the grounds of the sociological and psychoanalytical terrain. Dohmen articulates that Nondisabled people face a threat called narcissistic wound caused by communication with a disabled person. (Dohmen, 2016: 764). In other words, disabled persons violate the nondisabled persons' established limits; in doing so, this resonates with the definition of abject (Dohmen, 2016: 771). Trout Fishing in America Shorty is needed to be dismissed, not only for belonging to the pastoral but also for creating damage to the authority's narcissistic visage "We decided the best thing to do with him was to pack him in a big shipping crate with a couple of cases of sweet wine and send him to Nelson Algren" (Brautigan, 2014: 46). According to the technological society, anything related to an archaic style of life that discreetly directs to the pre-

Oedpial semiotic womb is obliged to be censored. However, Trout Fishing in America Shorty disappears before they dismiss him, "They probably swept him up one morning and put him in jail to punish him, the evil fart, or they put him in a nut-house to dry him out a little" (Brautigan, 2014: 47). He reappears in the "Footnote Chapter to 'The Shipping of Trout Fishing in America Shorty to Nelson Algren.'" Unlike the previous chapter's blatant madness, Trout Fishing in America Shorty is a rising movie star in this chapter. Evidently, the place he went to was not constructed on a dark, harsh ground of technophile; it was in a sunlit milieu where he was not an abject.

"The Mayor of the Twentieth Century" parallels both previous chapters by presenting an anthropomorphic portrayal of trout fishing in America and another ominous act that entangles and debilitates the paradoxical dichotomy of semiotic and symbolic realms. This chapter sheds light on a bygone act poisons the systematic life:

> *London. On December 1, 1887; July 7, August 8, September 30, one day in the month of October and on the 9th of November, 1888; on the 1st of June, the 17th of July and the 10th of September 1889. (...)* (Brautigan, 2014: 48)

The murderer is disguised as Trout Fishing in America "to hide his own appearance from the world while he performed his deeds of murder in the night" (Brautigan, 2014: 48). The disguise of the felon ossifies the stereotype of the trout fishing in America as a lucid abject. Elaborately,

> *He wore a costume of trout fishing in America. He wore mountains on his elbows and bluejays on the collar of his shirt. Deep water flowed through the lilies that were entwined about his shoelaces. A bullfrog kept croaking in his watch pocket and the air was filled with the smell of ripe blackberry bushes.* (Brautigan, 2014: 48)

His homogeneity with nature can be scrutinized as an utmost postmodern pastoral experience. Albeit pastoral is an amalgam of serenity and psychical refulgence, his destructive power adapts this by erasing the serene core of pastoral. Besides, he becomes the Mayor of the Twentieth century. Events or people that evoke horror and leave a permanent scratch by scraping off the freshly painted wallpaper of the organized society overrun the symbolic milieu and spill the drops of the semiotic milieu, and this occurrence is an ultimate epitome of this condition. The murderer infiltrates society and creates a fracture in the symbolic realm. Another blur between

the semiotic and the symbolic realms can be followed in the "Worsewick" chapter, in which the narrator, his wife, and his child swim in a green slime-covered with dead fish:

> *My sperm came out into the water, unaccustomed to the light, and instantly it became a misty, stringy kind of thing and swirled out like a falling star, and I saw a dead fish come forward and float into my sperm, bending it in the middle. His eyes were stiff like iron.* (Brautigan, 2014: 44)

Given that Kristeva's gist of the abject is the maternal body, Mother Nature is abject in this respect; as asserted by Bert Olivier, the modern culture approaches nature as a "cadaver" disturbing its system, activities, and its fabricated values (Olivier, 2007: 459-60). The green slime, the semen, and the dead fish become the squalid piece adumbrating the grotesque maternal bodily experience. Posited by Mikhail Bakhtin, the grotesque body is "in the act of becoming. It is never finished, never completed; it is continually built, created, and builds and creates another body" (Bakhtin, 1984: 317) which is quite similar to the pastoral domain concerning life in pastoral has multidimensional faces concatenated with pellucid bond. More clearly speaking, pastoral is not only about the pervasive facets of placidity, but it is also a location for the presentation of the gust destructive tactile nature forces such as earthquakes and floods. In other words, from the psychoanalytical perspective, the pastoral milieu is established in the pre-Oedipal timeline, prior to the abjection process and the assimilation to the symbolic realm. Therefore, one might claim that Brautigan's excursion to the semiotic realm is nothing but a mere yearning for pastoral to all intents and purposes.

The considerable efforts made by the technological realm to organize the concealment of the pastoral, also stressed by Iftekharuddin as the "systematic destruction of nature" (Iftekharuddin, 1989: 63), make sense now. Clearly, in the second part of "Knock on Wood," the pastoral experience is transformed into a machine. Additionally, the problematic creek is a blatant result of control established by the technological realm. Modern society tries to "sterilize" nature by employing steel to it. However, the abject cannot be demolished, and the last analyzed chapters underline this fact. In the last chapters, the correlation between the pastoral and the unsettling events and disturbing portrayal of people in society is more pronounced in how pastoral life threatens modern society. If so, pastoral, an idealized living in

nature, is marginalized by the technological realm. The "Red Lip" chapter also presents another epitome of the pastoral abject being pushed outside the placid values of life, abandoned eternally. Brautigan traces this abandonment in the personification of the outhouse:

> *The inside of the outhouse was exposed like a human face and the outhouse seemed to say, 'The old guy who built me crapped in here 9.745 times and he's dead now and I don't want anyone else to touch me. He was a good guy. He built me with loving care. Leave me alone. I'm a monument now now to good ass gone under. There's no mystery here. That's why the door's open. If you have to crap, go in the bushes like the deer'* (Brautigan, 2014: 7)

Kristeva portrays the corpse as something that has "irremediably come a cropper, is cesspool, and death" (Kristeva, 1982: 3). However, the corpse here is not a human body; it is the body of the pastoral. The ramshackle incarnation of the death of equanimous pastoral life evokes daunting feelings concatenated with repugnance. Furthermore, feces are one of the utmost unmasked visceral abjects that indicate the problems with the body's impenetrable limits by threatening its guarded restricted periphery (Arya, 2017: 57). If so, it can be stated that the pastoral's corpse is framed in terms of the expelled rancid smell of dirt and desecrated image. Another interaction with the corpse of the pastoral can be followed in the "Footnote Chapter to 'Red Lip.'" In this chapter, Brautigan and his friends use this outhouse as their garbage dump, "(…) it became very funny to lift the lid of the toilet and instead of seeing darkness below or maybe the murky abstract outline of garbage, we saw bright definite and lusty garbage heaped up almost to the top" (Brautigan, 2014: 100). Abjection is a plagued state which crushes the orderly structure that inevitably entails an implosion of perception.

Nevertheless, on another level, abjection is impossible to ignore since it injects its magnetic feature (Arya, 2017: 59). Brautigan's semi-climactic hypnotizing process almost establishes a relatively pristine vision in an unscathed milieu. To put it more clearly, Brautigan takes a little step toward pushing the abject and purifying it by reconstructing the pastoral identity. If expressed psychoanalytically, the semiotic realm begins to reign over the symbolic realm. Similar suppression of the symbolic domain can be observed in "The Hunchback Trout." Brautigan mentions some trout named cutthroat, square, and hunchback trout. However, his foremost concern is the hunchback trout, "a twelve-inch rainbow trout with a huge hunchback on its back"

(Brautigan, 2014: 57). All trout are in the position of abject due to hamstringing the law-based steered society. However, more importantly, hunchback trout, with its non-traditional body, is exceptionally abject since it violently distorts the normalcy except for Brautigan's perception:

> *There was a fine thing about that trout. I only wish I could have made a death mask of him. Not of his body though, but of his energy. I don't know if anyone would have understood his body. I put it in my creel.* (Brautigan, 2014: 57)

Gretchen Legler depicts trout as a "no silver-bellied beauty but a grotesque mutant" (Legler, 1991: 68). With no recognized positive corpus of the hunchback trout, the narrator targets to go deep into the core of the hunchback trout to pave the way for the rehabilitation of its catastrophic image. The purification of the abject happens via examinig voluptuously, "Wrapped in cornmeal and fried butter, its hump tasted sweet as the kisses of Esmeralda" (Brautigan, 2014: 57). The narrator's endeavor to the abject's purification can be traced in "The Message," and it is also a journey to the pastoral domain leading to a vexing problem, "(…) the sheep burst like a roman candle all over the road and again thousand sheep and the shepherd in front of us, wondering what the fuck" (Brautigan, 2014: 35). The Virgilian shepherd appears as "Adolf Hitler, but friendly." The fact that a destructive person of modern history connects to the austere and calm pastoral life is important. Although there are some steps taken to purification by employing Adolf Hitler as "friendly," the pastoral is still an abject that reveals some troubling textures. The amount of exertion to cleanse the abject is futile because the problematic road and the shepherd reign over as if the darkness reigns over the light, "The sheep lulled themselves into senseless sleep, one following another like the banners of a lost army. I have here a very important message that just arrived a few moments ago. It says 'Stalingrad'" (Brautigan, 2014: 35-6). Unlike the previous explored chapter, the "On Paradise" chapter presents a montage of a relatively symphonic sequence of the pastoral far from oblique shadows:

> *I went off into the marsh. There the creek was soft and spread out in the grass like a beer belly. The fishing was difficult. Summer ducks were jumping up into flight. They were big mallards with their Rainier Ale-like offspring. I believe I saw a woodcock. He had a long bill like putting a fire hydrant into a pencil sharpener, then pasting it onto a bird and letting the bird fly away in front of me with this thing on its face for no other purpose than to amaze me*. (Brautigan, 2014: 49)

Brautigan's experience of the semi-pastoral is an evanescent one because the frogs in *A Confederate General from Big Sur* are limned as sheep in this novel. Clearly, the sheep obfuscate the pastoral path, and it is also palpable in "The Message"; the sheep stymieing the road and creating shambles. In this chapter, the narrator focuses on the smell of the sheep, "Everything smelled of sheep… But the thing that smelled the most like sheep was the very sun itself" (Brautigan, 2014: 50). The smell of the sheep is nothing but a neutral observation of the landscape. However, the continuum of the views crammed with the narrator's olfactory sense intersects with his tangible pastoral experience, "That afternoon the sheep crossed the creek in front of my hook. They were so close that their shadows fell across my bait. I practically caught trout up their assholes" (Brautigan, 2014: 50). Therefore, it is momentous to note that the narrator's pastoral is hampered by the other integral parts of the pastoral, and the comfortable pastoral is just an opaque reverie. The narrator's arrival at "On Paradise" is challenging in terms of his several hapless trips to creeks entitled Grider Creek and Tom Martin Creek. Grider Creek is a fallacious venture because there is no hope delivered about their fishing in there:

> *The guy who drove the school bus drew a map of Grider Creek, showing where the good fishing was (…) You had to have a car to get to Grider Creek where the good fishing was, and I didn't have a car.* (Brautigan, 2014: 14)

That to say, fishing in Grider Creek is a mere fantasy that is failed to come true. Regarding the excursion to Tom Martin Creek, it is the antipode of the analgesic journey in *Big Two-Hearted River*. The cantankerous creek incenses Brautigan on a very intense level, "…that creek turned out to be a real son-of-a-bitch. I had to fight it all the God-damn way: brush, poison oak and hardly any good places to fish…" (Brautigan, 2014: 18). To elaborate, Nick's fishing is invigorated in a reticent therapeutic vein, whereas the narrator's fishing resembles walking on broken glass; the more he persists, the more it is intolerable. Another gloomy occurrence about fish can be followed in "The Last The Trout Came Up Hayman Creek," This chapter presents a rotten pastoral image similar to the "Red Lip." Named after a sedulous man called Charles Hayman, the Hayman Creek becomes dry. Charles Hayman's life is reminiscent of a bygone pastoral fabric way of living. Some might find his life claustrophobic, "Mr. Hayman did not know how to read or write and considered

himself better of it. (…) Mr. Hayman never had a cup of coffee, a smoke, a drink or a woman. (…)" (Brautigan, 2014: 27). Brautigan adds:

> *Mr. Hayman lived on a diet of stone-ground wheat and kale. He bought the wheat by the hundred-pound sack and ground it himself with a mortar and pestle. He grew the kale in front of his shack and tended the kale as if it were prize winning orchids.*(Brautigan, 2014: 27)

Mr. Hayman's post-Thoreauvian austere way of life quietly decays behind the thick curtains of the technophilic society, "The mortar and pestle fell off the shelf and broke. The shack rotted away" (Brautigan, 2014: 28). Trout occasionally come here, but after the death of Mr. Hayman, they cease to come. Twenty years later, people attempt to fill the creek with trout, yet it is futile exertion, "They dumped a can full of trout in the creek and no sooner had the trout touched the water, than they turned their white bellies up and floated dead down the creek" (Brautigan, 2014: 28). The desperate pastoral behind the inferno of modern society is still there. The pastoral milieu again fades into the darkness. Another portrayal of the pastoral fading into the darkness can be followed in "Trout Fishing on the Street of Eternity." This chapter sheds light on a memory in which the narrator worked for an old lady, and he finds the old lady's brother's diary named The Trout Fishing Diary of Alonso Hagen. The diary consists of a surfeit of desperate trout fishing endeavors, "Alonso Hagen went fishing 160 times and lost 2.231 trout for a seven-year average of 13.9 trout lost every time he went fishing (Brautigan, 2014: 85). Reaching the pastoral realm is nothing but a futile attempt on the sheer dark road of modern society:

> "*I've had it.*
> *I've gone fishing now for seven years*
> *and I haven't caught a single trout.*
> *I've lost every trout I ever hooked.*
> *They either jump off*
> *or twist off.*
> *or squirm off*
> *or break my leader*
> *or flop off*
> *or fuck off.*
> *I have never even gotten my hands on a trout.*
> *For all its frustration,*
> *I believe it was an interesting experiment*
> *in total loss*
> *but next year somebody else*
> *will have to go trout fishing.*
> *Somebody else will have to go*
> *out there."* (Brautigan, 2014: 85)

Brautigan follows years of the idyllic quest, but the twisting road and the bleak outcome are the same. One of the outcomes is demonstrated in "A Note on The Camping Craze That is Currently Sweeping America," about Mr. Norris's journey to trout fishing in America to remember his children's names. He can only find a place in the camping area when a man dies, "The only thing that separated him from the dead body was a thin layer of 6 oz. water resistant and mildew resistant DRY FINISH green AMERIFLEX poplin" (Brautigan, 2014: 74). This predicament creates a fracture in Brautigan's pastoral design; so to say, the pastoral is unattainable. Elaborately, pastoral is a mellifluous placid mode of living in nature, a *Big Two-Hearted River*'s Nick's retreat to nature. Another outcome is presented in "The Last Time I Saw Trout Fishing in America." This chapter opens with Hemingway's death, one of the fishing lovers, and as uttered by Daichi Sugai, his death foreshadows the impending death of Trout Fishing in America (Sugai, 2017: 112). Trout Fishing in America says:

> *"I know that fish who just struck. You'll never catch him."*
> *"Oh," I said.*
> *"Forgive me," Trout Fishing in America said. "Go on ahead and try for him. He'll hit a couple of times more, but you won't catch him. He's not a particularly smart fish. Just lucky. Sometimes that's all you need."* (Brautigan, 2014: 90)

Trout Fishing in America's social epithet of abject cannot be terminated or cannot be cleansed. Fear of nature itself cultivates the abject; to clarify, the modern world is conceited when it comes to nature. It sees nature or anything connected to nature as an alien, or worse, a reminder of old times that needs to be eliminated. In the modern world's story, nature is an obstinate antagonist that cannot be determinately censored yet can be restricted. As it has been said, it belongs to the antique timeline, Trout Fishing in America underlines this fact, "I remember the day Lewis discovered the falls. They left their camp at sunrise and a few hours later they came upon a beautiful plain (…)" (Brautigan, 2014: 91). Trout Fishing in America reminiscences archaic pastoral America and adds, "A nice thing happened that afternoon, they went fishing below the falls and caught half a dozen trout, good ones, too, from sixteen to twenty-three inches long" (Brautigan, 2014: 91). Successful trout fishing lies in the heart of antique times. After failing to reach pastoral salvation, the narrator tries to find

solace in a store as a last-ditch attempt in "The Cleveland Wrecking Yard." This chapter is a supreme representation of the fruit of the ripening technological world. The store where Brautigan goes sells a plethora of unrelated things, a combination of two different worlds:

> *There was a sign in the window advertising a laundry marking machine for $65. 00. The original cost of the machine was $175. 00. Quite a saving. (...) There was also a big sign that said:*
> *USED TROUT STREAM FOR SALE.*
> *MUST BE SEEN TO BE APPRECIATED.* (Brautigan, 2014: 104)

In this chapter, Brautigan emphasizes the problem of excessive consumerism reigned in the environment of the mid-1950s and 1960s. According to Victor Lebow, a retail analyst, the ambit was "that we make consumption our way of life, that we convert the buying and use of goods into rituals, that we seek our spiritual satisfaction, our ego satisfaction, in consumption" (Harsch, 1999: 558). If so, it is not wrong to convey that dynamic consumerism was implicitly integrated with one's happiness and sadness. Brautigan extends all the limits of consumerism and establishes a domain where one can buy nature, yet in the sterilized form. Due to the modified/cultured nature, it is unattainable to contact pure pastoral life. The materialistic, post-Oedipal society offers a fictitious pastoral experience. Brautigan, who is spiritually destitute, buys a stream, including trout. He describes the stream, "O I had never in my life seen anything like that trout stream. (…) I could see some trout in them. (…) I put my hand in the water. It was cold and felt good" (Brautigan, 2014: 106-7). As in *A Confederate General from Big Sur*, the only reachable pastoral is the artificial one. In this novel, the psychedelic pastoral experience in *A Confederate General from Big Sur* becomes an artificial product that belongs to technological America.

Starting from the antiquated pastoral dream, *Trout Fishing in America* presents how the pastoral becomes an abject terrorizing the omnipotent technophilic realm and how its sterilized version is sold in stores. The narrator's pastoral dream starts in his childhood and never ceases. The poverty, violence, and consumerism in the 1960s society devour the soul and creates a destructive humorist ambit. Brautigan brings the peaks of decadence to the surface and shows America is not a cornucopia for everyone. The itinerant narrator desires to break his chains and effloresce in the ethereal pastoral sphere with Hemingway's therapeutic trout. However, his

exhaustive platonic search is incessantly impeded by the manipulative modern world. It is manipulative because it alters the perception of the serene pastoral and puts it into a position of the abject. The unscathed terrains burgeoning pastoral life are denigrated. The continuum of occurrences of impenetrable pastoral as a terrorist, communist, and murderer threatens the society by building subversive images of the pastoral as something to gravitate society to the pre-Oedipal realm. Additionally, trout that are erroneously modified are needed to be expelled. Since it is impossible to expunge the abject, the society generates mechanical streams and injects silver into trout, and by doing so, the secure and sterilized form of nature can be bought without perceiving it as an abject. The mechanical structure of the pastoral does not threaten the symbolic domain, so there is nothing to be apprehensive about since mother nature cannot be reachable. As in *A Confederate General from Big Sur, Trout Fishing in America* does not end with a redemptive pastoral. After several unsuccessful endeavors, the narrator hopes to satiate his yearning for the pastoral by buying a fake trout stream, yet since it is not a natural stream, the pastoral experience is bogus. The pastoral belongs to the Lewis and Clark era, or it is a tonic in *Big Two-Hearted River*. In this society, the pastoral is behind the thick curtains in the technophilic realm.

CHAPTER FOUR
IN WATERMELON SUGAR: A VAPID AROMA OF PASTORAL

After the unavailing efforts for pastoral in *A Confederate General from Big Sur* and *Trout Fishing in America*, Brautigan finally welcomes readers to a pastoral milieu with *In Watermelon Sugar*. However, this pastoral is merely about a location that is decayed. That is to say, the pastoral is present and appealing, yet there are still hindrances in maintaining such a pastoral milieu. Carolyn Blakely calls the pastoral *In Watermelon Sugar* a "parody of pastoral":

> *This society may represent what modern man might wish it to be - an answer to or a substitute for the mechanistic, profit-seeking, inhumane world of social and moral decadence in which he finds himself, but the distortion in the new society is also obvious and just as unattractive.* (Blakely, 1991: 151)

In *A Theory of Parody*, Linda Hutcheon delves into the roots of parody and what she observes is that the meaning of *para* is both "counter" or "against" (Hutcheon, 2000: 32). Therefore, it is possible to say that, thematically, what Brautigan does with *In Watermelon Sugar* is delineating an asymmetric and deformed pastoral by eroding the concept of pastoral therein. Indeed, the pastoral that *In Watermelon Sugar* monitors is narcotized gloomy havoc disguised as a utopian commune life. In a similar line, Brian Way frames the book as a holistic satire, "ridiculing a society and a readership whose expectations undermine and whose abilities delimit the possibilities of the fiction" (Way, 1992: 1240). By shedding light on Way's perspective, it is not wrong to enunciate that Brautigan again abandons the stereotypical grandiloquent writing and sticks to his child-like tone. However, it is different from *A Confederate General from Big Sur* and *Trout Fishing in America* since, particularly in this book, he intensely focuses on his naive voice. By creating such an interpretive pastoral, Brautigan criticizes the issue of the unattainability of redemptive pastoral in contemporary times.

It is important to note that parody and satire differ from each other. Satire predominantly functions on a social ground, whereas parody acts on a literary ground (Dane, 1984: 8). If so, at the core of this difference, one can state that *In Watermelon Sugar* deftly invites readers to a supreme coalescence of parody and satire; Brautigan caricatures the pastoral genre not only in terms of the concomitant desires of pastoral

setup but also caricatures it by deriding of the aesthetic, literary forms and at the same time he ridicules the calm heartbeats of pastoral implying a nostalgic idyllic realm cannot be found, even in the phantasmic horizon which does not flirt with verisimilar occurrences.

Analogous to Trout Fishing in America, this phantasmic horizon follows a convoluted path with interspersed absurd contexts embroiled in an array of chaos. Moreover, as in *Trout Fishing in America,* events are depicted through the narrator's gaze, who does not have a particular name. However, this present narrator explains his ambiguous name throughout a whole chapter:

> *My name depends on you. Just call me whatever is in your mind If you are thinking about something that happened a long time ago: Somebody asked you a question and you did not know the answer. That is my name. Perhaps it was raining very hard. That is my name. Or somebody wanted you to do something. You did it. Then they told you what you did was wrong—"Sorry for the mistake,"—and you had to do something else. That is my name." Perhaps it was a game that you played when you were a child or something that came idly into your mind when you were old and sitting in a chair near the window. That is my name. Or you walked someplace. There were flowers all around. That is my name. Perhaps you stared into a river. There was somebody near you who loved you. They were about to touch you. You could feel this before it happened. Then it happened. That is my name. Or you heard someone calling from a great distance. Their voice was almost an echo. That is my name. Perhaps you were lying in bed, almost ready to go to sleep and you laughed at something, a joke unto yourself, a good way to end the day. That is my name. Or you were eating something good and for a second forgot what you were eating, but still went on, knowing it was good. That is my name. Perhaps it was around midnight and the fire tolled like a bell inside the stove. That is my name. Or you felt bad when she said that thing to you. She could have told it to someone else: Somebody who was more familiar with her problems. That is my name. Perhaps the trout swam in the pool but the river was only eight inches wide and the moon shone on iDEATH and the watermelon fields glowed out of proportion, dark and the moon seemed to rise from every plant. That is my name.* (Brautigan, 2015: 6-7)

Hence, it is not wrong to articulate that the horizon that Brautigan has opened with *Trout Fishing in America* is persisted by *In Watermelon Sugar*. Iftekharuddin examines this Brautiganesque horizon in the vein of "a highly stylized, uniquely conceived product, eloquently executed, and of course coated with his trademarks of casual style, quick humor, and unpredicted eloquent images, reasserting again and again the author's power over and control over the language" (Iftekharuddin, 1989:

102). Although the novel is similar to *Trout Fishing in America* on the grounds of hard-boiled postmodernism, there are remarkable similarities between *In Watermelon Sugar* and *A Confederate General from Big Sur*, too. As, in *A Confederate General from Big Sur*, *In Watermelon Sugar* presents an organized plot, characterization, and location. It is perspicuous that this novel is an utmost juncture of the two erstwhile novels. However, this novel still has something particular: its overdose of laconic style, which is a clear outcome of his experiment with the Hemingwaysque minimalist style.

The narrator lives in an epicurean Arcadian pastoral in a place entitled watermelon sugar, which is a place crammed with beaming watermelon sugar. He depicts his life, "The shack is small but pleasing and comfortable as my life and made from pine, watermelon sugar and stones as just about everything here is" (Brautigan, 2015: 3). At first glance, it appears that the narrator's life evinces the Thoreauvian pastoral life echoes in a preternatural burnished sphere. The Thoreauvian simplicity can further be followed in the narrator's lifestyle. "I have a bed, a chair, a table and a large chest that I keep my things in. I have a lantern that burns watermelontrout oil at night. (…) I have a gentle life" (Brautigan, 2015: 3). The narrator's life in watermelon sugar is such a classic paragon of what austere pastoral stance delivers. Therefore, it is paramount to dig deep into the core of watermelon sugar.

The narrator delineates the atmosphere in which about 375 people live. The inhabitants of this ambit include the narrator's ex-girlfriend named Margaret, Pauline who is his new girlfriend, Fred, and Charley. The narrator says, "Our lives we have carefully constructed from watermelon sugar and then travelled to the length of our dreams, along roads lined with pines and stones" (Brautigan, 2015: 3). There is no clear indication of what watermelon sugar is. It may not be a mere material, it may also be a philosophy. Either way, there is no need to point to the crux of watermelon sugar. All that is needed to be kept in mind is that watermelon sugar is an element that deprioritizes the agency of humans. Simply put, they depend on watermelon sugar. If so, the comments on the worth of watermelon sugar establish a relationship on an atomic level. That is to say, their life presents an exuberant holistic milieu: an inspiring form of pastoral. The beatific visage of pastoral conveys a classic ambit of

pastoral, “I can see fields of watermelons and the rivers that flow through them. There are many bridges in the piney woods and in the fields of watermelons. There is a bridge in front of this shack” (Brautigan, 2015: 4). Additionally, there is also a place inside watermelon sugar called Watermelon Works which Fred is in charge of, they process the watermelons into sugar, “We take the juice from the watermelons and cook it down until there’s nothing left but sugar, and then we work it into the shape of this thing that we have: our lives” (Brautigan, 2015: 35). In addition to the processing, the inhabitants also collectively make statues of people, animals, and objects. The narrator is not excellent at making statues; therefore, he starts writing a book. It is pretty abnormal that nobody has written a book in thirty-five years. Pauline gives information about what the inhabitants did with the books, “We used to burn those books for fuel. There were so many of them. They burned for a long time, but there aren’t that many now” (Brautigan, 2015: 23). The pervasive estrangement of books is tantamount to *Fahrenheit 451*. However, it must be noted that there is no clear explanation for why books have been atrophied. The sole palpable information is that books belong to the pre-apocalyptic world, and the narrator endeavors to re-stimulate the desiccated book culture in watermelon sugar.

Under the umbrella of this pastoral, it is possible to say that the inhabitants of watermelon sugar are at the heart of harmonic nature, which is also what the narrator of *Trout Fishing in America* desires. This preternatural burnished pastoral sphere also evinces another perspicuous form of a direct connection with humans and nature, which is accentuated by the color of the sun and agriculture. They plant different colors of watermelons based on the color of the sun, “Monday: red watermelons. Tuesday: golden watermelons. Wednesday: gray watermelons. Thursday: black, soundless watermelons. Friday: white watermelons. Saturday: blue watermelons. Sunday: brown watermelons (Brautigan, 2015: 40-1).

In light of this, it is beneficial to back to what has been said about deprioritizing humans. They cannot forego watermelon sugar or alter their lives’ dependency on it. Such adaptation to nature establishes an antithesis of an urbanistic sphere. More elaborately speaking, the urban realm invariably underlines the pervasive privilege of humans on the texture of human and nature dualism. The abraded texture of urban insulates nature if it is not for the benefit of humans. It is feasible to scrutinize the

life pattern in watermelon sugar within the framework of undoing dualism. The process of undoing the Cartesian dualism does not happen only by celebrating nature but also by adhering voices and ideas to non-humans. A clear epitome of this can be observed in the trout in watermelon sugar.

Hemingway's archetypal therapeutic trout is not an abject vis-à-vis *Trout Fishing in America*. It is one of the vital parts of the commune called iDEATH, in which inhabitants of watermelon sugar muster. This commune is different from the raw reality since it appeals to the pleasure principle, as Kathryn Hume says about iDEATH, it is an assemblage of people who do "feel no need for bourgeois marriage, split-level ranch, and nine-to-five" (Hume, 2001: 79). The narrator delineates this epicurean iDEATH, "Just before I arrived at iDEATH, it changed. iDEATH's like that: always changing. It's for the best" (Brautigan, 2015: 18). This altering state of the assemblage presents unequivocal dynamism. Parallel to this utmost energetic state, the narrator introduces The Grand Old Trout, "He is many years old and weighs many pounds and moves slowly by wisdom" (Brautigan, 2015: 54). The semi-anthropomorphized portrayal of the trout conveys how non-human animals elaborately observe ambit.

Given that the memory of fish is limited, this portrait creates a supreme contradiction. By doing so, Brautigan represents the trout as a more energetic entity than the generic environment perceives. Analogous to this portrayal, Thoreau traces wisdom in birds in *Walden*, "All intelligence seems reflected in them. They suggest not merely the purity of infancy, but a wisdom clarified by experience" (Thoreau, 2004: 247). By not differentiating the portrait of humans and non-human animals, both writers accentuate that humans and non-human animals are braided in an enmeshed domain on a biocentric level. The narrator continues depicting the trout and says, "I believe he recognized me, for he stared at me for a couple of minutes, and then he turned back to watching the tomb being put in, the final inlay work being done" (Brautigan, 2015: 55). A similar "nature gaze" can also be followed in the poem named *Blight* by Emerson, "Fire, plant, and mineral say, Not in us, / And haughtily return us stare for stare" (Emerson, 2004: 13). The gaze of nature over humans indicates that nature becomes a subject. In other words, the bicameral realm switches roles. From a broader perspective, perceived as the Other by urban having

no a priori meaning other than being a utile object, nature evolves as a dominant element, erasing the constructed anthropocentric dualism. If so, watermelon sugar's milieu establishes an equilibrium between humans and nature on an active ground; thus, pastoral starts to burgeon.

The realm's opposition to the anthropocentric nature is also underscored by the delineation of tigers, whose speaking can be perfectly comprehended by humans since they speak the same language. In addition to that, their voices are mellifluous. When talking about how tigers can speak the human language with Pauline, the narrator says, "Charley says maybe we were tigers a long time ago and changed but they didn't. I don't know. It's an interesting idea, though" (Brautigan, 2015: 33). A note of deadening hegemonic anthropocentrism is still proper here. As an indicator of the Darwinian processual connection of the tigers and humans, iDEATH is established in the vein of natural systematization. The humans and the tigers act in the same way in the same milieu, which attacks the anthropocentric Western thought that conceptualizes non-human animals as something to be used or expunged. The tiger says, "We speak the same language you do. We think the same thoughts, but we're tigers" (Brautigan, 2015: 36). Leesa Fawcett posits that the approaches of anthropomorphism are inextricably linked to one's perceptions of their connection with nature (Fawcett, 1989: 14). She further plants the usage of anthropomorphism in two different ways. The first usage of anthropomorphism she presents accentuates and celebrates the anthropocentric mindset. The second one underlines the consummation and vitalization of the decrepit connection between humans and non-human animals by employing human features on non-human animals. This usage also approaches nature as "nature-as-self" and "nature-as-miracle" by obliterating the stereotypical "nature-as-object" concept in the best way (Fawcett, 1989: 14-6). Central to the concepts of anthropomorphism, the portrait of the tigers is the fleshed-out version of the second approach. With the representation of the tigers, the gap between humans and non-humans animals is narrowed. Hence, the milieu of watermelon sugar becomes a socio-natural pastoral assemblage.

However, something striking and startling happens, the tigers decimate humans, including the narrator's family. The narrator tells a memory, "'Don't be afraid', one of the tigers said. 'We're not going to hurt you. We don't hurt children. Just sit there

where you are and we'll tell you a story" (Brautigan, 2015: 35). The reconnection of humans and animals still functions on the ground of sentimentality. However, if to take a different angle of approach, the calamity of the tigers distorts the fabric of the serene pastoral realm. The macabre catastrophe of the tigers can be scrutinized within the framework of a fruitless postmodern pastoral aesthetic world. Put differently, the tigers have to eat humans if they want to remain alive, "We wouldn't do this if we didn't have to, if we weren't absolutely forced to. But this is the only way we can keep alive" (Brautigan, 2015: 36). The delineation of the tigers is on the same line with William Blake's poem entitled *The Tyger*, in which he approaches the tiger as a beautiful yet destructive being. The ultimate destructiveness of the tigers threatens the clear ground of pastoral. More precisely, Brautigan exhibits chaotic harmony by employing the tigers as paradigms. As a burgeoning corpus, this chaotic harmony is traced in the language of this socio-natural ambit. The ability of the tigers to speak and understand may help fledge the starter point of the postmodern pastoral aesthetic realm. However, Brautigan promptly changes his direction and rejects the tool of the language in shaping a new pastoral domain. By doing so, he opposes the utopia in which humans and anthropomorphized non-human animals can live happily ever after together. As he challenges the solid borders of traditional pastoralism, he also evinces that even though the postmodern pastoral aesthetic realm scenario is launched ideally, there will be indubitably tremendous impediments leading to an asymmetric pastoral domain.

Consequently, it is possible to say that the stakes of balancing a genuine poetic connection under these complicated circumstances are quite high. In effect, constructing a post factum placated equilibrium is nearly impossible. After the tigers eat his parents, they help the narrator with his arithmetic, and they say, "We tigers are not evil. This is just a thing we have to do" (Brautigan, 2015: 37). The narrator replies, "(…) thanks for helping me with my arithmetic" (Brautigan, 2015: 37). Taking this into consideration, it can be articulated that the connection with the tigers is limited. Another equally important thing to enunciate is the desperation of the tigers against the order of nature. The order of nature surpasses postmodern pastoral aestheticism. Feeling utterly empty, the narrator moves to iDEATH where Charley lives after the loss. Charley says, "I like the tigers, too. I've had a lot of good

conversations with them. They're very nice and have a good way of stating things, but we're going to have to get rid of them. Soon" (Brautigan, 2015: 37). The connection between humans and tigers horrifies and they kill all the tigers. Many years later, Charley tells his dream about how different the tigers appear in his dream, "They played musical instruments and went for long walks in the moon. 'They stopped and played by the river. Their instruments looked nice. They sang, too. You remember how beautiful their voices were'" (Brautigan, 2015: 21). This portrayal of the tigers is a lament for the tranquil consonance that has never been fully established.

The symbiotic connection is not limited to humans and nature but includes nonhuman materials. In observing the functions of nonhuman materials, it is doable to underline Jane Bennett's vibrant matter. Bennett asserts in her book entitled *Vibrant Matter* that human agency is not the sole vibrant element that environs and shapes events. She posits:

> *By "vitality" I mean the capacity of things— edibles, commodities, storms, metals—not only to impede or block the will and designs of humans but also to act as quasi agents or forces with trajectories, propensities, or tendencies of their own.* (Bennett, 2010: viii)

Put concisely, Bennett asserts that everything breathes, regardless of how minor or major its impact is on other agencies. Bennett calls this impact "thing-power," which permeates all agencies, matters. Instances of this can be followed in the statues in iDEATH. There is an arcane thing about the statues. Besides their interest in making statues of nonhuman things such as beans, people make statues of people and animals, including tigers who died, echoing an animistic tone. The narrator utters, "There were a couple of statues standing in the water. One of them was my mother" (Brautigan, 2015: 14). The statue of a tiger differs from other statues, "There is a statue of the last tiger in the hatchery. The tiger is on fire in the statue. We are all watching it" (Brautigan, 2015: 94). Putting the tiger to fire is nothing but to make its soul breathe in a hellish atmosphere. The organic bodies become deeply attuned to the inorganic materials, and by doing that, the inanimate objects become organic. In a parallel nexus, Worster sees a coalescence between animism and nature on a cellular level, "denying to nonhuman entities a soul or indwelling spirit (…) helped reduce man's perception of nature to the status of mechanical contrivance" (Worster,

1977: 29). This emphasis demonstrates a crystal-clear fact that employing aura to inanimate or nonhumans establishes a solid bridge between humans and other entities. Therefore, it can be said that all function in a postmodern pastoral aesthetic realm. The modern pastoral's notion is to experience halcyon nature away from the cacophonies of urban. The modern and traditional pastoral embraces nature with its nakedness, whereas the postmodern pastoral aestheticism lusters naked nature and transmutes it into a fully dynamic and fantastic form. By doing that, it withal re-solidifies the bone-deep affinity between humans and nature. Another woven vibrancy to inanimate entities on the pattern of voluminous nature can be explicitly observed in the Statue of Mirrors:

> *Everything is reflected in the Statue of Mirrors if you stand there long enough and empty your mind of everything else but the mirrors, and you must be careful not to want anything from the mirrors. They just have to happen.* (Brautigan, 2015: 114)

On this fluid ground of nature and humans, one might notice that this duality is again intersected. Brautigan blurs the line between subject and object by injecting vitality into an inorganic matter. The Statue of Mirrors shows the events that are happening at the moment. Thus, it is important to note that it functions as a connector, a vibrant part of nature. Briefly, a vibrant human-made material collaborates with nature by showing its picturesque ambit. However, not everyone can see this, "An hour or so passed as my mind drained out. Some people cannot see anything in the Statue of Mirrors, not even themselves" (Brautigan, 2015: 114). If so, one should placate themselves and create some introspective affinity; a kind of meditation is needed. The narrator watches the inhabitants simultaneously, and he sees Margaret hanging herself from an apple tree. There are two reasons behind the suicide of Margaret, and each reason is thorny on its own, and they both are interrelated. The most obvious cause is a heart that cannot be repaired after betrayal. The narrator leaves Margaret and starts a relationship with Pauline, the most sentimental person, and the Jungian archetype of the mother who nourishes everyone in iDEATH. Furthermore, she is Margaret's friend. No matter how Pauline feels bad about the relationship, she never ends her relationship with the narrator. As for the narrator, he does not inculpate himself; he is indifferent about it. After the suicide, he says to Pauline, "It was nobody's fault. Just one of those things" (Brautigan, 2015: 124). Expanding on this

heartbreak, the reason why the narrator decides to abandon Margaret is her opprobrious obsession with the Forgotten Works.

In exploring the Forgotten Works, one might muse on the lexical meaning of the place before slowly diving into the path of its core. It is completely doable to take this path as a trajectory. As understood from its name, this place is where the technological sooty remnants of the post-apocalyptic world accumulated. The Forgotten Works is seen as an obstreperous microcosm by the people of iDEATH, "There were no plants growing and no animals living in the Forgotten Works. There was not even so much as a blade of grass in there, and the birds refused to fly over the place" (Brautigan, 2015: 73). Even people who live there are seen as incarnated versions of guardians of Hell. If so, seemingly, the tones of the Forgotten Works are completely different from iDEATH's clement tones, where every color of the rainbow is absorbed, and the lights are reflected on the commune living. The fully established form of the Forgotten Works starts with the fight between two brothers named Charley and inBOIL. The personality of inBOIL is the antithesis of Charley, who appears as a good erudite. inBOIL is an invariably inebriated loud person. The climactic point of the fight is the obdurate opinions of inBOIL asserting that he knows more about iDEATH than anybody else, albeit his arguments are remained unanswered by Charley. InBOIL says:

> *You haven't the slightest idea what's going on here. I know. I know. I know. To hell with your iDEATH. I've forgotten more iDEATH than you guys will ever know. I'm going down to the Forgotten Works to live. You guys can have this damn rat hole.* (Brautigan, 2015: 66)

inBOIL and his gang start to live in the Forgotten Works without interacting with iDEATH. However, some things belonging to the Forgotten Works infiltrate iDEATH. Something "strange-looking" is found by Fred, and the narrator comments about the possible situation of the thing, "It looks like one of those things inBOIL and his gang used to dig up down at the Forgotten Works" (Brautigan, 2015: 9). It is possible to view this "strange-looking" thing from a perspective of uncanny. By adopting this perspective, the quintessential novel sensation evoked by the uncanny phenomena and the misty silhouette of the Forgotten Works can be more effectively accentuated.

Coined by Ernst Jentsch and developed by Sigmund Freud, the kernel point of the uncanny lies in a German word he created by combining *heimlich*, which means homely, and the antipode of this word *unheimlich* which means unhomely. The generated word that perfectly injects the supreme meaning/feeling is das *Unheimliche* (meaning uncanny), which purveys the delineation of feeling as "nothing new or foreign, but something familiar and old-established in the mind that has been estranged only by the process of repression" (Freud, 1919: 12-3). That is to say, the dichotomy between homely and unhomely is obliterated and combined in a certain way. This amalgamation of the seemingly contrasting meanings penetrates the symbolic scene as an autarchical phenomenon. Freud underlines Schelling's definition that delineates the uncanny as "something which ought to have been kept concealed but which has nevertheless come to light" (Freud, 1919: 13). For instance, psychoanalytically speaking, Freud traces uncanny in the holistic infantile complexes (the castration complex and fears). If to speak more elaborately, the castration complex and fears that have been "repressed" re-emerge in the adult era, and this re-emergence creates uncanniness. The uncanny phenomenon is quelled yet still kept in a fragile form and emerges untowardly due to the blurred duality of consciousness and unconsciousness. If so, one might conclude that a familiar phenomenon threatens the paradoxical realm of consciousness and unconsciousness. Freud traces this monolithic shadow that comes to light under *the return of the repressed*. He also interrogates the uncanny in modern realms as a form of reappearing of "surmounted" bygone credos (Freud, 1919: 17). These archaic beliefs can be framed with animism, spirits, and ghosts, and the modern world demarcates these credos. In doing so, these beliefs can not be erased but at least can be surmounted. The uncanny on the edge of the genesis of a fracture aroused by these surmounted beliefs shows itself in contingencies such as "omnipotence of thoughts, instantaneous wish-fulfillments, secret power to do harm and the return of the dead" (Freud, 1919: 16). The uncanny caused by these re-enliven surmounted credos leads to the mixing of the sheer harmony between reality and imagination. Such hegemonic and dizzy chaos bemuses one in a most paradoxical form.

Freud's limited theory of the uncanny has been stretched from a psychoanalytic basis to a sociological pattern. Thus, the uncanny concept is not restricted by Freud's

psychoanalytic ground, roughly expressing, the uncanny becomes a social experience, not an individualistic occasion. With Anneleen Masschelein's words, the term uncanny becomes "passe-partout" injected into every segment of life (Masschelein, 2011: 2). In an underpinning vein of this statement, Nicholas Royle asserts that the uncanny is a term that commingles with the situations of "sexuality, class, race, imperialism and colonialism" (Royle, 2003: 23). To clarify, Royle traces the uncanny on the ground of margins in society. He also elucidates Freud's second type of emergence of the uncanny, which is the reappearance of the surmounted archaic beliefs. Royle scrutinizes this similarly to the Freudian point of view, yet it differs from his fabric of thought since he accentuates the re-surfacing of bygone credos within the technocultural framework. Elaborately, the new domain of technology conflicts with the concept of religion. The surmounted beliefs re-emerge as technological thought advances. Royle gives "programming" as an example to evince the feeling of the uncanniness of technology in the human mind (Royle, 2003: 24). From another perspective, Saul Newman examines the uncanny in the heart of politics. He underscores that the uncanny reappears as a concept of return of repressed nostalgic beliefs, which are sometimes related to conservatism. The shadows of old ideas threaten new regulations in politics. If to give an instance, strikes are the epitome of "return of repressed" (Newman, 2005: 121). Therefore, in the light of this information, one can claim that the uncanny is an equivocal fluid term for something that is a threat to the subject.

Considering these, beyond the uncanny's core, one might notice that iDEATH is the incarnation of what Freud implies with bygone credos. To simply put, iDEATH is the assemblage of animism, spirits, and representation of these on the grounds of vibrant matter. Therefore, it is not wrong to say that Freud's theory of the uncanny is reversed in terms of primitive beliefs metamorphosing into a place that is considered contemporary. To clarify these statements, iDEATH, which is underscored as pastoral but not in the form of traditional, broadly speaking, is not the classic antipode of the modern technophilic domain. In effect, pastoral is the "new modern" in this novella. Elaborately, at the most fundamental level, the Forgotten Works is much older than iDEATH. After the apocalypse, iDEATH is established by effacing all the traces of the pre-apocalyptic world, including metal materials and

books. This effacing process is mainly about throwing these materials into the Forgotten Works and leaving them there.

Furthermore, the inhabitants refrain from going there. In light of this, it is perspicuous that iDEATH is a much more modern milieu than the Forgotten Works. Therefore, from a direct angle, animism and all these kinds of things Freud relates as bygone credos are signs of modernity. This reversal approach of Freud's theory puts the Forgotten Works into the position of a primitive realm carrying pre-apocalyptic ideas that construct barriers for the new versions of antiquated beliefs. From this perspective, the postmodern pastoral iDEATH surmounts the things of the Forgotten Works, which are predominantly homely and unhomely reminders of the pre-apocalyptic times. Of course, this is the prerogative of Brautigan's pastoral; he challenges the borders of pastoral by creating an asymmetric and crooked pastoral.

The thing that Fred finds arouses uncanniness obliterating the borders of pastoral iDEATH. However, neither Fred nor the narrator is familiar with the thing; Fred says, "I don't know what it is myself. I've never seen anything like it before" (Brautigan, 2015: 9). Fred wants Charley to interrogate the thing in this light of unfamiliarity since Charley has great knowledge of every subject. Charley is the Jungian archetype of the wise man who "always appears in a situation where insight, understanding, good advice, determination, planning, etc., are needed but cannot be mustered on one's own resources" (Jung, 2001: 112). Charley is uniquely positioned in recognition of knowing the truths and the tumults of the ethos of watermelon sugar, and he guides the inhabitants. However, Fred never gets the chance to show this thing to Charley or anyone else besides the narrator. Thereby, this eerie thing is never revealed. In this sense, the uncanniness of the thing augments exponentially, and it remains unresolved. This act signals that the materials in Forgotten Works are palpable uncanny vibrant things. The narrator endeavors to depict the "strange-looking" thing, "I didn't know how to hold it. I tried to hold it like you would hold a flower and a rock at the same" (Brautigan, 2015: 9). It is the critical moment of the uncanny that slowly starts to infiltrate. In accordance with this critical moment, Margaret's incessant stepping on the board of the road to the narrator's house is another sign of the impending re-surfacing of the old. The narrator does not desire to open the door on which Margaret knocks, "I did not want to see them. I knew what

they would be about and did not care for it. (…) I can walk across the bridge hundreds of times without stepping on that board, but Margaret always steps on it" (Brautigan, 2015: 3). Since iDEATH surmounted the Forgotten Works, anything that triggers the fact that anything related to the Forgotten Works can come and invade their lives is perceived as a threat, even Margaret can be a threat, "Most of them did not like Margaret any more. Almost everybody thought that she had conspired with inBOIL and that gang of his, though there had never been any real evidence" (Brautigan, 2015: 19). The accentuation of the usage of the word "conspiration" is needed because it strongly evinces the problem of the Forgotten Works and how it is chaotically destructive. After the narrator opens the door, the surmounted and repressed things slowly re-emerge. Their excursion to the Forgotten Works is welcomed by inBOIL, "'Nice day, isn't it?' inBOIL said, stopping to catch his breath by a large pile of what looked like cans, maybe. 'Yes, it is,' Margaret said, smiling at inBOIL and pointing out a cloud that she particularly liked" (Brautigan, 2015: 74-5). Of interest here concerning the Forgotten Works is the unattractiveness of everything in the Forgotten Works, even the people who live there. The narrator says, "That really disgusted me: a decent woman smiling at inBOIL. I could not help but wonder, what next?" (Brautigan, 2015: 75). The disgust of the inhabitants of iDEATH to the Forgotten Works almost acts on a hateful level. Due to thick invisible borders set by iDEATH hampering even dust or a parasite from the Forgotten Works, the inhabitants do not prefer to go to the Forgotten Works. A timbre of the remembrance of their old lives threatens to defect the fecund times of their lives. The only person who has experienced the core of the Forgotten Works is a man who happens to be the writer of the last book produced in iDEATH. Since then, the Forgotten Work is deemed a dysfunctioning heterogeneous location that no one normalizes going there. This abnormal act springs to life again with Margaret's unacceptable obsession. Margaret adores the stuff in the Forgotten Works; she says, "(…) they're beautiful" (Brautigan, 2015: 75). In contrast with Margaret's reaction, the narrator disagrees with this kind of vibrant romanticization and perceives them as detestable things, "I looked at them but they didn't show me anything. They were kind of ugly, if you want the truth" (Brautigan, 2015: 75). The difference in their perspectives emphasizes the division between pastoral modernity and technological primitiveness.

Margaret's connection to the Forgotten Works can be understood within her maladaptation to iDEATH. Her heart slowly breaks due to the betrayal of the narrator and her friend, which is why she desires to find a place that can nourish her soul. Her soul is not only nourished by the things in the Forgotten Works, but inBOIL's interest nourishes it. The problematic existence of the Forgotten Works seems to be a redemptive environment for Margaret in that she wants to return to the pre-apocalyptic state. She cannot stay there permanently since it is not an appropriate action; as a result, she buys some stuff from there and takes them to iDEATH. Margaret says, "I just like forgotten things. I'm collecting them. I want a collection of them. I think they're cute. What's wrong with that?" (Brautigan, 2015: 80). However, such action is still nothing but a sheer paradigm of treason that obfuscates the equilibrium of iDEATH.

This equilibrium starts to distort when the inhabitants hear the roaming news about mad inBOIL coming to iDEATH. The narrator depicts the atmosphere, "Everybody was worried about inBOIL. Pauline didn't touch her food. Neither did Charley. Strange thing, though: Margaret ate like a horse" (Brautigan, 2015: 81). The rationale behind Margaret's incongruity is that inBOIL is no longer uncanny for her. Put differently, the emphasis of her behavior is on the changing background of her life, which directly leads her to be marginalized. In effect, Margaret herself becomes the uncanny at iDEATH, not surprisingly; "Everybody tried hard not to look away from Margaret, but they couldn't help themselves, and looked away" (Brautigan, 2015: 82). The energy of Margaret being uncanny is a mere reflection of *Unheimliche*. Simply put, Royle notes that the uncanny can be observed as "(…) something familiar unexpectedly arising in a strange and unfamiliar context (…)" (Royle, 2003: 1). Thus, from a direct angle, Margaret is familiar, and her enthusiasm about the Forgotten Works re-enlivens the place surmounted once. In other words, Margaret metamorphoses into someone that is not *heimlich* to the inhabitants of iDEATH. The enigmatic thing that Fred finds and Margaret's interest in the Forgotten Works both threaten the borders, which cause unsuccessful insulation, resulting in the coming across the liminality. With the arrival of inBOIL to iDEATH, the utmost uncanny slowly infiltrating iDEATH becomes more dominant. Charley says:

> *'I don't know what's going to happen. It looks serious. I've been afraid something like this was going to happen for a long time, ever since inBOIL got involved with the Forgotten Works, and took to making that whiskey of his, and getting men to go down there and live his kind of life. 'I've known something was going to happen. It's been due for a long time, and now it looks like it's here or will be shortly. Perhaps tomorrow. Who knows'* (Brautigan, 2015: 81)

The re-awakening of the uncanny flows in the ambiguity and cannot be stopped or canceled. It is cardinal to return to what Schelling says about the uncanny to fully comprehend the gist of inBOIL's reappearance on the solid grounds of the uncanny; the uncanny "ought to have remained hidden and secret, and yet comes to light" (Freud, 1919: 3). Charley and the other inhabitants cannot do anything about this impending threat that gives them a sort of naked edge which causes them to stay unguarded in their variegated realm of iDEATH. Charley says, "We can't threaten them or defend ourselves until they've done something, and who knows what they are going to do. They won't tell us" (Brautigan, 2015: 81). Since the uncanny cannot be determinately surmounted or repressed, its re-emergence is inescapable. In such a succumbing situation, the inhabitants of iDEATH have no option but to wait for the tragic arrival of inBOIL. All the inhabitants are apprehensive about coming of inBOIL to their place. inBOIL and his gang finally make an entrance, aiming to deface the so-called felicitous ambit:

> *'You people think you know about iDEATH. You don't know anything about iDEATH. You don't know anything about. iDEATH,' inBOIL said, and then there was wild laughter from that gang of his, who were just as drunk as he. 'Not a damn thing. You're all at a masquerade party,' and then there was wild laughter from that gang of his. 'We're going to show you what iDEATH is really about,' and then there was wild laughter.* (Brautigan, 2015: 91)

With the coming of chaotic InBOIL, the placid mode of iDEATH begins to change slowly. However, the absurd thing is that Charley remains utterly calm. The most apparent reaction comes solely from Pauline. In retrospect, it has been said that she is the incarnation of the Jungian archetype of Mother. Thus, her reaction to this situation is another indication of her being an embodiment of this archetype. To elaborate, as Jung posits about the archetype of Mother, "the magic authority of the female; the wisdom and spiritual exaltation that transcend reason; any helpful instinct or impulse; all that is benign, all that cherishes and sustains, that fosters growth and fertility" (Jung, 2003: 15), Pauline injects a homogeneous medley of care, and

nurture and becomes a station for utmost emotions. From this salient perspective, the mythic and authentic unity of Pauline and the others cannot be minimized. The narrator tells about Pauline's attitude towards this emotionally tragic havoc, "I had gone over to shield Pauline from inBOIL and now I almost had to step between them. Pauline was very mad. I had never seen Pauline mad before. She had quite a temper" (Brautigan, 2015: 93). The inhabitants do nothing but listen to inBOIL's aggresive speech in the trout hatchery. He chooses the trout hatchery to poison the essence of their beliefs because he wants to emphasize the importance of the tigers. He says:

> *That was all wrong. The tigers should never have been killed. The tigers were the true meaning of iDEATH. Without the tigers there could be no iDEATH, and you killed the tigers and so iDEATH went away, and you've lived here like a bunch of clucks ever since.* (Brautigan, 2015: 95)

inBOIL's point is paramount on the grounds of the base of the uncanny. This disquieting base focuses on the repression of the tigers. Clearly, the tigers are hindrances in constructing an aesthetic pastoral. Consequently, the re-established modern assemblage of iDEATH ceases this discomfiting proceeding determinedly. inBOIL brings what has been repressed comes to life to underscore this metamorphosis of iDEATH. Before this metamorphosis, iDEATH was a jungle of dialectic of atrocity and destruction. To fully unfold the repressed core of this fact, inBOIL cuts his thumb, and his gang follows it. This bloody cutting act continues with cutting their noses, eyes, ears, and fingers. Before the moment he dies, he says, "We've proved iDEATH," and "I am iDEATH" (Brautigan, 2015: 97). After this mass suicide, the inhabitants take them to the Piles of the Forgotten Works for the purpose of burning their bodies, just like the last tiger.

This problematic re-awakening of the uncanny is a remembrance of what the inhabitants have surmounted and repressed. This re-surfacing is a way of evincing how their pastoral assemblage is marred, and deep down, there is a dark history. The inhabitants seem to forget about their past and continue their lives with a fresh, almost a nascent mindset. They do not talk about how iDEATH has been formed. In effect, they do not have a piece of factual information on iDEATH. They merely know that they are parts of this commune life, except for Margaret, who finds herself

in internal chaos after the death of inBOIL. Margaret learns about this mass suicide after her morning trip to the Forgotten Works:

> *"Oh no," Margaret said. "How did they do it?"*
> *"With jackknives."*
> *"Oh, no," Margaret said. She was very shocked, dazed.*
> *She grabbed ahold of my hand.*
> *"This morning?" she said, almost to no one now.*
> *"Yes."*
> *Her hand felt cold and awkward in my hand as if the*
> *fingers were too small to fit. I could only stare at her who*
> *had disappeared into the Forgotten Works that morning.* (Brautigan, 2015: 103).

Having an incomplete relationship with inBOIL and the Forgotten Works, Margaret gravitates to the edge of emotionally destructive fatality. For the second time, Margaret is again being left alone. inBOIL's death plays the role of the catalyst for her suicide, which is also a declaration of her muted words. Her unforeseen death does not initiate any sentimental reaction from the inhabitants besides Pauline's emotional qualm. The narrator's tone follows this thoughtless rhythm of their lives: "She's dead. I saw her in the Statue of Mirrors. She hanged herself from an apple tree with her blue scarf" (Brautigan, 2015: 117). He further adds, "Margaret's body was hanging from the apple tree in front of her shack and blowing in the wind. Her neck was at a wrong angle and her face was the color of what we learn to know as death" (Brautigan, 2015: 122). The narrator's tone is invariably laced with an objective point of view. The absurd thing is that the reaction of Margaret's brother is disturbingly distinctive and phlegmatic, "'It's for the best,' Margaret's brother said, finally. 'Nobody's to blame. She had a broken heart'" (Brautigan, 2015: 120).

The voice of the dynamic, multi-layered atypicality again fills the ambit when the day of Margaret's funeral comes. After the funeral of Margaret on a soundless black sun day, they dance as a celebration of a rite of passage. Arnold van Gennep posits in *The Rites of Passage*:

> *The rites of passage are present also in rites of resurrection and reincarnation, for even if a soul has been separated from the living and incorporated into the world of the dead, it can also reverse the direction and reappear among us, either by itself or under the constraint of another person.* (van Gennep, 1960: 161-2)

The dance after the funeral of Margaret is a tinged celebration of rebirth, "Everybody seemed to be in fairly good spirits. (…) Pauline looked very pretty. Charley's new

overalls looked good. I don't know why Fred's hair looked as if he hadn't combed it at all" (Brautigan, 2015: 140). The ethos of iDEATH is deeply attuned to a continuum of cyclical regeneration on an organic analgesic ground. This analgesic ground is away from a tremulous fabric because it does not promote personal priorities. Personal opinions are delimited. If so, it is not wrong to enunciate that Margaret's suicide is subjective, which is not welcomed in iDEATH. Therefore, her suicide does not ramify as a hegemonic agitation of sadness pervading this serene realm.

One question arises: "How does pastoral perform here?" Given that it is a place of killings, suicides, child tombs, infidelity, and inscrutable razing of books, let alone the emotionally lackadaisical inhabitants, how can this realm be a pastoral? Neil Schmitz defines iDEATH as "the putative equipoise that is sustained between the contrary instincts of life and death" (Schmitz, 1973: 118). Indeed, iDEATH is quite far from lucid equilibrium. If to trace the good things about iDEATH, they are still laid bare on the ground of the conceptualized pastoral. Elaborately, even the feeling of love is abstract and reluctant. The noxious and narcissistic interconnectedness debilitates.

Another problem is that nobody remembers the past of iDEATH, which springs another question in mind, ineluctably. Due to the blinkered inhabitants, one might think that inBOIL can be right about iDEATH. The mass suicide is an indication of how iDEATH is such an abysmal deathful assemblage. The tigers were vital parts of iDEATH; the tigers and the inhabitants were getting along. However, something happened that elicited them to attack the people.

All these considered, The Forgotten Works, a reminder of their past lives, is repressed and surmounted. However, the Freudian uncanny positioned as the Forgotten Works slowly starts re-surfacing in the forms of the thing that Fred finds and Margaret's obsession. It is perspicuous that the animistic and vibrant iDEATH is established on fragile ground. It is fragile because the reason behind the failure is not solely about the carelessness of the inhabitants and the deaths; it is also because this pastoral functions on a modern ground which is quite the antipode of pastoral, given that the fabric of pastoral is strictly interwoven with nostalgia. The quiescence

pastoral as modern, therefore, fails. The purely dulcet pastoral cannot be found in iDEATH's re-fabricated pastoral; hence it is deformed and vapid.

CONCLUSION

What Richard Brautigan does is try to find a positive answer to "is it possible to reach the pastoral realm in the contemporary and rotten world?" This question takes three long journeys to find a solid answer; however, these journeys end with the impasse of the claustrophobic reality. However, first, one should ask, "why is pastoral cardinal, and why does Brautigan endeavor so much to find it?"

Living in a pastoral or escaping to a pastoral milieu has been glamorized for a long time. This romanticization is an utmost result of desideratum away from the walls that smell of concrete of the chaotic urban, faded by its own breath. The tonic for a weary soul that absorbed all the urbanistic maelstroms is a pastoral setting. Therefore, pastoralism is restorative and revives the body and the soul on an organismal level. In this light, it is not wrong to say that pastoral is not a mere location of shepherds harmonized with every cell in nature, but it is also a holistic regeneration sphere. One of the first weary souls that tasted this pastoral tonic is Theocritus. His *locus amoenus* in *Idylls* functions on an epicurean ground of an amalgamation of reality and myth, appealing to the Freudian pleasure principle. Elaborately, Theocritus's pastoral predominantly nourishes the body. In *Georgics*, Virgil antagonizes urban, and in *Eclogues*, he creates a utopian realm called Arcadia, which underscores pastoral as a supreme antithesis of urban. The efflorescence of pastoral is about metamorphosing into a genre emphasizing the paradox of the dichotomy of urban and rural. Simply put, parallelly, the rationale behind the retreat to nature evolves. Due to the continuous development of heterogeneous urban living, urban is more infernally antagonized. On this ground, one might ask if the pastoral has changed. The answer to this question would be no. Albeit pastoral can appear in the vein of a phantasmic heart, it is particularly noteworthy that the core of pastoral is invariably the same, which is a yearning for nostalgia. This pastoral nostalgia is not merely about retreating to nature; one can yearn for the halcyon nostalgia of pastoral even in nature. For instance, in his poem called *Michael*, Wordsworth traces this pastoral nostalgia in pastoral. Wordsworth portrays a shepherd named Michael whose tranquil pastoral life is poisoned by the urban. The old shepherd's son is brutally tempted by the urban and never comes back to the pastoral. The gloomy clouds of the urban start to show in Michael's life. This kind of pastoral

sentimentalism is a debilitating result of the evolution of urban. This poem also highlights urban and rural as binary oppositions. Without the urban, the romanticization of pastoralism does not satiate the soul enough. Escaping from the inclement fabric of urban can be seen in the transatlantic mass movement to the New World. The New World is filled with various forms of rebirth, a somatic and spiritual refreshment. However, the pastoral begins to attenuate in the face of enticing urban life. A glance at the urban situation demonstrates that urban is in a beguiling position; therefore, urban indubitably develops and inevitably permeates the quotidian circle of life. The modern permeation of urban to quotidian life gives birth to industrialization as a web of utilitarian concerns. No matter how machinery satiates people, it also causes spiritual famishment. Thoreau's misanthropic escape in *Walden* directly results from this spiritual famine. Of highly romantic pastoral merit, Thoreau's sojourn obliterates the Cartesian mind-body split and presents pastoral on a homogenous ground. This homogenous ground also acts on a pantheistic cellular level, which resonates with Spinoza's *Deus sive Natura*. Thoreau's biocentric pastoral flows through the veins of simplicity, and this dictum is paramount since it is one of the features that tinges pastoral. The nostalgic pattern comes with a yearning for simplicity away from the imbroglio of urban. Thoreau is one of the first paragons that germinate the seeds of the American pastoral dream on fertile but barren ground. Hemingway follows Thoreau's therapeutic escapade in *Big Two-Hearted River*; he views pastoral escapism in Nick's after-war mentality. The ongoing urban advancement as a cataclysmic force is laced with Prufrockian ennui. Nick is accompanied by the dynamic activity of fishing in his pastoral escapade; in a way, fishing becomes an act that accentuates the harmony between nature and humans: a Thoreavuian restorative connection burgeons the euphoric pastoral.

Feeling lost like Wordsworth's Michael, Brautigan attempts to find his Walden Pond with Hemingway's fish. The kaleidoscopic soul of chaotic urban appears in societal problems that grew due to suffocating authority. The outcomes of this suffocating authority can be garnered under the umbrella of dynamic counterculture protests. The rampant anarchism and the provocative facets of government weakened the environment of America in the 1960s and 1970s. Due to this rampant status quo, Brautigan attempted to reach a pastoral oasis.

In A Confederate General from Big Sur, pastoral escapism appears in an analogous form to the antiquated ingrained pastoral quest, the blessed journey permeating the very core of the American pastoral search. Featuring the pastoral search within this framework is problematic since the pastoral search in *A Confederate General from Big Sur* is unsuccessful due to Lee and Jesse's inability to adapt to nature. In addition to this, their pastoral journey is not predominantly centered on the antagonization of the urban; it is mainly about the characters' spiritual malaise. However, both searches for pastoral correlate with the same texture of the horizon: a fresh breeze of a rustic analgesic dream.

The pastoral journey starts with Lee's Thoreauvian solitude in nature. After, he invites Jesse via a letter that echoes the invitation of John Josselyn's brother in advising him to come to the New World, which is highlighted in *New-England's Rarities Discovered*. Lee's excitement filled with the motivation of being in the heart of nature parallels William Bartram's jovial views in *Travels through North and South Carolina, Georgia, East, and West Florida*. Their journey gravitates towards the West, a perennial poetic archetype of the idealized liberation to fill the soul's abysmal emptiness. This liberation is perused in two motives of escaping to pastoral: (i) After discovering that his ancestor is not a Herculean Confederate general, Lee's Lacanian ideal-I fractures and his wounded self-image need to be repaired. (ii) The break-up with Cynthia creates an absence of emotional fervidness in Jesse. In this light, it can be indubitably said that the growing body of the spiritually infertile urban cannot provide them with any solace. The wilderness must be surpassed to arrive at a peaceful and therapeutic realm by escaping from multi-layered realities brutally laced with the identity crisis and emotional wreckage. With the modern epoch, the traditional epithet of the demonic essence of the wilderness has been broadly replaced with an alien image, but at the same time, humans are in an alienated position in the wilderness. The frontiersmen, Lee and Jesse, experience the feeling of being an utmost outcast at the very core of the wilderness. In William Bradford's *Of Plymouth Plantation*, the frontiersmen encounter the natives, and as for the experience of Jesse and Lee, they come across the frogs gazing upon them steadily. The frogs' voice becomes a massive hindrance in establishing a harmonic fabric of pastoral, and this delineation of the frogs as demerits is quite the sheer antipode of

the approach of the frontiersmen who enjoy the dulcet symphony of the frogs in William Wood's *New England's Prospect*. Such a deformed portrait of their pastoral search delimits the extensive circle of their adaptation, and they cannot be a part of the homogenous realm; hence the pastoral is never established. Furthermore, compared to William Bartram's delicious food cornucopia in *Travels through North and South Carolina, Georgia, East, and West Florida*, their food in nature has no aroma, which is another experience that weakens the flourishing process of the already dull pastoral search. The pastoral is onerous to be established on these grounds since they cannot adapt to nature. For this very reason, they use psychedelic drugs to reach the harmonic state of nature and be able to see even a scintilla of pastoral. Using drugs is traced as an escape from the rotten reality of their adaptation process; in a sense, using them becomes a revolt against their life in the wilderness, given the ambit of the counterculture era. The romanticization of nature under the influence of drugs is a mere reflection of a dream that cannot be fulfilled. This utter fictitious journey is another factor that separates their journey from the actual pastoral experience of George Alsop, who delineates the New World as an Elysian field in *A Character of the Province of Maryland*, and their feeling of being psychedelically homogenous in the core of nature is different from Robert Beverley's harmonic of nature in *The History and Present State of Virginia*. Even though Brautigan offers various endings, none of them results in real pastoral salvation, and they still depend on the silhouette of the urban in their lives in nature.

Brautigan's ingrained search in *A Confederate General from Big Sur* falls into a fake spectrum of pastoral after the myriad attempts of adaptation. This bogus pastoral dream cannot be viewed within the same framework as the real pastoral solace, a perennial journey culminating in energetic phenomena. After this unsuccessful pastoral search, Brautigan endeavors to find the pastoral in another milieu. In *Trout Fishing in America*, Brautigan traces the pastoral in the dramatic urban.

Not only the most iconoclastic but also the most famous novel of his, a picaresque novel, *Trout Fishing in America*, presents the urban realm as a rigorous stature of the representation of the technophilic urban as a nascent societal catastrophe. In such a realm, nature is sterilized and metamorphosed into a part of the

mechanical world. Regardless of this succumbing position of nature, Brautigan holds guarded hope to reach the pastoral milieu, even though it is impossible to reach.
This overdeveloped technophilic realm is crooked due to violent problems and social deprivation. The violence is against the animals, resulting from the barbaric bedlams of the technology-obsessed culture; another tumultuous disorder of the urban is seen in the narrator's friend who gets a sandwich with only a leaf of spinach and this childhood friend who uses Kool-Aid as a painkiller. One of the victims of the urban as a blind narcissistic realm is a surgeon complaining about his patients and his hectic job. It can be said that the evolution of urban over the years has been getting more chaotic and dilapidated. Brautigan desires to obliterate the walls between the urban and the rural in this atmosphere that breathes in melancholy. However, the walls are rather thick to be smoothly destroyed since pastoral is labeled as Kristevan "abject," which functions as an infiltrating force encroaching the borders of the urban in doing so, the urban demonizes the rural. The pastoral portrait is traced in the metaphor of Hemingway's fishing, which is quite significant because it demonstrates that the antiquated pastoral experience remains fresh. Trout fishing becomes a dynamic and dominant metaphor of the pastoral realm, appearing in myriad absurd forms. The urban sphere otherizes the pastoral by the atrocious labeling of trout fishing with terrorism, communism, crime, and murder. In addition, Dohmen's stance on disability as abject sheds light on the sending of the disabled trout away from the technophilic realm since the egoistical discipline of the urban does not welcome any damaged point in its body. In this atrophied form of pastoral, the nostalgic rural living is desiccated, and the remnants become rotten abjects. Feeling like Wordsworth's Michael, the narrator attempts to purify the abject in the Bakhtinian semiotic grotesque river, and he also tries to purify the Adolf Hitler look-alike shepherd by portraying him as friendly. However, no matter how the narrator tries to escape from this realm, it is a bleak dead-end. His gravitation to a store to buy a stream with trout is a supreme outcome of the dithyrambic consumer-driven society. The stream the narrator buys solely offers a sterilized pastoral experience because it is not an actual river; it is the latest product of the post-Oedipal realm.

The pastoral dream cannot burgeon on the desiccated ground of the technophilic realm. As in *A Confederate General from Big Sur*, the narrator attempts

to reach the pastoral state via products of the urban. It can be enunciated that the growing body of urban hinders pursuing pastoral or, more elaborately, it sets barriers to keep out the nostalgia. That is to say, urban dominates all areas. For this reason, Brautigan creates a phantasmic sphere to escape from the harsh and disturbing reality of the urban.

With the phantasmic sphere of *In Watermelon Sugar*, Brautigan presents the postmodern aesthetic tone of nature's structure. This structure may sound like a different form of self-reliance flowing through a surreal horizon; however, it is a mere building of pastoral parody with a satiric mode.

Of utter transgression of reality's borders, watermelon sugar is a milieu where the sun shines in a different color every morning. The assemblage, iDEATH, a microcosm of a societal portrait of pastoral, shows a different level of homogeneity with nature. Elaborately, people depend on watermelon sugar, and they plant watermelons in accordance with the color of the sun. Additionally, the trout are semi-anthropomorphized. This connectedness with nature establishes almost a Thoreauvian bucolic spirit. They do not fully develop a Thoreauvian bucolic spirit because their life in a apathetic form. This lackadaisical pastoral mode appears in extreme phlegmatic behaviors. These behaviors are seen in the narrator's unresponsiveness when the tigers eat his family and the general attitude towards death and violence. The interesting thing is that before the annihilation of the tigers, there was a communicative affinity. Another absurd thing about iDEATH is that it is a modern living place. This complex portrayal of pastoral requires excellent attention. iDEATH's espousal with bygone credos such as animism and death rituals maybe adumbrates that it embraces previous forms of pastoral living. However, the antagonized chaotic urban, the Forgotten Works, is an older establishment in terms of the urban and rural dichotomy. This dichotomy tremendously frames the novel on the Freudian core of the uncanny, but it is in an upended form. To clarify, Freud posits that the modern world surmounts erstwhile beliefs. In this novel's respect, the pastoral represses the urban and quarantines its vibrant animistic sphere. The repressed re-surfaces as an enigmatic thing, Margaret's enthusiasm towards the Forgotten Works and inBOIL's arrival at the iDEATH results in a mass suicides. In addition to these suicides that harm the placid visage of pastoral, there is infidelity.

Furthermore, there is no reason why the tigers started to attack the humans and why the books were razed. With such a disordered condition of "pastoral as modern" in which Freud's theory is upended, Brautigan underscores that pastoral cannot be found even in fiction; there are invariably obstacles.

In *Trout Fishing in America*, Brautigan says, "The sun was shining down hard on me. The sun was bright and hot. After a while the sun made me think of my own discomfort" (Brautigan, 2014: 88). This line summarizes the radiant energy of contemporary urban, which later becomes irritating. Brautigan needs to escape from this burning sun. However, pastoral as a conveyor of a cornucopia of nostalgic desideratum interwoven with life's simple pleasures does not welcome Brautigan as its sojourner. The contemporary world hinders all the possible scenarios that can lead to a salvific pastoral. The previous pastoral modes offer Theocritus an ecstatic spirit, and it offers Thoreau a euphony of nature as an accompaniment for his quest. On the other hand, Brautigan, who cannot create his Virgilian Arcadia, is stuck between Michael's haplessness and Nick's ennui.

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