

KARADENİZ TEKNİK ÜNİVERSİTESİ * SOSYAL BİLİMLER ENSTİTÜSÜ

BATI DİLLERİ VE EDEBİYATI ANABİLİM DALI

UYGULAMALI DİL BİLİMİ YÜKSEK LİSANS PROGRAMI

**STYLISTIC AND METAPHORICAL DIMENSIONS OF PAUL BOWLES' THE
SHELTERING SKY WITHIN THE CONCEPT OF JUNGIAN ARCHETYPE(S) AND
KRISTEVIAN SEMIOTIC CHORA**

YÜKSEK LİSANS TEZİ

Gazi Fırat KAYALI

MAYIS 2018

TRABZON

KARADENİZ TECHNICAL UNIVERSITY * THE INSTITUTE OF SOCIAL SCIENCES

DEPARTMENT OF WESTERN LANGUAGES AND LITERATURE

APPLIED LINGUISTICS MASTER'S PROGRAM

**STYLISTIC AND METAPHORICAL DIMENSIONS OF PAUL BOWLES' THE
SHELTERING SKY WITHIN THE CONCEPT OF JUNGIAN ARCHETYPE(S) AND
KRISTEVIAN SEMIOTIC CHORA**

MASTER THESIS

Gazi Fırat KAYALI


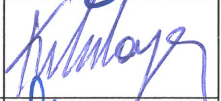
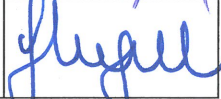
Supervisor: Assoc. Prof. Dr. Mustafa Zeki ÇIRAKLI

MAY 2018

TRABZON

APPROVAL

Upon the submission of the dissertation, Gazi Fırat KAYALI has defended the study 'Stylistic and Metaphorical Dimensions of Paul Bowles' The Sheltering Sky within the Concept of Jungian Archetype(s) and Kristevian Semiotic-Chora' in partial fulfillment of the requirements for the degree of Master of Arts in English Language and Literature at Karadeniz Technical University, and the study has been found fully adequate in scope and quality as a thesis by unanimous / ~~majority~~ vote on 20.06.2018.

Committee Member		Decision		Signature
Title - Name and SURNAME	Mission	Accept	Refuse	
Asst. Prof. Dr. Mustafa Zeki ÇIRAKLI	Supervisor	<input checked="" type="checkbox"/>	<input type="checkbox"/>	
Asst. Prof. Dr. Ferit KILIÇKAYA	Member	<input checked="" type="checkbox"/>	<input type="checkbox"/>	
Asst. Prof. Dr. Fehmi TURGUT	Member	<input checked="" type="checkbox"/>	<input type="checkbox"/>	

Approval of the Graduate School of Social Sciences.

Prof. Dr. Yusuf SÜRMEŒ
Director

DECLARATION OF ORIGINALITY

I, **Gazi Firat KAYALI**, hereby confirm and certify that;

- I am the sole author of this work and I have fully acknowledged and documented in my thesis all sources of ideas and words, including digital resources, which have been produced or published by another person or institution,
- this work contains no material that has been submitted or accepted for a degree or diploma in any other university or institution,
- all data and findings in the work have not been falsified or embellished,
- this is a true copy of the work approved by my advisor and thesis committee at Karadeniz Technical University, including final revisions required by them.
- I understand that my work may be electronically checked for plagiarism by the use of plagiarism detection software and stored on a third party's server for eventual future comparison,
- I take full responsibility in case of non-compliance with the above statements in respect of this work.

Signature

Date 25.05.2018

For Berra Eygi
Mom; without you I am nothing.



ACKNOWLEDGEMENT

Of the many depts, I cannot help but acknowledge, Assoc. Prof. Dr. Professor Mustafa Zeki ÇIRAKLI, comes first. I would like to thank him first for having ever been there to help me when I needed his valuable support and the professional advice in the process of my thesis project. For his ever faith in me, his constant support and his patience to me have always been my light while searching my way. On a more academic note, his endless knowledge and personal experience have many a time clarified the darkness before the things "go awry".

His time, which most of it meant with spontaneous appointments and his constructive criticism have shaped my project. His scholarly knowledge, and his sharing friendship have been greatly appreciated. My sincere gratitude(s) also go to Research Fellow Öznursu YEMEZ for having always assisted me about technical issues in our Seminar projects; Asst. Prof. Dr. Fehmi TURGUT for his beautifully designed lectures on Critical Discourse and Media Studies; Asst. Prof. Dr. Ali Şükrü ÖZBAY for taking part in his epic class on Corpus-Based Linguistics in Language; Assoc. Prof. Dr. Professor Ferit Kılıçkaya for his kind and valuable advices and lastly Assoc. Prof. Dr. Naci KAYAOĞLU for his profound knowledge and the application of Qualitative Research Methods in his class.

All the members of the English Department at Karadeniz Technical University are to be commended for their professionalism and kindness to me, not only academically but personally too.

May, 2018

Gazi Fırat KAYALI

TABLE OF CONTENTS

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

INTRODUCTION.....	1-4
-------------------	-----

CHAPTER ONE

1. GENERAL FRAMEWORK OF JUNGIAN AND KRISTEVAN TERMS	5-13
1.1. Introduction.....	5
1.2. Archetypes	5
1.3. What is Arche and What is Type?.....	7
1.4. Archetypal Symbolism.....	7
1.5. What is a Symbol?	8
1.6. Jungian Symbolism	8
1.7. Dream Formation	9
1.8. What is Poetic Language?.....	9
1.9. The Semiotic Chora	10
1.10. The Semiotic and the Symbolic	11
1.11. Chora-Thetic – Genotext and Phenotext.....	12

CHAPTER TWO

2. LITERATURE REVIEW.....	14-29
2.1. Introduction.....	14
2.2. Background of the Novel	14
2.3. Significance of the Novel.....	16
2.4. Significance of the Study	17

2.5. Purpose of the Study	19
2.6. Research Questions	19

CHAPTER THREE

3. METHODOLOGY	21-29
3.1. Introduction.....	21
3.2. Statement of the Method	21
3.3. Convergent Point(s) in Jungian and Kristevian Perspectives Within the Concept of (The Semiotic CHORA and ARCHETYPE).....	22
3.4. Semiotic Chora.....	27
3.5. Definition of Terms.....	28

CHAPTER FOUR

4. FINDINGS AND DISCUSSIONS	30-73
4.1. Introduction.....	30
4.2. Sahara the Unconscious	30
4.3. Jungian Context within the Semiotic-Chora	40
4.4. Dream Formation In Semiotic-Chora.....	47
4.5. Archetypal Symbolism.....	51
4.6. Sky the Conscious	56
4.7. Archetypal Bipolarity.....	64
4.8. Shadow.....	69
5. CONCLUSION AND SUGGESTIONS	74
REFERENCES.....	80
CURRICULUM VITAE.....	85

ÖZET

Bu tez Paul Bowles'ın "*Esirgeyen Gökyüzü*" adlı kitabını Carl Jung'un "Kollektif Bilinçdışı" adlı konsepti içinde yer alan "Arketipler" ile beraber Julia Kristeva'nın Semiyotik Kora kuramındaki dilbilimsel oluşumlar ve onun Genotext / Phenotext adlı sembolik açıklamalarını gösteren bir analizini içermektedir. Bu çalışma Kristeva'nın Semiyotik Kora ve Jung'un Arketiplerinin yöndeşik noktalarının birleştiği formları niteliksel kontent analizi aracılığı ile Bowles'ın pasajlarının metaforik boylumlarını değerlendiren bir model içinde göstermeyi ve romanın psikolojik bağlamı yorumunu iki ana karakterin bakış açısı üzerinden aydınlatmayı amaçlamaktadır.

Anahtar Kelimeler: Arketip(ler), Kollektif Bilinç Dışı, Semiyotik Kora, Sembolik, Genotext, Phenotext.

ABSTRACT

This thesis attempts to present an analysis of Paul Bowles' *"The Sheltering Sky"* within the framework of Carl Jung's Archetypes related to his concept "Collective Unconscious" along with the linguistic formations in Julia Kristeva's theory Semiotic Chora and its symbolic dispositions called Genotext / Phenotext. This study aims to suggest a model that the convergent points of Kristevian Chora and Jungian Archetypes merge into forms through which the qualitative content analysis on Bowles' passages evaluate their metaphoric dimensions and shed light on the two major characters' point of view within the context of the psychological interpretation of the novel.

Keywords: Archetype(s), Collective Unconscious, Semiotic-Chora, Symbolic, Genotext, Phenotext.

LIST OF TABLES

Table No	Title of the Table	Page No
1	Metaphorical Reflections on Symbolic and Semiotic Context.....	27
2	Metaphorical Reflections on Symbolic and Semiotic Context.....	32
3	Items in Dialectic Construction	35
4	Syntactic and Metaphoric Formations within Genotext and Phenotext.....	37
5	Reflections	41
6	Metaphorical Clusters.....	43
7	Signification Process	46
8	Metaphorical Refractions in Dream Based Context	47
9	Metaphorical Mappings.....	49
10	Phenotextual and Genotextual Threads	57
11	Syntactic and Semiotic Combinations.....	61

LIST OF FIGURES

Figure No	Title of the Figure	Page No
1	Circular Interactions Around Kristevan Concepts.....	13
2	Content Analysis Model	22
3	Model Of Convergent Points In Between Jungian and Kristevan Forms	26
4	Circular Interactions Around Kristevan Concepts.....	38
5	Unconscious And Conscious Wheel.....	44
6	Upward And Downward Positions	59

LIST OF ABBREVIATIONS

CW : Collective Works
SS : The Sheltering Sky



INTRODUCTION

This study basically aims to explore the possibilities in the theoretical correlations of Jungian "Archetypal Symbolism " and Kristevian Semiotic Chora in the same trace and tries doing content analysis on given text by classifying both Jungian and Kristevian terminologies in order to present an idea that might define the theme with a new perspective. It is this project that attempts to test an analysis of Paul Bowles' *The Sheltering Sky* within the framework of Jung's "Archetypes" related to his concept Collective Unconscious and Kristeva's Semiotic Chora and its symbolic dispositions in Genotext and Phenotext linguistic structure(s). It is our objective to find a convergent network between the two theories in using qualitative content analysis on Bowles' passages by evaluating metaphoric dimensions of third person narrative technique and shedding some light on the two major characters' point of view with the psychological interpretation of the novel.

Our project is divided into five chapters. The first chapter, which is the introduction part, deals with the definitions of the terms with regard to both Jungian archetypes and Kristevian concepts. The second chapter as titled Literature Review introduces the general features of the novel through the lens of third person narrative style and basic elements of characterization. Apart from the technical aspect of free indirect discourse; this part gives some certain clues regarding the concepts and theories that will be analysed during the whole chapters of our thesis study. This part also identifies the significance of the study and the Research Questions.

The third chapter is composed of Methodology part; which sheds a light on our research study in detail by shaping the general scheme of thesis project. This chapter also provides the valuable information of Jungian concept Collective Unconscious in Archetypes and Archetypal Symbolism; besides it deals with Kristevian linguistics in terms of Semiotic Chora; and her distinguished concepts "Genotext and Phenotext". Apart from both Jungian and Kristevian terminology, the usage of content analysis with its figurative details is explained in this part.

The fourth chapter is titled as Findings and Discussion and introduces the metaphorical dimension within the scope of Jungian and Kristevian point of views. This part is divided into two sections. The first part sheds some light on the character Porter Moresby within the context of Jungian archetypes and Kristevian Chora. There are tables and figures that explicate the metaphorical details according to each passage quoted from the novel *The Sheltering Sky*. Within the same perception, the second part of the very same chapter provides a detailed information about the female character Katherine Moresby through the lens of Kristevian concepts such as Semiotic-

Chora; Genotext and Phenotext linguistic formations. These two parts also elaborate the findings of the study in the light of research questions. Finally; in the fifth part of our project; we shall conclude our argument by converging the two aspects of the structural items regarding the archetypal refractions in Jungian terms and the conceptual analysis of Kristevian Chora-Thetic formation. The convergent semiotic and symbolic projections as well as the overall meaning of the novel within the scale of metaphorical interpretation are evaluated under the light of Jung's "Collective Unconscious" and Kristeva's "Semiotic Chora".

It is conspicuous that there is an underlying tension with Kristeva's semiotic symbolism so long as the genotext of the passage carries the archetypal chora more than the phenotext of its syntactic structure. Even though Kristeva's engagement is specialized in textual analysis rather than literary analysis; which propounds aesthetic and formalistic considerations; dealing with Kristevian concepts does not mean to reject the literary readings; but only relegate them to the background. This said, our thesis aims to try testing the dialectical interplay between semiotic and symbolic dispositions analyzed by Kristevian point of view with Jungian archetypes on the basis of metaphoric refractions of the given text in the consideration of Paul Bowles' literary characters that take place in his masterpiece "The Sheltering Sky". At this point, creative analysis can be provided by Kristeva's concept of literature. It suggests that there should be the text alone; which also considering the literary signs; that leads the critic to the various areas of that total context on the basis of genotext and phenotext dichotomy. In this sense, our thesis should be considered as a sort of minor text in a seemingly signified position that is the end result of the novel "*The Sheltering Sky*." It is clear that the relevant novel works as a signifier; yet it is that text titled as "*The Sheltering Sky*" and its very ideas inside of which that signify other signifiers that inspire the signified concepts that which help to conceptualize an another signifier, which is nothing but a text in thesis at hand. It is the writing project that justifies the theory of text when interpreting it with a number of different perceptions.

Given that a general knowledge of both two theories in the first place is crucial to conceptualize the present paper. I will concentrate on certain forms of two great theorists; omitting their some other major concepts that are not related to our study. Apart from these two convergent ideas with respect to Archetypes and Semiotic Chora on the same plane; Bowles' symbolical narration will be measured in terms of how the metaphorical narration has an effectual sound on our hypothesis. Whenever possible, I will exemplify these concepts with passages from the novel. There will be two central parts in our discussion sections. First; we shall devote our point of view to the male character Porter Moresby (Port) by analysing his psychic conditions through the lens of semiological and symbolical aspects of the Sahara's metaphorical projections. In the second part; The sky as consicous metaphor in symbolic narrative aspect will be tested by Bowles's

female character Katherine Moresby's (Kit) psychological state in the middle of nowhere without her husband Port.

The Sheltering Sky is a novel that has a number of psychological evidences which represent symbolically both the central and essential parts of the human psyche through the semiotic context of the innermost central area of the Sahara where the narration takes place on the metaphorical plane as the story intermittently reaches its climax. The dark side of unconscious related to the deep layer of the Sahara on the one hand narrates the death of Port; on the other hand; the heroic act of female persona Katherine on the surface position of the desert shows the psychological tension between conscious and unconscious in order to come to term with both her and desert's "self".

As pointed out before; the Sahara and the Sky in their metaphoric space not only plays on words symbolically in the algebra of Phenotext but sounds the semiological aspects of Genotext in their dual composition between the Chora-Thetic process. The metaphoric aspect of the Sahara and the Sky; that they conceptualize the self in the fraction of unconscious and conscious bi-polarity as being compatible with the symbolic touch of words; and their semiological backgrounds are in fact based on archetypal schema.

The Sheltering Sky can be taken as a phenotext, but on the other hand the character's speech directs us to the point where Kristeva declares her theory by assigning the concept genotext. Within these two concepts; Genotext and Phenotext are the nature of textual threads; of which not only the syntactic and grammatical constructions that determine the mechanical aspects of language in the presence of "Phenotext" but the psychic items, say, psychological context(s); such as drives and instincts that are spun within the semiotic and symbolic combinations of poetic language in order to actualize the very definition in a Genotext. For that reason; as Kristeva (1984:5) asserts that those forms that issue from a number of different themes such as societal; cultural, syntactical and other grammatical formations that cannot exist as the one without the other. They are ever in subsidiary context.

"OUR PHILOSOPHIES of language, embodiments of the Idea, are nothing more than the thoughts of archivists, archaeologists, and necrophiliacs. What we call *signifiante*, then, is precisely this unlimited and unbounded generating process, this unceasing operation of the drives toward, in, and through language; toward, in, and through the exchange system and its protagonists—the subject and his institutions. This heterogeneous process, neither anarchic, fragmented foundation schizophrenic blockage, is a structuring and de-structuring *practice*, a passage to the outer *boundaries* of the subject and society. Then—and only then—can it be jouissance and revolution." Revolution in Poetic Language - Kristeva (1984:14) .

This statement might be cemented by our thesis in order to reach an understanding of how the signifying process works in the text. This related citation has the point of an another supportive context in the saying that; the text is ever open to generate itself through the lens of critical view.

What we have in our hands is nothing but language and the text as a subject material should be our practice to create an another context by de-structuring its passages in the light of consistent theories.



CHAPTER ONE

1. GENERAL FRAMEWORK OF JUNGIAN AND KRISTEVAN TERMS

1.1. Introduction

This chapter concentrates on a large scale of knowledge with respect to Jungian Archetypes; and suggests classifying the basic principles that constitute the analytic psychology within the concept of Symbol Formation and Archetypal Symbolism. Furthermore; this part also deals with the linguistic structure of Kristeva's Semiotic Chora and its relative extensions based upon Genotext – Phenotext as well as Chora-Thetic. At first I will deal with the Jungian terminology and its definitions. As soon as I complete the Jungian context in this section, there will be the second concept with respect to Kristeva's Poetic Language and its principal extension Semiotic Chora and Chora-Thetic in order to define.

1.2. Archetypes

As Jacobi (1925) describes that "Archetypes are, by definition, factors and motifs that arrange the psychic elements into certain images, characterized as archetypal, but in such a way that they can be recognized only from the effects they produce (1925:41)". It suggests that Jacobi, who was one of the major followers of Jung, asserts that archetypes exist preconsciously, and; "they presumably form the structural dominants of the psyche in general... As priori conditioning factors they represent a special psychological instance of the behaviours,' which gives all things their specific qualities. Just as the manifestations of the biological ground plan may change in the course of development, so also can those of the archetype (Complex/Archetypes/Symbol in the Psychology of C.G. Jung) (1925:41)."

As Jung alleges that it is impossible to give an exact definition of the archetype, and the best we can hope to do is to suggest its general implications by "talking around" it Jacobi (1925: 41)." However; Jacobi (1925) contends that Archetypes appear in practical experience: and at this point "They are, at the same time, both images and emotions." and she theorizes in the following quotation as; "One can speak of an archetype only when these two aspects are simultaneous. When there is merely the image, then there is simply a word-picture of little consequence. But by being charged with emotion, the image gains numinosity (or psychic energy); it becomes dynamic, and consequences of some kind must flow from it (1925: 42)."

According to Jung (1925) "the origin of an archetype remains obscure, its nature unfathomable; for it dwells in that mysterious shadow realm, the collective unconscious, to which we shall never have direct Access, and of whose existence and operation we can have only indirect knowledge, precisely through our encounter with the archetypes, i.e., their manifestations in the psyche (1925: 42)." In addition to this; Jung also categorizes his perspective on ‘Archetypes’ in the following that "The archetype *as such* is a psychoid factor that belongs, as it were, to the invisible, ultraviolet end of the psychic spectrum (1928: 44). "Not only that; archetypes as a psychic form cannot be considered as things that they are only imaginations or whimsical inventions. Jung contends that" Archetypes are "autonomous elements of the unconscious psyche which were there before any invention was thought of" Jacobi (1925: 47).

As it goes in the same context; Archetypes are the forms that: "They represent the unalterable structure of a psychic world whose ‘reality’ is attested by the determining effects it has upon the conscious mind Jacobi (1925:47)." In the same direction; Jung also suggests that:

"Archetypes may be considered the fundamental elements of the conscious mind, hidden in the depths of the psyche... They are systems of readiness for action, and at the same time images and emotions. Thus the archetype should be regarded first and foremost as the magnetic field and energy center underlying the transformation of the psychic process into images." Jacobi (1925:47)

Some prominent archetypal elements called as "Mirror" "Water" and "Shadow" in the Collective Conscious have abstract qualities and they interactively work in the system of conscious and unconscious. Jung institute them as his major archetypes and establish a theory with respect to human psychology. Furthermore, the *archetypal shadow* is the living drama inside the psyche which calls the *Semiotic Chora* and this semiotic concept signifies the abstract idea in order to express itself within unconscious by visualizing the inner being on the conscious part with a bothersome feature. It is apparent that the shadow is not only a symbolic phenomena that takes place in phenotext but a semiotic idea that drives Port to the ineffectuality and desperation in his endless journey with his wife Kit. This can also be thought that it is a psychological archetype which is seemingly problematic; since the key answer to this problem lies on the strong will by using the instincts positively so as to compensate the uncertainty in the unconscious system. Shadow describes the uncertainty both symbolically and semiologically within the Jungian context.

"The shadow is a tight passage, a narrow door, whose painful constriction no one is spared who goes down to the deep well. But one must learn to know oneself in order to know who one is. For what comes after the door is, surprisingly enough, a boundless expanse full of unprecedented uncertainty, with apparently no inside and no outside, no above and no below, no there and not here, no mine and not thine, no good and no bad. It is the world of water, where all life floats in suspension; where the realm of the sympathetic system, the soul of everything living, begins; where I am indivisibility this and that; where I experience the other in myself and the other-than-myself experiences me. " Jung (1955: 32)

1.3. What is Arche and What is Type?

As Jacobi (1925) elucidates that the first element 'arche' signifies beginning, origin, cause, primal source and principle,' but it also signifies 'position of a leader, supreme rule and government' (in other words a kind of 'dominant'); and the second element 'type' means 'blow, the imprint of a coin... form, image, copy, prototype, model,'order, and norm,'... in the figurative, modern sense, 'pattern, underlying form, primordial form' (the form, for example 'underlying' a number of similar human, animal, or vegetable specimens) (1925: 58)." There are also two certain conceptual elements that have a strong relationship with Archetypes. These elements are in the consideration of ideatic forms of Platonian way of thinking. They might be issued as Deductive and Inductive respectively. Deductive; which assigns the archetypal form in the context of the Platonic Ideas on an empirical basis. As Jacobi formalizes that Archetypes and Platonic ideas have very much similarity but the deductive format of archetypal considerations "signify something formed, "image-like, " "seen," but the ideas, unlike the archetypes, are "inherently immutable," and must hence be regarded as transcendent, eternal forms existing prior to all experience (1925:59)."

Quite the contrary; the Inductive form of Ideas based upon Archetypes implies different context that Jungian Archetypes and its integral composition called "As Such" (not perceptible) are psychic narratives and transcend "*the area of psyche*" (quoted from Jacobi,1925:59). These are also psychoids like the Platonic Ideas and precede all conscious experience in a creative mode. For that reason; it can be said that "the Archetypes are not inherited representations, but inherited possibilities representation" Jacobi (1925:59). As Jung (1925) confirms that "No archetype can be reduced to a simple formula. It is a vessel which we can never empty, and never fill its "fundamental pattern" is immutable, but its mode of manifestation is ever changing. (quoted in Jacobi, 1925:63)."

1.4. Archetypal Symbolism

When the archetype manifests itself in the here and now of space and time, it can be perceived in some form by the conscious mind. Then we speak of a *symbol* is at the same time *archetype*, that it is determined by a nonperceptible "archetype per se." In order to appear as a symbol it must, in other words, have "an archetypal ground plan." But an archetype is not necessarily identical with a symbol. As a structure of indefinable content, as a "system of readiness," "an invisible center of energy, " etc. (we have previously characterized the "archetype as such" in these terms), it is, nevertheless, always a potential symbol, and "whenever a general psychic constellation, a suitable situation of consciousness, is present, its 'dynamic nucleus' is ready to actualize itself and manifest itself as a symbol (Jacobi, 1925: 84). " Jacobi also contends that "The symbols it creates are always grounded in the unconscious archetype, but their manifest forms are moulded by the ideas acquired by the conscious mind (1925: 84)."

When the novel and its forms in characterization are taken into consideration within this perspective; it can clearly seem that *The Saharan Desert* and those couple's psyche and their conscious perceptions represent the embedded archetypal form hidden in unconscious. In this case; it can be said that The Sahara as a symbol signifies both death and life in both symbolic and archetypal fashion.

1.5. What is a Symbol?

Symbols present an objective, visible meaning behind which an invisible, profounder meaning is hidden. "Symbols, writes Doering, are metaphors for the eternal in the forms of the transient; in them the two are "thrown together," fused into a unity of meaning. " (quoted in Jacobi, 1925: 87) Jacobi conceptualizes the Archetypal Symbol to define the context as in the following that "Only the symbol can combine the most disparate elements into a unitary impression." Words make the infinite finite, symbols carry the mind beyond the finite world of becoming, into the realm of infinite being. They awaken intimations, and like it "They are inexhaustible." (Jacobi, 1925: 88).

1.6. Jungian Symbolism

Language is full of symbols; but it also often employs signs and images that are not descriptive in a definite way. Jung implies that a symbol he calls "is a term a name, or even a picture that may be familiar in daily life, yet that possesses specific connotations in addition to its conventional and obvious meaning. It implies something vague, unknown, or hidden from us Jung (Man and His Symbols, 1964:14)."

Additionally, Jung contends that the symbols are more than what they signify and precisely what they symbolize is still a matter for controversial speculation. Thus a word or an image is symbolic when it implies something more than its obvious and immediate meaning. It has a wider "unconscious" aspect that " is never precisely defined or fully explained Jung (Man and His Symbols, 1964:14)."

This passage may be taken as a reference to metaphorical symbols that consist in the form of dreams. It is noticeable that symbols can express themselves in language; however they signify the unconscious part of human psyche and in this way the narration process in writing is inevitably affected by this rule as long as the authoring is about the creation of stylistic and metaphorical standarts. The first part in the novel is very much related to the dream that the main character Port depicts at the café. This notorious dream is like a premonition that shapes the destiny of whole narration and constructs the story from the very beginning.

1.7. Dream Formation

As Jung contends that "An archetypal content expresses itself, first and foremost, in metaphors; there is some part of its meaning that always remains unknown and defies formulation (Jacobi 1925: 41)."

It is apparent that language is a dynamic part of life that constitutes the psychic phenomena in a number of multiple ways in both vocal (vocally) and literary representation. In this context; metaphors and archetypes have a considerable relationship with each other. In the text '*The Sheltering Sky*'; there are certain metaphors in dream formation that both have been generated in characters's speech and writer's third person narrative stance.

In the first part of the novel; Port's dream is the key metaphor that shapes the whole story beforehand. As Freeman declares (1964) that "to Jungians the dream is not a kind of standardized cryptogram that can be decoded by a glossary of symbol meanings. It is an integral, important, and personal expression of the individual unconscious Man and His Symbols (1964:7)."

At this point; it cannot be wrong to say that Port's dream in the first passages can be taken as an "elemental" figure that metaphorically gives a clue about his imminent death before embarking on a long journey with his wife to the deep Saharan Desert. This can be considered as an analogy that points out that the symbol as a term in the reflection of language "implies something vague, unknown, or hidden from us Man and His Symbols (1964: 14)."

People create symbols unconsciously and spontaneously in the form of dreams. These are ever the metaphorical symbols that consist in the form of dreams. It is apparent that the dreams can only explicate themselves through language; and within this consideration, language signifies the unconscious as long as the narration reflects the metaphorical elements; even though its plot seems stylistic.

The dream has its own symbol. Its specific form signifies what belongs to signifier and what leads away from it. In the novel; Port's fate is signified by the author from the very first passages. However; the language used in the dream vaguely evokes some other certain ideas hidden in the meaning. What is apparent in the syntax cannot be construed easily; since the words such as "teeth" or "train" have different connotations than their immediate understanding.

1.8. What is Poetic Language?

In order to clarify the issue; what poetic language in a term cannot be regarded as an artistic deviation from the general aspect of textual formation or an authentic linguistic code that delineates

the sub-culture of any text; rather it stands for a number of practices. As Roudiez (1984) within the framework of Kristevian way of thinking asserts that the poetic performs in the realization of language with infinite possibilities. With this approach; he contends that

"Poetic Language is 'as an activity that liberates the subject from a number of linguistic, psychic, and social networks; as a dynamism that breaks up the inertia of language habits and grants linguists the unique possibility of studying the *becoming* of the significations of signs (Roudez, 1984:2)."

Kristeva's point of view in her thesis called "Poetic" is much involved within the field of semiotics because it constitutes the general science of signs. However; her specific domain is more than that plain semiology; since the semiotic concept works as one of the two components of signifying process; the other formative element is "the symbolic". They create each other continuously. What takes symbolic sounds its semiotic reference in the first place. Even though these binary concepts are not identical with themselves in the same quality; they can analogically be linked to psychological formations called unconscious / conscious being that they are dialectically *sine qua non* aspects of the whole psychic conundrum. Within this direction; there is a constant dialectical interaction between these psychological terms and the same principle can be applied as long as the linguistic forms operate within the semiotic/symbolic process at work.

1.9. The Semiotic Chora

In the book titled "Revolution in Poetic Language" defines the concept "Semiotic" which "as a term comes to variety of meanings on the ground of Greek sense *as such*; distinctive mark, trace, index, precursory sign, proof, engraved or written sign, imprint, trace, figuration." Kristeva (1984: 24). If this is taken from an another vantage point; The semiotic in meaning, according to the etymology of the Greek *semeion*; *it comes to term as* a distinctive mark, trace, index, the premonitory sign, the proof, engraved mark, imprint-in short, a *distinctiveness* admitting of an uncertain and indeterminate articulation because it does not yet refer (for young children) or no longer refers (in psychotic discourse) to a signified object for a thetic consciousness (this side of, or through, both object and consciousness). *Desire In Language* (1980: 147)

As for the term Chora; it should firstly be clarified that what Chora senses is cannot be expounded without semiologic elements; since the prevailing etymological use of the word; the one that which implies the pre-form; initial sign which is as distinctive before coming into existence in the language. This suggests that the primitive concept is the precise modality that takes place in the signifying process. In this scheme, Kristeva (1984) points out that;

"Discrete quantities of energy move through the body of the subject who is not yet constituted *as such* and, in the course of his development, they are arranged according to the various constraints imposed on this body—always already involved in a semiotic process—by family

and social structures. In this way the drives, which are "energy" charges as well as "psychical" marks, articulate what we call a *chora*- a nonexpressive totality formed by the drives and their stases in a motility that is as full of movement as it is regulated." Revolution in Poetic language (1984:24)

As a result, the term "semiotic" can simultaneously be seen as part of a larger process that contains the signifying process. In seemingly separated concepts; Kristeva argues that the etymological kinship between the terms *semiotic*, *symbolic*, and *significance* points to this differentiated unity, which is ultimately that of the process of the subject. It is apparent that "the semiotic is thus a modality of the signifying process with an eye to the subject posited (but posited as absent) by the symbolic." Kristeva (1984: 41)

1.10. The Semiotic and the Symbolic

Kristeva's concern does lie within the field of *la semiotique* (i.e., "semiotics" as a general science of signs) but it involves a more specific domain that she calls *le semiotique* ("the semiotic") seen as one of the two components of the signifying process – the other being "the symbolic".

"The semiotic is articulated by flow and marks: facilitation, energy transfers, the cutting up of the corporeal and social continuum as well as that of signifying material, the establishment of a distinctiveness and its ordering in a pulsating *chora*, in a rhythmic but *nonexpressive totality*." Kristeva (1984: 40)

As for another Kristevian term the symbolic (*le symbolique*): which is as opposed to the semiotic, always comes after the semiotic *Le Semiotique* (the Semiotic) in the process of signification and inevitably attributes the meaning to "the signified object of the consciousness"; (Quoted from *Desire in Language*) Kristeva (1980: 148) In bi-polar interaction with these two forms; *Chora* is the drive that is preformed before the process in writing – It is a schematic archetype that conceptualizes the semiotic. Semiotic is an antecedent formation that constitutes the symbolic to the extent which the feature of the language envisions itself. As Kristeva (1984) defines that the symbolic is consisted of "Syntax" and "all linguistic categories" that is; the symbolic is the structure or grammar that governs the ways in which symbols can refer. " Sarıkaya (2007: 19). However; neither the semiotic nor the symbolic might be thought separately. These two Kristevian formula constitute language together. Their dialectic interactions construct the discourse in linguistic. They are "sine qua non" modalities of the signifying process and the language cannot operate without them.

It is apparent that there is an organic connexion between the semiotic and symbolic as they are indispensable forms of signification process and no subject can generate itself in language "because the subject both semiotic and symbolic, no signifying system he produces can be either 'exclusively' semiotic or 'exclusively' symbolic" Kristeva (1984: 24).

1.11. Chora-Thetic – Genotext and Phenotext

As Kristeva (1984: 62) points out that the Thetic permits the constitution of the symbolic with its vertical stratification (referent, signified, signifier) and all the subsequent modalities of logico-semantic articulation.

It is certain that there is an inseparable organic nexus between thetic and semiotic. As Kristeva (1984:62) considers that though absolutely necessary, "the thetic is not exclusive the semiotic", since it is only a process; which also precedes it, constantly tears it open, and this transgression brings about all the various transformations of the signifying practice that are called "creation". "Whether in the realm of metalanguage (mathematics, for example) or literature, what remodels the symbolic order is always the influx of the semiotic." *Revolution in Poetic Language* (1984: 63)

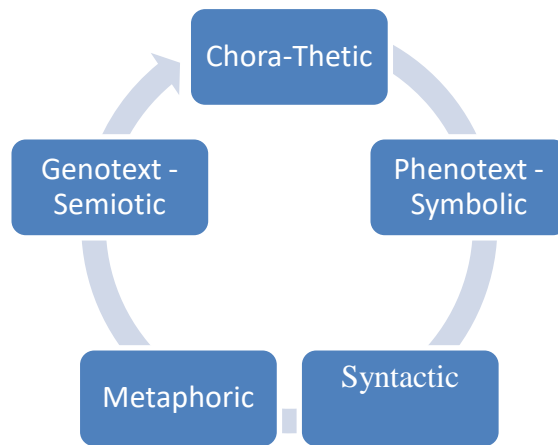
"Language thus tends to be drawn out of its symbolic function (sign-syntax) and is opened out within a semiotic articulation; with a material support such as the voice, this semiotic network gives "music" to literature and since there can be no signifying practice without a thetic phase, the thetic that does not manage to posit itself in the symbolic order necessarily places itself in the objects surrounding the body and instinctually linked to it." Kristeva – *Revolution in Poetic Language* (1984: 63). As the definitions cement the very connexion between the semiotic and the thetic; there is no wonder that "whether the semiotic's dismantling of the symbolic in poetry necessarily implies that the thetic phase is shifted toward the stases of the semiotic chora." Kristeva (1984:64). In this case; what is ruptured in the passage tends to reflect the archetypal formations in the semiotic Chora-Thetic.

Lastly; to test the instincts in the characters' speech; which are invisible semiotic sensibilities; that we need language; and by the same token; it requires a text so that the symbolic variations after the thetic (dogmatic) process can be expressed by the subject material; which in this context is a semiotic chora or an archetypal schema.

"The drive process cannot be released and carried out in narrative, much less in metalanguage or theoretical drifting. It needs a text: a destruction of the sign and representation, and hence of narrative and metalanguage, with all their lock-step, univocal seriousness." Kristeva – *Revolution in Poetic Language* (1984: 103)

As the narrative proceeds; the semiotic movement, which acts through the symbolic, creates the meaning, and continues to work on it from within. My study aims to present the semiotic and symbolic elements in the passages through manifesting the mutual interactions between genotext and phenotext. By doing this, the details I will display about the syntactic elements found in the passages through the relevant tables; and this diagram designed by me will also help to constitute the Kristevan norms in order to apply them to the metaphorical aspects of each relevant discourse placed in the novel *The Sheltering Sky*.

Figure 1: Circular Interactions Around Kristevan Concepts



This thesis revolves around this schematic circular model. In the dichotomy of two Kristevan's principal norms Genotext and Phenotext; Genotext includes semiotic processes but also the advent of the symbolic; yet it always comes first to frame the whole context in the text. Genotext is a schema that combines all the metaphoric and latent elements in its scale. However; the Phenotext is an another concept that comes after the Genotext and it only is the second module that composes the grammatical expression in the writing. Within these two formations; we can add the semiotic to the Genotext and the symbolic the Phenotext. Phenotext can only be considered as an object to test the linguistic analysis. Apart from these two models Genotext and Phenotext; syntactic combinations need an another way to be explicated in the metaphorical domain. This transformation is realized by the thetic. Thetic is only a process that works like a channel; a conduit and the waterway that transports the grammar to the place where the context is shaped beforehand by Semiotic-Chora within the expression of Genotext. Chora-Thetic helps the object to be explained and analyzed in the realm of Genotext. Thetic is a kinetic concept that acts like a vessel in which the energy vibrates; sounds and echoes the genotextual thread in a semiotic composition. Thetic is only a tunnel that tends to work in the Semiotic Chora.

CHAPTER TWO

2. LITERATURE REVIEW

"Two Strangers,
two strangers"
are all together
but lonely... We are two strangers"
(Teoman & Şebnem Ferah)

2.1. Introduction

This part includes the background of the given novel "*The Sheltering Sky*" and highlights the contextual features of the story line and its third person narration style. In addition to that, Jung's Collective Unconscious within the concept of "Archetypes" and Kristeva's Linguistic theorem "Semiotic Chora" will be taken into consideration in order to present our thesis' research question.

2.2. Background of the Novel

It is clear that the novel "*The Sheltering Sky*" has been established over "Existentialism." As Pinsker asserts that the novel is similar to Albert Camus' "*The Stranger*" but "squared with the pronouncement of Jean Paul Sartre" (1985: 6). It is also conspicuous that the impacts of Jean Paul Sartre's effects in the novel as a driving impulse have triggered Paul Bowles to conceptualize his romantic married couple Port and Kit Moresby philosophically intense in their spiritual journey; as it is narrated by the omnipotent romanticised Arabian desert The Sahara in North Africa city Morocco. Hickey (1999) has implied that *The Sheltering Sky*, a third-person narrative, told by an omniscient narrator and set largely in North Africa. As Schoqairat (2010) mentions that "Bowles's writing is influenced by philosophical standpoints such as Surrealism, Nihilism, and Existentialism and in his book *The Fiction of Paul Bowles: The Soul is the Weariest Part of the Body* (1979) Johannes Willem Bertens articulates the foregrounding of Bowles' nihilism in his fiction and the implications this has on his depictions of the Sahara and its peoples:

"Africa is, of course, a powerful force in the novel. It enables Moresby to lose himself, both in the infinitude of its desert and in the disease it gives him, and its peculiar horrors have a seriously dislocating effect on Kit. But although the confrontation with the desert may have speeded up the Moresbys' disintegration, it does not essentially contribute to the nihilism they carry to it. The desert functions primarily on the symbolic level. It offers a physical parallel, in its bleak emptiness, to their state of mind, and symbolizes, above all, the *nihil* itself." Bertens

(1979: 56) Also cited by "Anglo-American Identity and Romanticizing Arabia: Wilfred Thesiger's *Arabian Sands* and Paul Bowles' *The Sheltering Sky*"

The device as a literary form in the novel has been stylistically based upon the third person narration technique and the characterizations with limited personas have also been voiced by a language in which the omniscient author who has indirectly shadowed himself. The main characters in the novel are twelve years an American married couple Katherine and Porter Moresby who are very intellectual individuals in their late thirties. The very theme in the novel has been revolved around those characters' embarking on a journey into the Sahara desert. As Kershner (2014) suggested that "the African Sahara is a striking metaphor for a universe that is overwhelming in its vastness and emptiness: a place that absorbs you in its physicality but is without inherent meaning, offering the opportunity to imagine and create, which neither Port nor Kit do." (2014:7). "Bowles' characters find that oriental fulfills their sexual hunger, while providing spiritual relief." Schoqairat (2010:120). North Africa and Arabia from a Western perspective; as a package for consumption by Western readers in a metropolis who 'require the exotic or comic anomalies, wonders, and scandals of the literary form *romance* which their own place or time cannot entirely supply' Fussell (1980:203).

It is substantial that the male character in the novel "The Sheltering Sky" named as Porter Moresby (Port – the husband), who has some certain nihilistic background that is galvanized by existentialism, should deserve to be tested in a different approach that is relevant to the idea "Collective Unconscious". In the surface reception; Port's psychic existence has been recognized by a number of contents that are the representation of "existentialist philosophy" which only can express itself with consciousness.

The story is based upon two romantic married couple that they have very much tendency to melancholia. Their conjugal struggle to save their marriage in the hope of uniting each other ends with a tragedy. Despite the fact that their escapist life style from the Civilization adumbrates itself in a number of chapters and seems to be the gist of whole episodes. Besides, the novel evokes a spiritual sensibility that describes the characters' spirits. "These British travellers sought to escape the corrupting confines of the West in favour of the supposedly more masculine potentialities of the desert, romanticising the area and its peoples in a definably Western, chivalric fashion". Schoqairat (2010:122). In her study "The Middle East/Arabia: "The Cradle of Islam",

Billie Melman notes the distinctly Romantic characteristics of many of these early desert narratives:

"The desert narratives may be superficially described as stories of the quest of the void, or wilderness, as well as tales of risk which position the individual explorer in front of a hostile nature. They draw on the late Victorian penchant for barren and wild landscapes as well as on

earlier Romantic concepts of the 'Great' in nature. The great desert is sometimes associated with emptiness and stands for the infinity of the universe and the human condition within it." Melman (2002:114) Also cited by "Anglo-American Identity and Romanticizing Arabia: Wilfred Thesiger's *Arabian Sands* and Paul Bowles' *The Sheltering Sky*" (2010:122)

Porter Moresby as a traveller has a certain nihilistic background seems that he is after nothing and his emptiness in parallel with the surface ground of the Desert Sahara prepares his bitter-end and eventually swallows him up whole. Port (Porter) as a restless chronic traveller runs toward from one place to another as he carries out his nihilistic emptiness in himself as if it is this nothingness that lies coiled in his very unconscious. Additionally; it can be said that "The Sheltering Sky" is an accomplished and stylistic novel that has some Kafkaesque aspects in its own scale.

Bowles's desert the Sahara and his *Sheltering Sky* are true protagonists. The Sky and the Sahara for them are two captivating notions of the same principal and they narrate those two strangers' story by telling "What they can do to them. " In general; the atmosphere in the novel seems quiet oppressive and the relationship between these married couple is no less bleak that the number of negative stimulants describing their unhappy marriage combine an archetypal background for them and their beings are driven to the very vacuum and emptiness as they seek to find their true self in the deep Sahara. The literary construction of a persona and the creation of a background mood of longing are closer to the strategies of fiction than to a straightforward documentary mode. Traveller, author and protagonist are all different, if related, entities. The evocation of a particular sensibility, so strong as to become a motif, resembles a strategy of the novel. Hooper and Youngs (2004: 9) Sahara the desert is stylistically conceptualized by the writer as not only an implicit but omniscient protagonist who takes place in relevant passages symbolically while projecting some certain feeling patterns beyond what the related words come to deviate from their ordinary meaning semiologically.

The Sahara as a true living organism embodied in Paul Bowles' characterization and those couple's existential stands in the novel project the layers of some certain psychological concepts. The bi-polar psychic forms called as conscious and unconscious being work together in the narrative process by colouring the passages stylistically with metaphorical elements.

2.3. Significance of the Novel

As it is clearly seen in the novel, the existentialist ideas of Bowles give a strong sense of Sartre's philosophy. Even though, the characters psychic conditions seem that their point of views are plainly constructed upon both conscious and unconscious formations in equal fashion; the fact is that the nihilistic ground as an abstract idea dominates the male character Porter Moresby's psychology and the female one, whose name is Katherine Moresby, is much more influenced by

the other psychic elements related to female sensibility. This saying that; apart from those two characters; there seems an another protagonist that narrates the story in a symbolic fashion is 'the Sahara' itself. The Saharan Desert is very much apt to be taken as a metaphoric agent in order to test Jung's archetypal forms in psychological scale within the limitation of Kristevian Chora–Thetic.

This study not only deals with the Jungian theorem that probes the territory where the imaginary characters' unconscious and conscious attitudes bear a resemblance to real individuals but also Julia Kristeva's concepts in semiotic and symbolic combinations which give us the linguistic model to use in our project as they test the characterization aligning with metaphorical dimensions that are embedded in third person narrative style.

Last of all, it is convenient to say that to lay on the convergent pararellism of the abstract idioms called Jungian "Archetypes" (*as such*) and Kristevian concept "Chora-Thetic" seem to be applicative in the analysis of passages.

2.4. Significance of the Study

Kristeva's Platonic term Chora, which has very much resemblance to Jung's Archetypes to the extent that the symbolic and semiologic schemas in the comparison of her dual concepts within the linguistic formation of the layered structures called Genotext and Phenotext, strengthens the idea that the syntactic items in lexemes, morphemes and other forms might deviate from their apparent norms when they are affected by the metaphorical narration to make the text stylistic and metaphoric. As it is mentioned shortly, the suitability of linguistics through the lens of Kristeva's Semiotic Chora can be purposive and by means of that a text, in this concept the novel "*The Sheltering Sky*", is quiet explicit that requires to be both analysed and interpreted in terms of the combinative study of Jungian and Kristevian perspectives with comparison.

Attempting to underline the convergent similarities of those two theoretician's distinguished concept: the "Archetypes" that take the issue psychologically in Jungian term(s) and the Kristevian-Chora that approaches to the whole field in linguistic considerations within the concept of Le Semiotique and Le Symbolique are the ones that seem to be functional in terms of digging the subject in text both psychologically and linguistically.

As Hernandez (1997) asserts that there is mounting evidence that metaphors are more a matter of thought than of language and Lakoff (1993) implies that linguistic metaphors being just a reflection of the structure of our conceptual system. In that concept; what we read in the text cannot be limited by the narrators' intention and characters' point of view. There are metaphors that weave the passages to create a distinct perception in readers' mind with a tantalizing fashion and deviate

from seemingly the ordinary syntactical outlook by appointing the different meaning to the words and phrases as making the text more stylistic.

Writers' capability of using symbolic narration is doubtless not just a linguistic phenomena that evokes the semiotic references; but a creative exploitation to the extent which the metaphors involve the whole narration process.

The present thesis takes the issue within the conceptual framework of "Archetype(s); its Psychic conditions as unconscious and conscious beings over the characters; and the symbolic variation of the archetypal forms in Jungian perspective which converges with Kristeva's Semiotic Chora; on the one hand Bowles's symbolic narration that embodies the Saharan Desert as an authentic character composing the story from the very beginning and on the other; to the analysis of metaphoric dimensions that evoke the semiological aspect of words' invisibility in sounding the feeling motifs beyond the visibility of syntactic layout(s) organized in passages. Bowles in "The Sheltering Sky" has ordered his textual style in a number of symbolic items. Apart from the married protagonists that constitute the story in a gloomy atmosphere; some certain elements in the novel such as the Saharan desert and the African sky that shape the plot from the very beginning by underlining the symbolic references related to death; sickness and psychological sufferings.

Having this in mind; the characters in the novel are worth being interpreted in terms of their speech patterns not only in psychological way but linguistical so that we can test and conceptualize two convergent studies in a comparative mode through the relevant text in question. In doing so; we will provide further confirmation to apply Jung's conceptual item Archetypes out of his Collective Unconscious and Kristeva's Semiotic Chora with its lengthy extensions in the framework of Chora-Thetic and Genotext and Phenotext structures as well as her other linguistic forms called "Le Symbolic and Le Semiotique"

As a conclusion; this study can be taken as a primary source; because there is not any reference to Jungian and Kristevian concepts in terms of the convergent nexus that composes those two theoreticians in one context. Even though the Kristevian theme tries defining the textuality and a number of other studies have dealt with her major concepts such as melancholia; abjection and subjectivity; our study concentrates on her linguistics. Gabor (2013) develops a theological critique of Julia Kristeva's project of the 'speaking being' in his thesis; and Sarıkaya (2007) analyzes poems by Emily Dickinson and John Milton in the comparative fashion using Kristeva's theorem; and she has also added to her thesis the other Kristevian subjects such as the concept of the abject and the paragrammatic structure as well as the semiotic and the symbolic.

All in all, the suitability of linguistics through the lens of Kristeva's one of the principal concepts Semiotic Chora can be purposive and by means of that a text "The Sheltering Sky" is

quiet explicit that requires to be both analysed and interpreted in terms of the combinative study of Jungian and Kristevian perspectives with comparison. Even though there are a number of studies that have formerly dealt with "*The Sheltering Sky*" in terms of the cross-cultural contexts; none of them has Kristevian aspect.

Finally; "*The Sheltering Sky*" has a number of feeling motifs that give melancholic aura with certain lexical forms such as 'the grief', 'Melancholy' and "the death" that they take place in many passages. These forms make a whole and set the story in the archetypal context and define both semiotic and symbolic forms in passages through the concept of genotext and phenotext.

2.5. Purpose of the Study

Paul Bowles' stylistic and metaphoric third person narrative stance through his characters speech enable the text to be read in multiple perception per se. Archetypal considerations in Jungian theory based upon the "Collective Unconscious" and Kristeva's "Poetic Language" within the formation of semiotic and symbolic composition(s) seem that they are very much apt to be tested in our project to contextualize both linguistic and psychological ideas in which the number of various concepts opens an invaluable breach for us to dig into the unknown.

Our current study basically aims to explore the possibilities in the theoretical correlations of Jungian "Archetypal Symbolism" and Kristevian Semiotic Chora in the same trace and tries doing content analysis on given text by classifying both Jungian and Kristevian terminologies in order to present an idea that might define the theme with a new perspective.

It is this project that attempts to test an analysis of Paul Bowles' *The Sheltering Sky* within the framework of Jung's "Archetypes" related to his concept Collective Unconscious and Kristeva's Semiotic Chora and its symbolic dispositions in Genotext and Phenotext linguistic structure(s). It is our objective to find a convergent network between the two theories in using qualitative content analysis on Bowles' passages by evaluating metaphoric dimensions of third person narrative technique and shedding some light on the two major characters' point of view with the psychological interpretation of the novel.

2.6. Research Questions

It is conspicuous that there is an underlying tension with Kristeva's semiotic symbolism so long as the genotext of the passage carries the archetypal chora more than the phenotext of its syntactic structure.

This study aims to address two questions in an attempt to analyze the linguistic features of Kristeva and Jung's psychological concept "Archetypes" in conscious and unconscious formations within the framework of Bowles' metaphoric narrative style. The following questions are respectively;

1. Is there any evidence between Jungian Archetype and Kristevian Semiotic Chora in terms of the similarities that emphasise on the convergent points within the perspective of metaphorical codes in text?
2. What are the strategies of Kristevian "Semiotic Chora" employed in Bowles' stylistic theme?



CHAPTER THREE

3. METHODOLOGY

3.1. Introduction

Even this thesis is very much influenced by the concepts that revolve around Jung's Archetypes in the scope of Analytical Psychology under the very title Collective Unconscious, the characterization in the novel needs to have more than this in the consideration of content analysis.

The interpretation of the characters in Paul Bowles' famous post-war novel "*The Sheltering Sky*" concentrates not only on certain ideas related to Julia Kristeva's Chora within the comparison of Jungian Archetype(s); but the linguistic references that support the metaphorical aspects reflected by various lexemes in relevant passages with a stylistic point of view.

In the first part; the nihilism as an abstract form that calls the schematic archetypal ground where Semiotic Chora implicates the pre-word subjectivity before forming the thetic process in which the words in terms of Phenotic combination with syntactic elements occur will be tested in male characters' speech. While the first part confirms the unconscious being in metaphorical aspect the way in which male characters's thinking process is in question; the ensuing part will focus on female characterization in terms of both unconscious and conscious formation. Other figurative ideas such as Anima and Animus included in Archetypal concept do both refer to contrasexual and heterosexual identities that will be applied to those character's psychic conditions in order to project the symbolic signs aligning with Kristevian theorem.

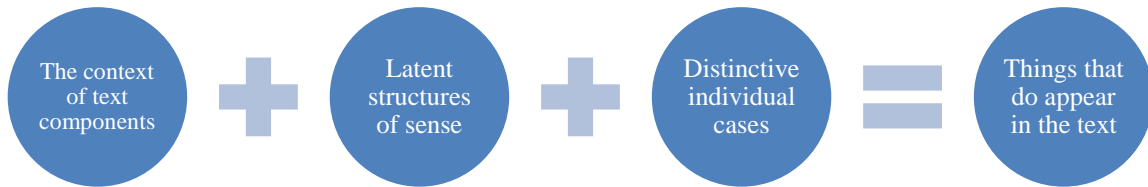
3.2. Statement of the Method

First and foremost; this part concentrates on both Kristevian linguistic theorem Semiotic Chora and the other concept Jungian Archetypal Symbolism with the intent of qualifying the stylistic patterns in the study "*The Sheltering Sky*".

Content analysis is the major tool that we use in our study to test the metaphorical narration within the context of comparative understanding. Defining the theme in more theoretical way; we constitute the two convergent studies on the same path; as the one is Jungian Archetype and other Kristevian Semiotic Chora. It is certain that this study attempts to interpret the opinions and

perspectives of various subjects. By doing this; the relevant content depicted in the graphic might help our study to make it whole.

Figure 2: Content Analysis Model



Jungian and Kristevian contexts are formative ideas that influence both analytic psychology and linguistics. In this study; these two theoretical forms are evaluated on the basis of mixed methodological consideration in order to apply the metaphorical and stylistic elements of the novel to the functional characteristics of the text within the discourse of both characters' and their omnipotent narrators' third person narrative modes. While dealing with them; I will evaluate some certain passages taken from the novel and try to demonstrate the sentence structures that have metaphorical backgrounds. As soon as I explicate the passages through the relevant theoretical concepts such as Semiotic-Chora, Genotext, Phenotext, and Jungian Archetypal formations, I will apply my diagrams and tables in which the findings are displayed within the mentioned norms. This part attempts to test the two ideatic forms in a comparative fashion; that they are "Archetypal Symbolism" and "Semiotic Chora" in this consideration. This section also provides the knowledge in methodological research perspective by projecting the convergent evidences with respect to Kristevian and Jungian definitions.

3.3. Convergent Point(s) in Jungian and Kristevian Perspectives Within the Concept of (The Semiotic CHORA and ARCHETYPE)

As Kristeva (1984: 18) frankly admits that she borrows the term *Chora* from Plato's *Timaeus* to denote an essentially mobile and extremely provisional articulation constituted by movements and their ephemeral stases. There is an another uniformity in terms of Jungian Archetype; upon which Jung has developed his authentic ideas with Colletive Unconscious.

"it was not too difficult to understand Plato's conception of the Idea as supraordinate and pre-existent to all phenomena. "Archetype," far from being a modern term, was already in use before the time of St. Augustine, and was synonymous with "Idea" in the Platonic usage. " Collective Unconscious – Jung (1955:75)

Chora is an archetype. It's a trace in language and preponderantly as well as unconsciously the invisible energy that conduces to authorly style. As Kristeva terms that "The *chora* is not yet a position that represents something for someone (i.e., it is not a sign); nor is it a *position* that represents someone for another position (i.e., it is not yet a signifier either); it is, however, generated in order to attain to this signifying position. Neither model nor copy, the *chora* precedes and underlies figuration and thus specularization, and is analogous only to vocal or kinetic rhythm." Kristeva (1984:26). This very energetic discourse connotes the archetypes in the following that "the archetype should be regarded first and foremost as the magnetic field and energy center underlying the transformation of the psychic process into images." (Jung1925: 47). However; Kristeva's Chora should be limited to linguistic scale that constitutes only the aspect relevant to language rather than archetypal denominations; whose range to the extent that both psychological and material dimension is immeasurable.

It is apparent that the psychic position of archetypes and the semiologic concept of Chora are subjectively be nourished by the same source; called *Unconscious*. As Kristeva (1984) asserts that "the theory of the subject proposed by the theory of the unconscious will allow us to read in this rhythmic space, which has no thesis and no position, the process by which signifiante is constituted. " Revolution in Poetic Language (1984: 26)

Archetypes *as such* in a schematic process are activated again in the ideatic; also the genetic manner; if/when the suitable conditions are fulfilled; the *chora* is in the same manner comes into existence and the following excerpt cements the idea is that; "the *chora* is nevertheless subject to a regulating process \reglementation\, which is different from that of symbolic law but nevertheless effectuates discontinuities by temporarily articulating them and then starting over, again and again." Revolution in Poetic Language – Kristeva (1984: 26)

As Kristeva (1984: 27) asserts that the kinetic functional stage of the semiotic precedes the establishment of the sign; it is not, therefore, cognitive in the sense of being assumed by a knowing, already constituted subject. The genesis of the function organizing the semiotic process can be accurately elucidated only within a theory of the subject that does not reduce the subject to one of understanding, but instead opens up within the subject this other scene of pre-symbolic functions." Revolution in Poetic Language – Kristeva (1984: 26)

It goes without saying that archetypes have energy to create another archetypes in symbolic fashions. As long as Instincts involve semiotic functions and energy discharges "the drive"; they have to reflect themselves in the symbolic order where the significance process comes to a certain term in syntactic order at the linguistic schema that constitutes language.

Shadow is one of the prominent archetypes in Jungian context has a psychic passage that no one tries going down to its core. However; this unprecedented norm can be taken as "*as such*" and its uncertainty has a potential energy that all the elements that belong to life seem in suspension. Shadow not only a noun but as an archetypal symbol constitutes the spirit of everything and through Jungian way of thinking; it has no above and no below, not here and not there, no mine and not thine, no good and no bad; but its indivisibility this and that is very much related to outer parameters that affect the unconscious. Shadow is an energy that operates in the psychic world and in the process of signification it has certain analogical aspects within the context of Semiotic-Chora.

As Gabor (2013) implies that the concept of the "chora-thetic" is Kristeva's central element of linguistic theory; and in this context the Platonic form in the ideatic perception evokes the unexplicable psychoid terminology as "*As Such*". Even though this archetypal schema defies an explanation; it hides an energy to constitute the Semiotic Chora. The reinterpretation of the archetypes within the framework of semiotic chora might generate itself in a linguistic structure; since only the language has the potential to conceptualize the convergent points between these two abstract forms.

Gabor (2013: 68) formulates the 'chora-thetic' as "it is the erratic movement of this receptacle ('chora') that causes and preserves a state of non-uniformity. " Kristeva (1984) uses the Platonic myth "chora" to conceptualize her linguistics within the creative aspect of the universe before coming to terms with the syntactic structure in language.

Gabor (2013) also clarifies that the first transcendent "leap" is between "chora" and the "thetic." As Kristeva (1984) asserts that "The semiotic "chora" is the precondition of the "thetic" phase." (Cited from *Semiotic Passion* – 2013:70). The thetic phase, as Gabor (2013) indicates that it has a close connection with semiotic "chora" that which constitutes the two indispensable heterogeneous forms: the semiotic and the symbolic. It has to be added that the concept called "The symbolic" includes the form "The Semiotic" within the network of the Saussurean point of view which it takes the semiotic as "Signifier" and the symbolic; "Signified". However; the signification process As Kristeva (1984) contends in the following; "We shall distinguish the semiotic (drives and their articulations) from the realm of signification, which is always that of proposition and judgement, in other words, a realm of positions....We shall call this break, which produces the positing of signification, a thetic phase. All enunciation, whether of a word or of a sentence, is thetic. It requires an identification; in other words, the subject must separate from and through his image, from and through his objects. " Kristeva, *La révolution du langage poétique*; (1984:v41-42)

According to Kristeva (1980) "*le semiotique*" is very much related to instinctual drives in terms of the semiotic dispositions which affect the language within the practice of dialectical

conflict with *le symbolique*, i.e., the Symbolic that constitutes the phenotext. Symbolic and Semiotic dispositions are ever in interaction with each other that they affect the language by challenging the sign system. Of the two systems in a certain analysis; the semiotic comes always first; yet synchronically speaking the symbolic is always present in the signification process.

It goes without saying that what is signified in a given passage drives its symbolical position in syntactic disposition while it having an organic nexus with the semiotic concept in metaphorical stance. What signified in the passage assigns how it works as a signifier in the metaphorical dimension. It is also clear that the signifying process is divided into two features of the text, as conceptualized by Kristeva's poetic language (1984). Among these two forms; Phenotext is "the language of communication and has been the object of linguistic analysis; and the Genotext, which may be detected by means of certain aspects or elements of language, even though it is not linguistic per se". Cited in *Desire in Language* (1980:21). These heterogeneous systems in language affect the writing process.

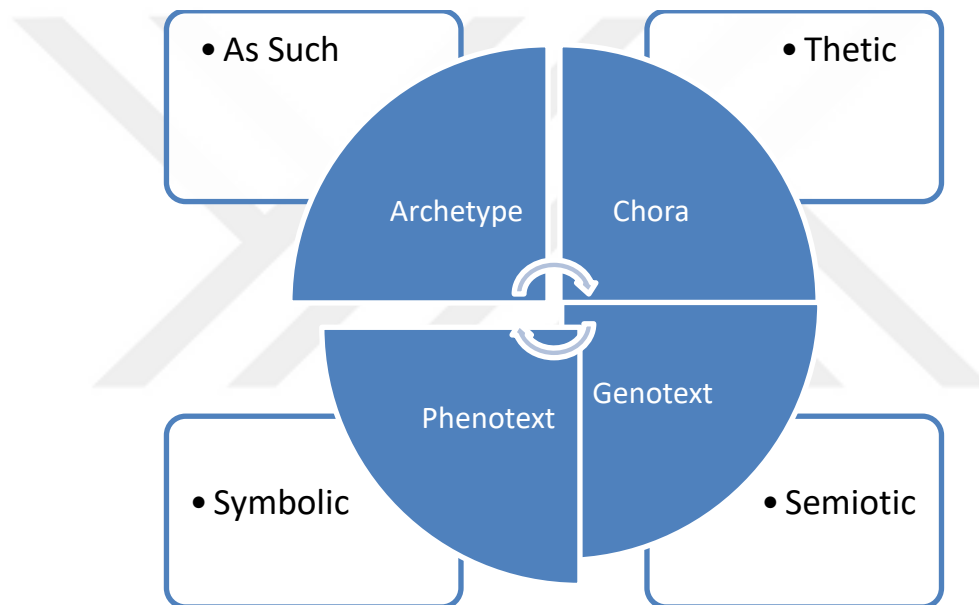
In light of this distinction it has made between the semiotic *chora* and the symbolic; the examination of the way texts function is related to two vital Kristevian concepts; Genotext and Phenotext. Kristeva qualifies the linguistic forms as Genotext and the other concept Phenotext within the context of semiotic and symbolic. As semiotic and symbolic are indispensable elements of her linguistic structures; the very terms genotext and phenotext in the same logic complete each other. Genotext is very much related to the semiotic; whereas the phenotext matches with the symbolic.

The interactions between Genotext and Phenotext create a nexus that defines the context in language. Even though the genotext comes always first and feeds the contextual meaning including metaphors; it needs a grammatical formula to make sense. In that concept; neither of these can be practical if the meaning is empty of grammar or the linguistic structure is without the context. Because; as Kristeva avers that the genotext "includes semiotic processes but also the advent of the symbolic. The former includes drives (instincts), their disposition, and their division of the body, plus the ecological and social system surrounding the body, such as objects and pre-Oedipal relations with parents." *Revolution in Poetic Language* – Kristeva (1984: 86). However the Phenotext compasses the emergence of object and subject, and the constitution of nuclei of meaning involving semantic and its categorial fields such as grammar that constitutes symbolic variations in the language. Therefore; Genotext can be considered as "the transfer of drive energies organizes a space in which the subject is not yet a split unity that will become blurred, giving rise." Kristeva (1984:86). In other words, even though it can be seen in language, the genotext is not linguistic but it in the sense is only understood by "structural or generative linguistics." Kristeva (1984:87)

There is a strong analogy between archetype and semiotic chora. As Archetypes function the psychic energy; the signification process within the formation of Genotext and Phenotext is activated by an another drive called as Semiotic Chora. As Kristeva (1984) also opines that the Semiotic Chora is, rather, a *process*, which tends to articulate structures that are ephemeral (unstable, threatened by drive charges, "quanta" rather than "marks") and nonsignifying (devices that do not have a double articulation) to the symbolic. Kristeva (1984:87)

To give more details regarding the issue; I have composed a diagram to conceptualize the interactions between such relevant forms in the following;

Figure 3: Model Of Convergent Points In Between Jungian and Kristevan Forms



I will use this diagram in my project and apply the certain Kristevan and Jungian forms to the passages taken from the novel *The Sheltering Sky* in order to display the convergent points between Archetypal Symbolism, Semiotic Chora, Genotext and Phenotext. Genotext is the production of the Semiotic Chora because it generates an energy to constitute the thetic process in language. As Kristeva (1984) asserts that the genotext can thus be seen as language's underlying foundation and this creates the symbolic. What symbolic defines can only be found in the structure of phenotext. Even though the phenotext is constantly split up and divided, and is irreducible to the semiotic process; it works through the genotext. Because the signifying process includes both the genotext and the phenotext. Within this context " the genotext is a matter of topology, whereas the phenotext is one of algebra." *Revolution in Poetic Language* – Julia Kristeva (1986:24)

The nature in the semiotic consideration is ever open to signify the symbolic word order. These two suggest classifying the conscious and unconscious formations in the norms of textuality.

Both genotextual and phenotextual structures interact with each other in the signifying process. In *The Sheltering Sky* there are a number of linguistic items that reflect both conscious and unconscious compositions on a metaphorical context. As the Saharan Desert plays a major role in the story; Port's psychic situation refers to this metaphoric indicator with an analogy within the framework of phenotextual algebra. The Sahara as an archetype that tacitly as well as uncannily makes a reference to some certain noun phrases in the novel; and it is the genotext of this following passage that assigns the topography of whole context where the story takes place.

"How many times his friends, envying him his life, had said to him: "Your life is so simple."
 "Your life seems always to go in a *straight line*.⁽¹⁾ Whenever they had said the words he heard in them an *implicit reproach*:⁽²⁾ it is not difficult to build a *straight road* on a *treeless plain*."⁽³⁾
 SS (207)

The images seen in the context of conscious being might be harmonized with that deep and dark unconscious formation, say, the very reality of nihilistic emptiness; and this semiotic feeling could bring a balance unless the depressive ground in the psyche does not yield to oppression in which Port has ever felt himself unhappy a person during his journey. It is also apparent in this cited passage that the narrative complex projects the oppressive ideas in word forms by calling both the psychological concepts and the abstract forms in semiotic background which drives the metaphors in a symbolical word order within the context. Those related words call the major character in the novel; which it is "the Sahara" itself. What they represent in the phenotext; it cannot be anything but the semiotic reference to genotext. The Saharan desert as a genotextual thread of the passage(s) reflect the semiotic-chora within the framework of an archetypal schemata.

Table 1: Metaphorical Reflections on Symbolic and Semiotic Context

Metaphorical Context in symbolic formation (Phenotext)	Semiotic Reflection(s) (Genotext)
Conscious Expression	Sahara the Unconscious
(1) Straight line / road	(1) Quietness
(2) Implicit reproach	(2) Negativity
(3) treeless plain	(3) Loneliness

3.4. Semiotic Chora

As Kristeva clearly indicates in her passage by saying that "it may be hypothesized that certain semiotic articulations are transmitted through the biological code or physiological "memory" and thus form the inborn bases of the symbolic function."Kristeva (1984:29). The

relationship between chora and archetype is obvious. Another resemblance is the genetic factor in which the archetypal schemata is pre-formed *as such* in the same fashion as semiotic chora.

Symbolic is just a word; but semiotic is something pictorial or sensitive that stands before the linguistic elements are organized. It claims that the semiotic approach is semiotic and it is obviously inseparable from a theory of the subject that takes into account the Jungian positing of the unconscious to the extent that the archetypal elements are the founding concept before it being activated in the symbolic process.

Kristeva (1984) argues that "the semiotic functions of *expression* and *content* refer to the phenomenological universe. In both instances they are relayed between a presupposed meaning, hence one is always already posited in some fashion, and its linguistic or more generally semiological enunciation." (1984: 39). Archetypal functionality and discursive elements are all signs but the discourse in narratively fashion refers always back to phenomenological signs that are rigidly semiotic that combine the archetype.

3.5. Definition of Terms

Collective Unconscious: it is a term conceived by C.G.Jung that distinguishes itself from the personal unconscious by considering itself as individually acquired; rather it owes its existence to heredity with a certain fashion.

Archetype: It is a complex of experience that comes upon us like fate, and its effects are felt in our most personal life.

Psyche: it is a term related to spirit or soul.

Heterogenous Concepts in Archetypal Context: Anima is a concept that has female feature in man and Animus the male in woman.

Poetic Language: It is "as an activity that liberates the subject from a number of linguistic, psychic, and social networks; as a dynamism that breaks up the inertia of language habits and grants linguists the unique possibility of studying the *becoming* of the significations of signs.

Le Semiotique (the Semiotic): "The semiotic is articulated by flow and marks: facilitation, energy transfers, the cutting up of the corporeal and social continuum as well as that of signifying material, the establishment of a distinctiveness and its ordering in a pulsating chora, in a rhythmic but nonexpressive totality.

Le Symbolique (The symbolic): 'as opposed to the semiotic, it is about the inevitable attribute of meaning, sign, and the signified object of the consciousness.

Genotext: 'it includes semiotic processes but also the advent of the symbolic. It is about drives (instincts), their disposition, and their division of the body, plus the ecological and social system surrounding the body, such as objects and pre-Oedipal relations with parents.

Phenotext: which is the language of communication and has been the object of linguistic analysis.

Chora:'The *chora* is not yet a position that represents something for someone (i.e., it is not a sign); nor is it a *position* that represents someone for another position (i.e., it is not yet a signifier either); it is, however, generated in order to attain to this signifying position. Neither model nor copy, the *chora* precedes and underlies figuration and thus specularization, and is analogous only to vocal or kinetic rhythm.

CHAPTER FOUR

4. FINDINGS AND DISCUSSIONS

"Deserts of Love" is a prose experiment of unknown context"

Arthur Rimbaud

4.1. Introduction

Desert as a psychic form has both conscious and unconscious existence that tends to reflect semiologic and symbolic compositions inseparably. If the Sahara is taken from the lens of "Unconscious" formation; it is clear that the texture of the desert gives a number of semiological combinations that refer to the abstract feeling motives embodied in such related morphemes as; fear; silent; quietness; desolateness etcetera. In addition to this; the very same ground; if taken into consideration in terms of "Consciousness"; and even the symbolic appearance of the Sahara is signified in an ordinary context more than its archetypal background with semiological readiness; this is the Sahara itself in the passages that sounds the "genotext" of the whole narration beyond the syntactic structure in a phenotextual thread. The conscious variation of each passage to which the Sahara is symbolically attributed assigns the texture in the structure of Phenotext; but the semiotic chora affected by archetypal readiness in unconscious being reflects the Genotext that which triggers the sensuality of words that are invisible in the text but invincible in the imagination of readers mind.

This sub-part mostly deals with the archetypal context of Jungian Collective Unconscious and its reflections over the invisible character The Sahara within the scope of semiotic and symbolic references offered by Kristeva.

4.2. Sahara the Unconscious

At first; the concept called as "unconscious" belonging to the different ideas which people consider them strange is directly referred to the very norms that have been theorized by Sigmund Freud.

However; it should be added that the categorizing the very term "unconscious" in one scale may convey us to the wrong path – the philosophical idea of the unconscious; firstly being

conceived by Carus and Von Hartman (cited in *Collective Unconscious*: 1955: 3); had completed a number of phases that left a mark behind it, and it was overwhelmingly subjected in the scientific area of psychology.

The idea of unconscious at first as Freud asserted that it was restricted to the meaning that stated the "repressed or forgotten" contents in psyche – For Freud; "the unconscious is of an exclusively personal nature, although he was aware of its archaic and mythological thoughtforms." Quoted in CW (1955:14)

Jung suggested that the *Unconscious* could not be limited to the surface layer of personal unconscious – Although he accepted the norms relating to repressed or forgotten phenomena, he improved a different approach to the subject as saying;

"A more or less superficial layer of the unconscious is undoubtedly personal. I call it the personal unconscious. But this personal unconscious rests upon a deeper layer, which does not derive from personal experience and is not a personal acquisition but is inborn. This deeper layer I call the collective unconscious. I have chosen the term "collective" because this part of the unconscious is not individual but universal; in contrast to the personal psyche, it has contents and modes of behaviour that are more or less the same everywhere and in all individuals" Jung - CW (1955:14)

The fact remains that the contents in which "the collective unconscious" determined as an archetype is the very base norm of Port's dark unconscious psyche upon which his restless character is affected by this inborn psychic condition.

The inborn norm as it is nothing but an energy (*as such*) that is ready to activate an archetype before entering into the process of thetic significations in wordly symbols reveals especially itself in the crucial moment of conscious elaboration – In the surface position; Port's immediate nihilistic manifestation, as the reader encounters his depressing mood in many passages, is essentially layered in an unconscious part that is later transformed to the conscious level. The oppressing psychological condition takes its black colour out of his deep psychic ground upon which the nihilistic norm in his collective unconscious transmits the gloomy aspects to the conscious level in order to appear.

As pointed out by Jung, the process of nature in which a number of phenomenas occur as such; "summer and winter, the phases of the moon, the rainy seasons and so forth" as well as the cultural/mythological aspects of life are in fact the symbolic reflections of the inner being that is dramatized by unconscious psyche; and the consciousness is only the way of its projection that plays a major role "in the events of nature Jung " (cited in CW – 1955:17)

The nature in the semiotic consideration is ever open to signify the symbolic word order. These two suggest classifying the conscious and unconscious formations in the norms of textuality. Both genotextual and phenotextual structures interact with each other in the signifying process. In *The Sheltering Sky* there are a number of linguistic items that reflect both conscious and unconscious compositions on a metaphorical context. As the Saharan Desert plays a major role in the story; Port's psychic situation refers to this metaphoric indicator with an analogy within the framework of phenotextual algebra. The Sahara as an archetype that tacitly as well as uncannily makes a reference to some certain noun phrases in the novel; and it is the genotext of this following passage that assigns the topography of whole context where the story takes place.

"How many times his friends, envying him his life, had said to him: "Your life is so simple." "Your life seems always to go in a *straight line*.¹ Whenever they had said the words he heard in them an *implicit reproach*:² it is not difficult to build a *straight road* on a *treeless plain*."³ SS (207)

The images seen in the context of conscious being might be harmonized with that deep and dark unconscious formation, say, the very reality of nihilistic emptiness; and this semiotic feeling could bring a balance unless the depressive ground in the psyche does not yield to oppression in which Port has ever felt himself unhappy a person during his journey. It is also apparent in this cited passage that the narrative complex projects the oppressive ideas in word forms by calling both the psychological concepts and the abstract forms in semiotic background which drives the metaphors in a symbolical word order within the context. Those related words call the major character in the novel; which it is "the Sahara" itself. What they represent in the phenotext; it cannot be anything but the semiotic reference to genotext. The Saharan desert as a genotextual thread of the passage (s) reflect the semiotic-chora within the framework of an archetypal schemata.

Table 2: Metaphorical Reflections on Symbolic and Semiotic Context

Metaphorical Context in symbolic formation (Phenotext)	Semiotic Reflection(s) (Genotext)
Conscious Expression	Sahara the Unconscious
(4) Straight line / road	(3) Quietness
(5) Implicit reproach	(4) Negativity
(6) treeless plain	(5) Loneliness

Additionally; his friends talk about how he is simple in things; but the very fact that that simplicity defines what his depressive mood makes him unhappy and on the other hand; the passage uncannily gives a clue about the Sahara's treeless background whose straight flatness adumbrates how the unconscious hides its psychic form underneath the metaphorical plane.

Nihilism as an abstract idea connotes the darkness in negativity. Writer stylistically has conceptualized the very form in his male character Port as a Nihilist. Yet this negative item signifies the very psychic conundrum as an object which hints at gloomy feelings morphed in such words as ‘*Straight Line/Road; Reproach; Treeless* in relevant passage are also the contextual items that have archetypal background within the semiotic concept. It is visible that those passages indicate the semiotic chora in a symbolic way. Male characters’ Nihilistic stand cannot be detached from the norm that archetypes "*as such*" indicate. Nihilism is simply a psychic condition which evokes the unconscious with its dark atmosphere. This might refer to a place where Port represents his flat (*Desert*) consciousness without the reflections of any joyous colour save for the blackness which dominates his inner being.

The nihilistic form as an idea that calls an archetypal schemata in Port’s very psyche is certainly subjective and his stand towards the nature around him essentially is the outer dress of an unconscious being that expresses itself in a number of ways both linguistically and kinetically by pushing him to travel one city to another as an escapist in the hope of reaching out to a place where his consciousness might find the balance. This itinerant aspect of him, his unending chronic traveller mood is the suffering subject with an inner drama which does persecute him in every part of his life with his wife Katherine (Kit) Moresby.

Jung’s notion of archetypes related to the unconscious and Kristevian Chora to explore all the uncanny things have a number of influential images that in fact they live in the depths of the human psyche before coming into the narration process. As the former quotation indicates the "*desert*" on which the ground is accommodated by an empty space in the barren quietness points out the very archetypal form of Port’s unconscious side. The *Semiotic Chora* as a semiological norm signifies the symbolic concept of the Sahara that can also be taken into the consideration as a mirror effect of the dark vacuum beyond the sky under which the dry desert is only a solid reflection of that relevant nihilistic blackness which lies, as it were, underneath consciousness.

As Jung (1955) contends that the fundamental impulse on the unconscious with the related archetypes; and the highly symbolic aura of the desert invite a number of elements that they are reflected in the depressing mood of Port’s conscious level.

Desert as a structural model of those characters’ psyche; it can also be issued as a clue so that the mirror in a reflexive way can reverberate the inner being in the relation of that dark shadow with the unconscious; which it should also be taken as a reflection of the *Semiotic Chora* in metaphoric deviation from the straight narration.

It is certain that the unconscious governs the conscious and thus controls the things around it, so that the lucid perception in the ego should maintain the balance and through this mysterious

tunnel gives the knowledge of other beings outside as well as the inner effect upon them – These internal and external interactions firstly conceptualized in the unconscious are referred to Jung's collective system. However, it can be said that Port's unconscious system has a number of problems in terms of transmitting the elements smoothly from the psyche to his surface level. His psychic condition cannot rid itself of that very same shadow. In this sense, Port and his wife Kit have different experiences regarding life in which the male character is intoxicated by the pitch-black unconscious while the female one wants to live everything in a conscious level rather than to be suffocated by his husband's unconscious mood; he wants his wife to follow him unconditionally.

"And as he found his fancy returning more often, as the minutes went by, to that scene, **unconsciously he felt himself the protagonist, Kit the spectator.** ⁽¹⁾ The validity of his **existence** ⁽²⁾ at that moment was predicated on the assumption that she **had not moved,** ⁽³⁾ but was still sitting there. It was as if she could still see him from the window, tiny and far away as he was, walking rhythmically uphill and down, through **light** ⁽⁴⁾ and **shadow;** ⁽⁵⁾ **it was as if** ⁽⁶⁾ only she knew when he would turn around and walk the **other way.** ⁽⁷⁾ " SS (15-16)

Number four and five from the passage are two contrasting nouns in opposite meaning that project the surface in conscious level and deep psychic element of psychological being in unconscious vacuum. Katherine as a character realizes two forms beforehand. Writer in free indirect discourse narration model by using past tense describes the very situation in terms of the choices that his male character does not know which direction he takes; but the female protagonist signifies an unknown capability of a conjunction in the saying that "**as if**"; it is another signifier that combines an idea in readers' point of view. It is true that in the novel the character Porter Moresby has an archetypal mirror embedded deeply inside of himself in which he faces with his inner being and takes his wife to that egocentric picture that visualizes his delusional excursion from one place to another. Whereas; the very fact that the mirror does ever tend to be blurred and the effect from which defaces the scene which Katherine (Kit) Moresby hates to deal with this, because anything in Port's inner self cannot compromise with his conscious. Even he thinks that he is strong enough; in fact, his depressive approach to everything makes him unhappy a person and this triggers his emotions to discover some other new places in the hope of finding some rest.

"**The rocks and the sky** were everywhere, ready to absolve **him,** but as always he carried the obstacle within him. He would have said that as he looked at them, the rocks and the sky ceased being themselves, that in **the act of passing into his consciousness,** they became **impure.** It was slight consolation to be able to say to himself: "**I am stronger than they.**" (174-175)

The sky and the rocks are the solid symbolic forms that metamorphose in his psychic tunnel by losing their naturalness as such the strong and immutable idea of rock in semiotic concept and the sky's purely fashion as it calls the freedom in freshness that they are implicated as something "impure" in the concept of consciousness. The last sentence which defines his consciousness in a certain way as reads " "**I am stronger than they.**" actually reflects his pallid dynamism towards

life when his nihilistic attitude signifies the unhappy being that is signified by the writer in the background of the related passage.

Table 3: Items in Dialectic Construction

Items in Dialectic Construction	Signification Process in Semiotic-Thetic (Genotext)	Symbolic Context in Phenotext
Revelation:	Metaphorical Signifiers	Syntactic
The Rocks (Noun - Signified)	Solid Ground	Natural Inanimate Object
The Sky (Noun - Signified)	Pureness	Natural Inanimate Object
Him (Pronoun - Signified)	Subject formation	Animate Subject
Impure (Adjective - Signified)	Abstract idea related to Consciousness	Negativity in Syntax
I am stronger than they (Syntax - Signified)	They (The Rocks and The Sky - Signified)	Positivity in Syntax

Some prominent archetypal elements called as "Mirror" "Water" and "Shadow" in the Collective Conscious have abstract qualities and they interactively work in the system of conscious and unconscious. Jung institute them as his major archetypes and establish a theory with respect to human psychology. It is quite natural that neither water nor mirror in the reflection of true face behind the mask can ever be clear – Yet, the very point is that to run a risk a confrontation with the unconscious that is collectively dark and shadowy could transmit itself to the conscious level positively, but Port had not succeeded in this.

"True, whoever looks into the mirror of the water will see first of all his own face. The mirror does not flatter, it faithfully shows whatever looks into it; namely, the face we never show to the world because we cover it with the persona, the mask of the actor." Jung (1955: 31)

What Jung asserts in his theorem that the confrontation is the first test of courage on the inner way, a test sufficient to frighten of most people, for the meeting ourselves belongs to the more unpleasant things might be delayed unless we have enough power to transmit them positively to the outer world. But deterring the confrontations has negative expression on consciousness. The negative reflection is one of the aspects of Port's psyche in which his anxiety is very much wrapped up by darkness, death and nihilism. The fact that these archetypal elements in the fashion of Semiotic Chora should be considered as his own shadows which he is every so often afraid of confronting them – yet; as Jung says; "if we are able to see our own shadow and can bear knowing about it, than a small part of the problem has already been solved" Jung (1955: 31) Quite the contrary, Port is ever an escapist that has tried to tap his own shadow by placing himself with his wife Kit to different locations futilely. The endless vortex of black emptiness as reflecting itself in

the Sahara is the crucial final point where unknown puzzlement in their unconscious can neither be completed nor comprehended. This travelling mood in the Desert to quest their inner self and in the hope of finding their consciousness falteringly convey those adventurous couple to the tragic end. It goes without saying that the archetypal shadow is the living drama inside the psyche which calls the *Semiotic Chora* and this semiotic concept signifies the abstract idea in order to express itself within unconscious by visualizing the inner being on the conscious part with a bothersome feature. It is apparent that the shadow is not only a symbolic phenomena that takes place in phenotext but a semiotic idea that drives Port to the ineffectuality and desperation in his endless journey with his wife Kit – and this can also be thought that it is a psychological archetype that seems problematic; since the key answer to this problem lies on the strong will by using the instincts positively so as to compensate the uncertainty in the unconscious system. Shadow describes the uncertainty both symbolically and semiologically within the Jungian context.

"The shadow is a tight passage, a narrow door, whose painful constriction no one is spared who goes down to the deep well. But one must learn to know oneself in order to know who one is. For what comes after the door is, surprisingly enough, a boundless expanse full of unprecedented uncertainty, with apparently no inside and no outside, no above and no below, no there and not here, no mine and not thine, no good and no bad. It is the world of water, where all life floats in suspension; where the realm of the sympathetic system, the soul of everything living, begins; where I am indivisibility this and that; where I experience the other in myself and the other-than-myself experiences me." Jung (1955: 32)

The very aim of human being is actually to find an optimum point where unconscious and consciousness consolidate themselves accordingly. This is true that the darkness in us seems dangerous, yet to escape from this carries the real danger for the soul. This is also normal that people try to protect their unconscious system from the danger as called "*perils of the soul*" (Cited CW - 1955: 33) by putting barriers to their psychic layers; however, what Port does actually attempt is to neutralize the vast black emptiness futilely inside himself by seeking the answer in the Sahara without asking the right question for the solution of the problem. As a reader what the right question should first propose itself on the conscious level rather than the unconscious shadowy dilemma in which Port and Kit have put their conjugal relationships into jeopardy since the psychic conditions of his unconscious and her conscious systems have been very much in discordance.

"And although he was aware that the very silences ⁽¹⁾ and emptinesses ⁽²⁾ that touched his soul terrified ⁽³⁾ her, he could not bear to be reminded of that. It was as if always he held the fresh hope that she, too, would be touched in the same way as he by solitude ⁽⁴⁾ and the proximity ⁽⁵⁾ to infinite things. ⁽⁶⁾ He had often told her: "it is your only hope," ⁽⁷⁾ and she was never sure what he meant. ⁽⁸⁾ Sometimes she thought he meant that it was his only hope, that only if she were able to become as he was, could be find his way back to love, since love for Port meant loving her-- there was no question of anyone else. And now for so long there had been no love, no possibility of it. But in spite of her willingness to become whatever he wanted her to become, she could not change that much: the terror ⁽⁹⁾ was always there inside ⁽¹⁰⁾ her ready to take command. It was useless to pretend otherwise. And just as she was unable to shake off the dread ⁽¹¹⁾ that was always with her, ⁽¹²⁾ he was unable to break out of the cage ⁽¹³⁾ into which he had shut himself, the cage he had built long ago to save himself from love." (SS: 98-99)

Kristevan concept ‘‘Chora-Thetic in syntax formation works well in this passage. The nouns and clusters colour the narration referring to the dark feeling motifs such as; *grief*; *melancholy*, *spleen*, *anxiety* and *fear*. The Phenotext of the structure hides the semiotic feature of the passage in thetic formation. Testing the instincts in the characters’ speech; which are invisible semiotic sensibilities; that we need language; and by the same token; it requires a text so that the symbolic variations after the thetic (dogmatic) process can be expressed by the subject material which in this context is a semiotic chora or an archetypal schema.

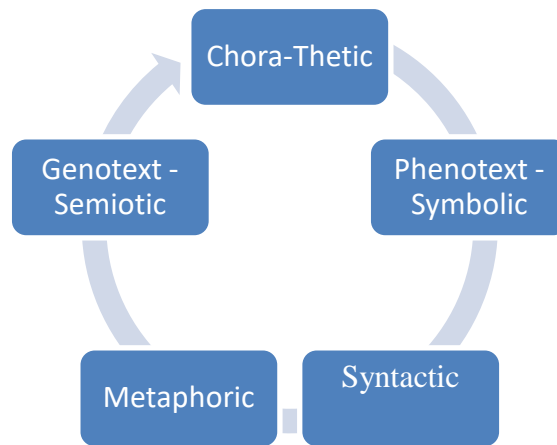
As the narrative proceeds; the semiotic movement, which acts through the symbolic, creates the meaning, and continues to work on it from within. The relevant passage presents the semiotic and symbolic elements through manifesting the mutual interactions between genotext and phenotext on the metaphorical plane.

Table 4: Syntactic and Metaphoric Formations within Genotext and Phenotext

Phenotext - Syntactic - (Symbolic)	Genotext - Metaphoric - (Semiotic)
silences ⁽¹⁾	Grief
emptinesses ⁽²⁾	Anxiety
solitude ⁽⁴⁾	Nihilism
the terror ⁽⁹⁾	Fear
the dread ⁽¹¹⁾	Anxiety
the cage ⁽¹³⁾	Desperation

As Gabor (2013) indicates that the function of the 'chora-thetic' is to nourish and renew meaning. Kristeva (1984: 62) points out that ‘‘The Thetic permits the constitution of the symbolic with its vertical stratification (referent, signified, signifier) and all the subsequent modalities of logico-semantic articulation.

Figure 4: Circular Interactions Around Kristevan Concepts



As my diagram shows that there is an inseparable organic nexus between thetic and semiotic. As Kristeva (1984:62) considers that though absolutely necessary, "the thetic is not exclusive the semiotic", since it is only a process; which also precedes it, constantly tears it open, and this transgression brings about all the various transformations of the signifying practice that are called "creation". "Whether in the realm of metalanguage (mathematics, for example) or literature, what remodels the symbolic order is always the influx of the semiotic." *Revolution in Poetic Language* (1984: 63)

"Language thus tends to be drawn out of its symbolic function (sign-syntax) and is opened out within a semiotic articulation; with a material support such as the voice, this semiotic network gives "music" to literature and since there can be no signifying practice without a thetic phase, the thetic that does not manage to posit itself in the symbolic order necessarily places itself in the objects surrounding the body and instinctually linked to it." Kristeva – *Revolution in Poetic Language* (1984: 63)

As the above definitions cement the very connexion between the semiotic and the thetic; there is no wonder that "whether the semiotic's dismantling of the symbolic in poetry necessarily implies that the thetic phase is shifted toward the stases of the semiotic chora. Kristeva (1984:64). In this case; what is ruptured in the passage tends to reflect the archetypal formations in the semiotic Chora-Thetic.

Gabor (2013) also clarifies that the first transcendent "leap" is between "chora" and the "thetic". As Kristeva (1984) asserts that "The semiotic "chora" is the precondition of the "thetic" phase." (Cited in *Semiotic Passion* – 2013:70). The thetic phase, as Gabor (2013) indicates that it has a close connection with semiotic "chora" which constitutes the two indispensable heterogeneous forms: the semiotic and the symbolic. It has to be added that the concept called "The symbolic" includes the form "The Semiotic" within the network of the Saussurean point of view which it takes the semiotic as "Signifier" and the symbolic; "Signified". However; the signification process As

Kristeva (1984) contends in the following; 'We shall distinguish the semiotic (drives and their articulations) from the realm of signification, which is always that of proposition and judgement, in other words, a realm of positions. ...We shall call this break, which produces the positing of signification, a thetic phase. All enunciation, whether of a word or of a sentence, is thetic. It requires an identification; in other words, the subject must separate from and through his image, from and through his objects.' Kristeva, *La révolution du langage poétique*; (1984:v41-42).

According to Kristeva (1980) "*le semiotique*" is very much related to instinctual drives in terms of semiotic dispositions that affect the language within the practice of dialectical conflict with "*le symbolique*", i.e., the Symbolic that which constitutes the phenotext. Symbolic and Semiotic dispositions are ever in interaction with each other that they affect the language by challenging the sign system. Of the two systems in a certain analysis; the semiotic comes always first; yet synchronically speaking the symbolic is always present in the signification process.

"And although he was aware that the very silences ⁽¹⁾ and emptinesses ⁽²⁾ that touched his soul terrified ⁽³⁾ her, he could not bear to be reminded of that. It was as if always he held the fresh hope that she, too, would be touched in the same way as he by solitude ⁽⁴⁾ and the proximity ⁽⁵⁾ to infinite things. ⁽⁶⁾ He had often told her: "it is your only hope," ⁽⁷⁾ and she was never sure what he meant. ⁽⁸⁾ Sometimes she thought he meant that it was his only hope, that only if she were able to become as he was, could he find his way back to love, since love for Port meant loving her--there was no question of anyone else. And now for so long there had been no love, no possibility of it. But in spite of her willingness to become whatever he wanted her to become, she could not change that much: the terror ⁽⁹⁾ was always there inside ⁽¹⁰⁾ her ready to take command. It was useless to pretend otherwise. And just as she was unable to shake off the dread ⁽¹¹⁾ that was always with her, ⁽¹²⁾ he was unable to break out of the cage ⁽¹³⁾ into which he had shut himself, the cage he had built long ago to save himself from love." (SS: 98-99).

It goes without saying that what is signified in a given passage drives its symbolical position in syntactic disposition while it having an organic nexus with the semiotic concept in metaphorical stance. What signified in the passage assigns how it works as a signifier in the metaphorical dimension.

It is also clear that the signifying process is divided into two features of the text, as conceived by Kristeva's poetic language (1984): 'a phenotext, "which is the language of communication and has been the object of linguistic analysis; a genotext, which may be detected by means of certain aspects or elements of language, even though it is not linguistic per se.'" Cited in *Desire in Language* (1980:21) These heterogenous systems in language affect the writing process. In the context of authorly perspective; writer in his free indirect discourse narrative model drives male character's speech in order to reflect his point of view. The syntax formation in the following structure as it reads; "**by solitude and the proximity to infinite things**" (SS: 98-99) conceptualizes the metaphoric expression in a semiotic fashion with the idea of "fear of loneliness and death" The writer in the final sentences puts his own point of view to clarify the concept by formulazing the definite context in saying "**the terror was always there inside**" (SS:98-99) and it seems that the

narrator with this line calls the unknown quality of both chora and archetypal unconscious in semiotic way.

This suggests that Archetypal phenomena as having a schematic ground activates its readiness in language by challenging the symbolic elements that be in dormant but ever "ready to be lexicalized" position before being formalized by means of semiotic disposition; from which the intinctual drives in free indirect discourse narration are the very instigator to conceptualize the writing process in collective CHORA-THETIC. The former passage from the study in the surface condition is well described in Phenotext; but the fact that the meaning in metaphorical context is meaningless unless the archetypal idea(s) and semiotic chora signify their dark atmosphere in readers' imagination that makes an another signifier in a new perception.

It also shows that there is a strong basis between archetype and semiotic chora in terms of the evidence that makes these two ideatic concepts very identical to each other within the consideration of our first research question in the following; "Is there any strong evidence between Jungian Archetype and Kristevian Semiotic Chora in terms of the similarities within the perspective of metaphorical narration in text? "

4.3. Jungian Context within the Semiotic-Chora

To the extent which the psychic life is generally be regarded as an unconscious form that encircles the conscious being in its manifestation. Kit and Port have gone through a number of phases that the complexity and the life style they have reflected to each other are a series of acts of introjection. The concepts "*Anima/Animus*" suggested by Jung are one of the strong remarkable elements of collective unconscious to analyze the situation with respect to those melancholic couple.

Anima as an image that is symbolical archetype in the unconscious signifies a woman, while Animus does man. In an easier statement; Anima is a concept that has female feature in man and Animus the male in woman.

These two forms belonging to Jungian symbolism that works in contra-textual fashion. First and foremost, these two are the concepts that should be ascribed to one archetype among many. Of these dual ideas the anima will have much importance than the animus, since; as Jung (1955) implies that the anima overwhelmingly is attributed to the unconscious psychic life to which the soul belongs as a living being, yet wants to express itself comfortably in a conscious level – This should be what Kit expects from her husband in the first beginning when she meets her feminine aspect in her husband's inner being that reflects the Anima. This is the crucial point concerning whether she does not have her idealistic feature in her husband's unconscious manifestation, which

the image in his mirror tends ever to be distorted as it is alluded. Kit cannot see her silhouette beautiful, since the mirror is darkened by Port's nihilistic point of view. As it reads, Kit shortly wants to feel life without any philosophical conundrum and actually what she really wants is 'a bodily life' so that she can keep her conscious intact without falling into the dark pitch where the psychic condition in an unconscious part of his husband dominates; and he is the one who represents the unknown, **say, death or "beyond the sky"** and other literal compounds in words that call the negative side of universal archetypes in the unconscious level that they call the unknown quality of semiotic CHORA and this frightens her subjectivity –

"You know," said Port, and his voice sounded unreal, as voices are likely to do after along pause in an utterly **silent spot**, **"the sky** here's very strange. I often have the sensation when I look at it that it's a **solid thing up there**, protecting us from what's behind." Kit shuddered slightly as she said: "From **what's behind?**" "Yes." "But what is behind?" Her voice was very small. **"Nothing, I suppose. Just darkness. Absolute night-**" "Please don't talk about it now." There was **agony** in her entreaty. "Everything you say **frightens** me, up here. It's **getting dark, and the wind is blowing**, and **I can't stand it.**" SS (99-100)

The metaphorical quality of words in concrete and abstract forms are quiet clear in this passage.

Table 5: Reflections

Syntactic Items	Archetypal Context in Metaphorical Reflections
Silent Spot	Unconscious
The Sky	Conscious
solid thing up there	Conscious
Nothing, I suppose	Unconscious
Just darkness	Unconscious
Absolute night-	Conscious
you say frightens me	Conscious
It's getting dark	Conscious
the wind is blowing	Conscious
I can't stand it.	Conscious

There is no confusion here between cause and effect per se – the sexual emptiness between these couple that they haven't shared the same bed for a year even though their conjugal partnership have lasted more than ten years might be considered that the disturbance in an erotic demeanour attributes itself to the way in which female character's conscious level is overlapped by her male counterpart's unconscious darkness, and this causes the effects of maladaptation in her

consciousness which should be one of the neurotic and also the pathological impasse for her as a wife who wants life rather than the philosophical seekings on the nihilistic ground that her husband chronically purports.

Since the nothingness in Port as an archetypal ground has gone everywhere with him; and even his changing the places in the Sahara in the hope of filling up the psychic void; it has shadowed both his life and his wife Kit's, because the concept of the archetype with Port's nihilistic background has been an indispensable form for long in his collective unconscious that defines his unhappy mood in the psyche, which seemingly worries him always and everywhere.

It cannot be discarded that the psyche as an independent factor in the collective unconscious creates itself separately from the caprices of our will; and clearly the people feel the darkish space inside of themselves, yet this quality with respect to the elusiveness, shadowiness and sultriness contributing itself to anything psychic, which is first and foremost in the domain of subjectiveness and the content with the consciousness as a second element should be the objective utterance of that unconscious phenomena –

"He was somewhere, he had come back through vast regions from nowhere; there was the certitude of an infinite sadness at the core of his consciousness, but the sadness was reassuring, because it alone was familiar. He needed no further consolation. " (SS, p.3)

As a reference to Port's inner world; he is certainly very much aware of the nothingness that constitutes the unconscious darkness. He who tries solving this conundrum with his complex ideas that they have come to nought in the end. Jung signs that the psyche and its life are free factors that inherently people keep them inside and there would be nothing about changing the way in which the unconscious darkness prevails. Despite the fact that Port might find an another way to balance his soul between the layers of his "self" by wrapping his unconscious inside him in order to keep his conscious level complete; yet he confronts nothing but frustration.

Kristevian Chora in related passage signifies the semiotic parameter at the advent ofphenotext in a syntactic structure that works in the narration process; besides the semiotic-chora as a signifier constitutes the genotext that overwhelms the whole syntax. The two contra-adverbs placed in the first paragraph as (**somewhere** and **nowhere**); that they are signified in a symbolical point from which the signifiers only sign the imagination of an unknown place in the comparative fashion where two time scales in these sentences direct two different metaphorical dimension in readers minds in terms of the situation that the male character stands for diachronically. The past perfect sentence in which the place adverb (**nowhere**) evokes the semiotic chora which constitutes the pre-verb combination on archetypal schema; all the same the past tense formation signs a new situation with an adverb **somewhere** where the readers are to be pushed to imagine Port's psychic position

again in a semiotic sense. Writer in the free indirect discourse model narration signifies the metaphorical backgrounds of his characters' psychologic states by composing the syntactical items in the concept of such melancholic word order (**Infinite SADNESS – SADNESS was reassuring**) in the same sentence to determine the consciousness of his protagonist. However; the archetypal basin here in this context signifies the definite feeling complex as in the saying "**sadness was reassuring**" which SADNESS here in this concept as a symbolic word that sounds melancholy; grief and other doleful motifs that are about the negative side of subjectivity in semiotic aspect. Melancholy at this point can also be taken as an archetype of this passage that constitutes the genotext-semiotic combination.

Table 6: Metaphorical Clusters

Phenotic Clusters	Metaphorical Reflections in Genotext
an infinite sadness at the core of his consciousness	Melancholia
the sadness was reassuring	Grief

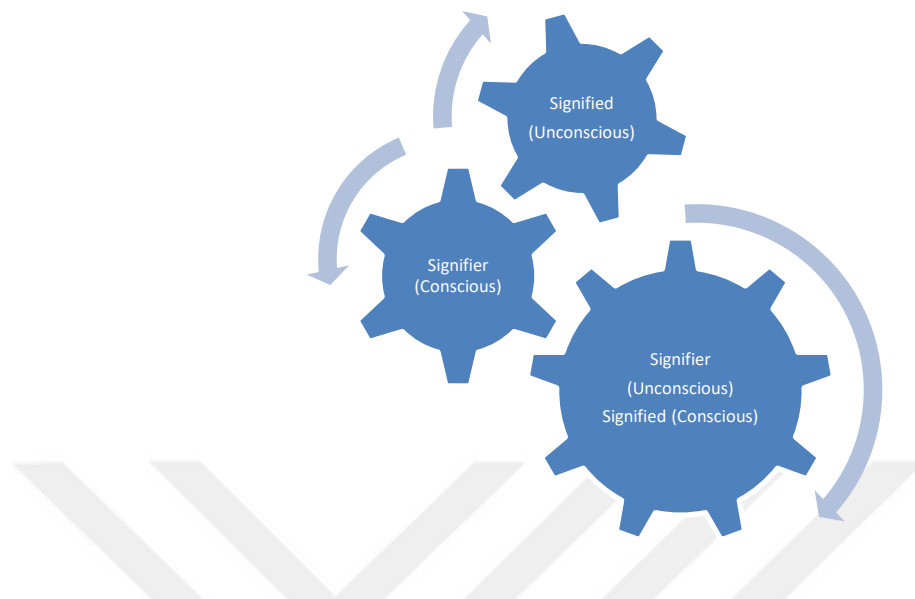
Port's psychic condition ever tends to nothingness and he many a time seems to be involved in ominous darkness that represents his shadowy unhappiness.

"The bar was **stuffy** and melancholy. It was full of the **sadness** inherent in all **deracinated** things. "Since the day the first drink was served at this bar," he thought, "how many moments of happiness have been lived through, here?" The happiness, if there still was any, existed elsewhere... " (SS: 51)

Port unconsciously projects his instinct upon his itinerant personality that objects his consciousness and it is also directly related to his subjectivity wrapped by the negative side of nihilistic formation inside him as an invariable subject. In this manifestation, he himself like a fugitive that actually expresses his unhappiness while leading his wife to his gloomy journey in the Sahara where in fact his unconscious commands the whole pandemonium.

Jung (1955) states that the projection is an unconsciously psychic phenomena; and "the automatic process whereby a content that is unconscious to the subject transfers itself to an object, so that it seems to belong to that object" Jung (1955: 71) As Jung also compares two psychic condition; of which the unconscious signs the subject and the conscious the object. It suggests that the object (the conscious) is ever reflection of the subject (unconscious) and even though it is signified as an object in a conscious way; the very fact is that the conscious in object formation is an another signifier that stands for unconscious in the writing process. The following diagram composed by me might clarify the theme better.

Figure 5: Unconscious And Conscious Wheel



Apart from the natural aspect of Port's unconscious structure upon which this whole moodiness shapes itself in his unending journey; his nature can also be related to the anima figure as another archetypal form that substitutes his wife's feminine side in him and through this he manipulates his instincts in a number of different ways. Doubtless, he many a time feels himself in a state of "discontent" when the anima concept disrupts the picture, which should also be one of the reasons why Port is ever touchy, irritable, moody, and desperate in the relationship with his wife.

On the other hand; Kit as a passionate woman whose existence in instincts intervenes her psyche all the time in order to make her feel her "inner self" with a conscious simplicity the moment as his husband provokes her, who remains constantly in the darkness of his unconsciousness. This stifling, and also mismatching position dramatically cause to their marriage go crack. Even Kit draws a number of times his attention to her by making him jealous of Tunner; all these unscrupulous games that she plays with are in fact the purposeful and significant signals to deter his husband Port from his philosophical seekings – She loves her husband even her hope is slightly perceptible;

"**Against her will** she forced herself to admit that she still belonged to Port, even though he did not come to claim her and that she still lived in a world illumined by the distant light of a possible miracle: he might yet return to her. It made her feel **abject**, and therefore, of course, furious with herself to realize that everything depended on him, that she was merely waiting for some unlikely caprice on his part, something which might in some unforeseen manner bring him back." (SS, p. 38-39)

She thinks that to reconcile with Port in a conscious level rather than his unconscious darkness that affects her psyche negatively seems their salvation. In the surface position Kit thinks that everything goes in harmony; yet the passage signifies their psychic unconformity with each other. On the conscious level she wants her husband to belong to her; but her unconscious feels different. She wants to be free with no strings attached.

"As she had been lying thinking in the night she had tried again and again to direct her fantasies in such a way as to make Tunner **an object of excitement**. Naturally this had been a failure. Nevertheless she had resolved to attempt the building of a more intimate relationship with him, despite the fact that even as she had made the decision she was quite aware that not only would it be a thoroughly unsavory chore for her, but also that she would be doing it, as she always did everything that required **a conscious effort**, for Port." (SS, p.39)

In this passage; the erotic fantasies that she thinks about sleeping with their mutual friend Tunner reflects her semiologic sensuality which signifies a feeling motif in a place where she wants to test her freedom that is suppressed by her consciousness. This suppression is not related to Freudian conscious – unconscious confliction in a personal way. Her very archetype is an abstract idea that constitutes her female eroticism. The metaphorical cluster in the first sentence as **an object of excitement** defines her female desire coming out of unknown unconscious layers in the expression of conscious being as a signified position in the passage. The genotext of the passage in subject formation as unconscious unites with the phenotext of the related phrase (**an object of excitement**) that is the signified object of conscious being.

The melancholic odyssey in the Sahara in the hope of finding the definite answer about the infinite emptiness delineates the whole scene with some ominous references. The first part starts with an opening story of three tribe girls who die in the desert in the sake of having a cup of tea. This incident can also be a valuable reference to Jung's ideas about unconscious that represents "the death" and the Sahara in this context can be taken as an unconscious metaphor that establishes a ground for Port's doomed bitter-end. This is quite clear that unconscious is nothing but a malicious phenomena in our psyche.

"Outka, Mimouna and Aicha go away from the caravan quietly with their tray and their teapot and their glasses. They are going to look for the highest dune so they can see all the Sahara. Then they are going to make tea. They walk a long time. Outka says: 'I see a high dune,' and they go to it and climb up to the top. Then Mimouna says: 'I see a dune over there. It's much higher and we can see all the way to In Salah from it.' So they go to it, and it is much higher. But when they get to the top, Aicha says: 'Look! There's the highest dune of all. We can see to Tamanrasset. That's where the Targui lives.' The sun came up and they kept walking. At noon they were very hot. But they came to the dune and they climbed and climbed. When they got to the top they were very tired and they said: 'We'll rest a little and then make tea.' But first they set out the tray and the teapot and the glasses. Then **they lay down and slept**. And then" –Smail paused and looked at Port- "Many days later another caravan was passing and a man saw something on top of the highest dune there. And when they went up to see, they found Outka, Mimouna and Aicha; they were still there, lying the same way as when they **had gone to sleep**. And all three of the glasses," he held up his own little tea glass, "**were full of sand. That was how they had their tea in the Sahara.**" (SS, p.31-32)

Here in this passage the noun that names a place as **the Sahara** plays a metaphorical symbol with an another signifier in a morpheme as **Tea. Tea in the Sahara** is the chapter of this passage. Tea signifies the point where the narration in the form of death takes place.

The Sahara as an archetype has a semiological quality in which the Semiotic Chora shapes the atmosphere before the thetic formation expresses itself in syntactic order with free indirect discourse. The metaphoric expression as "**were full of sand**" that takes place in the last cited passage refers to the genotext of the whole narration as it calls back the very noun "**DEATH**". Even though the narrator does not use the noun Death in the syntax structure; the related clusters such as; "**were full of sand; had gone to sleep; they lay down; and slept**" are the forms that signify the phenomena of death in a symbolic way. "**The Sahara**" as a signifier in the passage combines the signification process as the noun "**DEATH**" signifies the metaphorical context in genotextual thread but is signified by the phenotextual syntactic order.

Table 7: Signification Process

Metaphoric Objects (Signified) (Phenotextual Syntax Order)	Signification Process	Genotext (Semiotic-Chora)
The Sahara	signifies	Unconscious Being (Archetypal Energy or <i>As Such</i>)
The Tea	signifies	Consciousness (Object)
'Full of sands'	signifies	Death (Semiotic) (Subject)
"had gone to sleep "	signifies	Death (Semiotic) (Subject)
They lay down and slept	signifies	Death (Semiotic) (Subject)

The significant relationship between *the death*; "the unconscious" and its very ground "the Sahara" reminds strikingly the conversation that Port in the first chapter narrates his dream to Kit and their friend Tunner at the café about his death which has already been doomed beforehand. In this conversation, Kit cries out of the blue, since her archetypal premonition already knows the dramatic epilogue that Port will die in the end and she will be alone by herself in the Sahara.

4.4. Dream Formation In Semiotic-Chora

People create symbols unconsciously and spontaneously in the form of dreams. These are ever the metaphorical symbols that consist in the form of dreams. It is apparent that the dreams can only explicate themselves through language; and within this consideration, language signifies the unconscious as long as the narration reflects the metaphorical elements; even though its plot seems stylistic. The dream has its own symbol. Its specific form signifies what belongs to signifier and what leads away from it. In the novel; Port's fate is signified by the author from the very first passages. However; the language used in the dream vaguely evokes some other certain ideas hidden in the meaning. What is apparent in the syntax cannot be construed easily; since the words such as "teeth" or "train" have different connotations than their immediate understanding.

"Port said: "I had a strange dream yesterday. I've been trying to remember it, and just this minute I did." "No!" cried Kit with force. "Dreams are so dull! Please!" "You don't want to hear it!" he laughed. **"But I'm going to tell it to you anyway."** The last was said with a certain ferocity which on the surface appeared feigned, but as Kit looked at him she felt that on the contrary he actually was dissimulating the violence he felt. She did not say the withering things that were on the tip of her tongue. "I'll be quick about it," he smiled. "I know you're doing me a favor by listening, but I can't remember it just thinking about it. It was daytime and I was on a **train** that kept putting on speed. I thought to myself. 'We're going to plough into a big bed with the sheets all in mountains.' " "I think it's extremely thoughtless and egotistical of you to insist this way when you know how boring it is for us." ... Because I knew I'd be willing to go through the whole thing again just to smell the spring the way it used to smell when I was a kid. But then I realized it was too late, because while I'd been thinking 'No!' I'd reached up and snapped off my incisors as if they'd been made of plaster. **The train had stopped and I held my teeth in my hand, and I started to sob.** You know those terrible dream sobs that shake you like an earthquake?" Clumsily Kit rose from the table and walked to a door marked Dames. **She was crying.** "Let her go," said Port to Tunner, whose face showed concern. "She's worn out. The heat gets her down." SS (9)

The invariable geometric proportion of the Sky and the Desert can as well describe the very layers of human psyche in which the story of 'unconscious' (the Sahara) narrates the darkness while the surface position is structured to tell of 'conscious' being (The Sky).

These two symbolical forms in signification process sign the psychic deviation from the "Ego". The narrative aspect of the characters in first person discourse has many signifiers in the passage which contains a number of symbolic concepts in reflecting their archetypal background. The nouns "TRAIN" "TEETH" symbolizes the life and death.

Table 8: Metaphorical Refractions in Dream Based Context

Symbolic Items / Phenotext Signifiers	Semiotic-Chora Genotext Signified
TRAIN	Life
TEETH	Death

Teeth as a symbolical context in Port's dream reflects his forthcoming death that which sounds his dark side of unconscious. On the other hand; the train in the interpretation of his dream stands for a symbol of life itself within the context of consciousness.

The dream has its own symbol. Its specific form signifies what belongs to signifier and what leads away from it.

As an analogy to Port's dream; his psychic condition on the conscious level warns him the eminent tragedy as narrating his dream. That dream is a precursor of his end !..

Stylistically the author signs "death" latently; in somehow an implicit fashion. Even if the noun "Death" cannot disclose itself as a morpheme in the passage; it is clear that it signifies another signifier in a thetic fashion while the semiotic form the CHORA sounds that something is going to happen in a traumatic way in the future. Port's death is signified in the very beginning metaphorically by his omniscient writer before the whole storyline can unravel itself. The metaphorical aspects here in that passage are merged with writer's stylistic narration by the voice of his character.

"At the moment of the dream, this event may still lie in the future. But just as our conscious thoughts often occupy themselves with the future and its possibilities, so do the unconscious and its dreams. There has long been a general belief that the chief function of dreams is prognostication of the future. " Jung (CW - 1964: 57). This shows that the dreams are a kind of psychic manifestation that appear in a symbolic manner. Besides; the dream formation in the related passage is a psychic phenomena that "transmits unconscious reactions or spontaneous impulses to consciousness." Jung (1964: 52) . As Jung opines in the following that "Dream symbols are the essential message carriers from the instinctive to the rational parts of the human mind, and their interpretation enriches the poverty of consciousness so that it learns to understand again the forgotten language of the instincts. " (ibid). Apart from that Jung also confirms that "the unconscious, however, seems to be guided chiefly by instinctive trends, represented by corresponding thought forms—that is, by the archetypes. " Jung (1964: 59).

Port's dream can also be taken into consideration as his writer's psyche that creates its symbols in his writing project. In this concept; it can be added that denotation process in dream symbolism activates the CHORA-Thetic likely to an archetype that which constitutes the forms dynamically on the given schematic archaic basin.

At this point; it can be said that Kristevian semiology with the content formation assigns the symbolic word orders that evoke the semiotic chora while the genotext of passage sounds the very ominous phenomena DEATH.

Table 9: Metaphorical Mappings

METAPHORIC MAPPINGS	
TRAIN	It is the representation of conscious within the concept of life as a symbol
TEETH	It is another representation of unconscious within the concept of death as a symbol

In this case; Genotext; It deals with semiotic Chora in which the archetypal context assigns the semiological aspect of words in metaphoric narration. and Phenotext; It deals with the stylistic concept of syntactic order in passages. This is a "Sine qua Non" concept of symbolic indicators embodied in lexical scale.

The fact is that both symbolism in Phenotext and semiotic Chora within the limitation of thetic process sounds the Genotext of the passage in metaphoric narration. This is also clear that the symbolic and semiological variations within the context of the whole story seem to match Jung's both archetypal symbolism and his theorem "Collective Unconscious"

Thus; our first and second research questions in the following might be answered by the above mentioned passages. "Is there any evidence between Jungian Archetype and Kristevian Semiotic Chora in terms of the similarities within the perspective of metaphorical narration in Text? and What are the strategies of Kristevian "Semiotic Chora" employed in Paul Bowles' stylistic point of view?"

The forthcoming passage confirms that the Semiotic Chora in the concept of Genotext carries a parallelism with the metaphorical narration in the passage. The context as "Death" in the passage is a tacit semiologic element that constitutes the symbolical aspects of Phenotext in an archetypal model in the syntactic order.

"Death is always on the way, but the fact that you don't know when it will arrive seems to take away from the finiteness of life. It's that terrible precision that we hate so much. But because we don't know, we get to think of life as an inexhaustible well. Yet everything happens only a certain number of times, and a very small number, really. How many more times will you remember a certain afternoon of your childhood, some afternoon that's so deeply a part of your being that you can't even conceive of your life without it? Perhaps four or five times more. Perhaps not even that. How many more times will you watch the full moon rise? Perhaps twenty. And yet it all seems limitless." (SS, p. 253)

All struggling of men should actually be about keeping the conscious level in a balance and staying there as long as they can without getting lost in the land where a deep blackness of unconscious dominates. This also represents the cold nothingness to which Port has already been fated in the end. The death and coldness in an existential point of view sounds the obscurity in which the darkness decides when/where and how we pass away. The following passage is also an

another example that describes Port's philosophical point of view regarding "Death" through the lens of writers' omniscient stance in the way of free indirect discourse narration model. The author creates an aura where readers make sense of the gloomy aspects of his characters' psychological condition from the very beginning. His object-oriented words that take place in many passages such as "Sadness; Melancholy; and Death" etcetera. Even though those semiotic elements in the passage are embedded in the direct discourse of the characters' speech; they are in fact objectively situated in the writer's point of view in free indirect discourse narration. As the passage shows that the free indirect discourse model narration in the characters' speech as Port philosophizes the "Death" as an object and the temporality of life in an oblivious way reflects the writer's point of view regarding the very phenomena "Death"

It is clear that the noun "Death" oriented towards its object sounds the metaphorical negativity in the writing as an object of the writer's orientation. Even this passage seems foreign to the writer; it suggests that the writer's orientation towards the word as an object does not penetrate it but accepts it as a whole, changing neither meaning nor tonality; it subordinates that word to its own task, introducing no other signification than Death itself in the formation of both genotext and phenotext structural syntactic narrative model.

As Jung asserts that "Consciousness can only exist through continual recognition of the unconscious, just as everything that lives must pass through many deaths" Jung (CW 9, 1955:107). The discrimination of opposite construction of unconscious and conscious levels fragmented as the [Desert] and also the [Sky] can also be likened to a struggle of an infant before the process in signification extricating itself from the "primal darkness of the maternal womb" Jung (1955: 107) – This dark archetypal background has an energy related to semiotic Chora. "Divine curiosity yearns to be born and does not shrink from conflict, suffering or sin. Unconsciousness is the primal sin, evil itself" Jung - CW 9 (ibid). The breath that an infant takes is the first conscious realization. In that sense, Kit's lonely struggle in the Sahara alone can be taken as the first fight of a new born starting from unconscious (womb) to consciousness.

Desert as a psychic form has both conscious and unconscious existence that tends to reflect semiologic and symbolic compositions inseparably. If the Sahara is taken from the lens of "Unconscious" formation; it is clear that the texture of the desert gives a number of semiological combinations that refer to the abstract feeling motives embodied in such related morphemes as; fear; silent; quietness; desolateness etcetera. In addition to this; the very same ground; if taken into consideration in terms of "Consciousness"; and even the symbolic appearance of the Sahara is signified in an ordinary context more than its archetypal background with semiological readiness; this is the Sahara itself in the passages that sounds the "genotext" of the whole narration beyond the syntactic structure in a phenotextual thread. The conscious variation of each passage to which the Sahara is symbolically attributed assigns the texture in the structure of PHENOTEXT; but the

semiotic chora affected by archetypal readiness in unconscious being reflects the GENOTEXT that which triggers the sensuality of words that are invisible in the text but invincible in the imagination of readers mind.

Reading is an act that constitutes readers' emotion in conscious level. As Jung (1955) opines that the aspects in emotion such as "movement" and "light" are related to feeling motifs that they can be taken as symbolical in helping to prove the argument in reader's imagination. In this concept; the female character Kit embarks an adventurous journey in the middle of nowhere after jumping to join the caravan in the lead of Belqassim, the camel leader, whose role in the characterazation process is only to tempt her erotically wild in her sensuous odyssey with him in the seek of finding the "self" while she testing her sensibility affected by the dark unconscious layers of the Sahara; which is both symbolical and archetypal phenomena in semiologic concept.

4.5. Archetypal Symbolism

The Sahara as a literary narrator in the story represents the continual recogniton of the unconscious. Kit's struggle to reach out to her conscious level cannot result in success unless she faces the dark side of the Sahara; the archetypal protagonist. Kit's destiny after she lost her husband ignites the emotion in which she eventually finds a way to illuminate her soul as well as untie a knot which it has long been entangled in Port's unconscious state. After all these painful trippings on the road where her husband's darkness has composed would be finally erased by the fire of emotion in her. This is undisputable that the psyche, for that matter, keeps its myterious part inside of our lives and the mirror conception that brings a balance between the external and internal world is originated through archetypes that seems metaphysical and unanswerable. Conscious form on the surface ground of the Sahara and Kit's psychic energy are seemingly instigated by this contra-metaphorical relevancy; which this energy has been activated in her unconscious existence and this should also be the major motive that triggers her instincts (archetypes). At this point, we can also say that the desert is only an imaginative and symbolic substance and also a strong reference to Port's dark psychic condition in the respect of his nihilistic background where his unconscious vacuum has been deeply rooted in. This emptiness also confronts as well as contrasts with his wife conscious expectation, which is the gist of the part called "the Sky".

As Jung (1955) states that a very widespread view takes spirit as a higher form and psyche as a lower principle of activity, which this can also be conceived as a psychic reference to Kit's consciousness which is equal to her spirit and the psyche which composes a base an unconscious ground where her awareness is ever in jeopardy. The fact that the spirit is none other than an attitude that personifies the act and this vivifies the being per se. This is also clear that what Kit has done with Belqassim the caravan leader by copulating with him passionately should have to be taken as an archetypal expression that stimulates her feelings spiritually.

It should be certain that Port's unending journey from one place to another is a psychic delusion and this seems to justify his spirit in a conscious level as well; but what is strikingly in the story is that his inner side covered by unconscious emptiness lurks somewhere in his dark layers to entrap him again. No sooner he perceives the images outside of himself, than are they instantly presented in his psyche mixed with his nihilistic elements that have long occupied his whole being negatively.

Travelling different places for Port in the Sahara to find himself as well as transform his spirit to the conscious level from unconsciousness is no less natural, since his instincts archetypally drive him to the station where he can take a chance to save himself from this predicament; yet the tragedy has already been encircled by the narrator beforehand as he conceptualizing the metaphorical aspects of each passages in both symbolical word order and semiological references related to Death; Melancholy and Grief. It is inevitable that the genotext of the whole text in phenotext smells resentment.

Even though the materialistic conception of the Sahara does not seem to contradict itself with the conscious perception, the fact that it supersedes the conscious view in symbolical point where archetypal Chora in semiological basin affects those dreamy characters in their paths unlikely.

The contentious story of those two protagonists overlaps in the Desert while one of whom is subjectively withdrawn to the dark emptiness (unconscious) in which the Desert as an objective spirit signifies its unanswerable quests that are merely the sum total of intellectual ones with regard to Port's nihilistic and existential side; it in the end sucks him inside; the other character; she who on the same foundation but this time in a different position seeks to keep her consciousness pure between the Sky and the surface ground, say, the Sahara while inevitably being metamorphosed by her erotic demeanour coming out of her unconscious layers.

As Jung manifests the following triple semantics; Conscious, Unconscious and Individuation (CW:1955) that they are organically locked to each other - yet any of unconscious process; which is the first and foremost stimulant in the psyche, exists at all; that it should admittedly be linked to the unique individuality, which; otherwise, how Port's philosophically intellectual stand can be doomed by the very dark archetypal nihilistic vacuum, as he ominously drags himself to that vain emptiness along with her wife – this can also be confirmed by Jung's perspective in the following;

"Unconscious phenomena... Nevertheless, they manifest themselves in an individual's behaviour." (CW 9, p.286). Such cases can surely seem to indicate that under certain condition the unconscious is nothing but an ego. When Port goes to the city of El Gaa where his illness exacerbates as lying down on the dark corner in the street and around him the local musicians play the instruments such as the ouds, tambourines and drums; as if he's been drugged by the cacophonous and unmelodious vocals of them like a mad person. This event can also be taken as

a clear indication of Port's psychological manifestation in between his ego and the (unconscious) that reflects his insanity and confusion.

Jung clearly says that; "The unconscious is not a second personality with organized and centralized functions but in all probability a decentralized congeries of psychic processes." (1955:289). Desert in this concept can be considered as a provoker that pathologically and autonomously affects those character's psyche – as it is implied that the unconscious and the Sahara are in the same scale; in fact they both represent nothingness and potential energy. This explanation in the first approach can seem weird, however; as Jung (1955) calls the unconscious "nothing" and then adding this to his authentic paper as the unconscious "yet it is a reality in potentia" shows that how a dormant and unknown phenomena violently drives itself to the psyche in which the balance between ego and consciousness is broken and the spirit acts stunningly. Kit's deep sexual desire and hunger manifest itself violently in the Sahara. It is apparent that she has already hidden her feelings inside of her unconscious that the pornographic content has long been lying dormant in an individual formation from the beginning and her fate which has also direct connexion with an archetypal ground that takes the shape when the conditions are suitable for this.

The affair between Kit and Belqassim is pathological and its content has also been hiding in her unconscious before silently. In a state of affect; a trait in her character has appeared surprisingly, which the Sahara as an archetypal form in Semiotic Chora substituting the unconscious and the emotion subjected by joyful sexual frenzy in the middle of nowhere triggers Katherine's irrepressible sensual desires with full of passions that have been waiting to come into being for a long time.

As Jung has once pointed out that the thought we shall think, the deed we shall do, even the fate we shall lament tomorrow, all lie unconscious in our today. This is a strong proof that the unknown story in us will also uncover itself, "which was always there from the beginning and sooner or later would have presented itself to consciousness." Jung (1955: 290).

Porter Moresby knows that he will lose his wife Katherine in this journey and this foreboding sense has even been come true in his dream. Port's fate in an unconscious way has been preparing his gloomy destiny for him and this would eventually cause him to die in the end. Even Kit is subjugated to her husband Port's madly trips, what she actually wants is to change her fate – but the fate as an archetypal phenomena that has been coded beforehand. This should be a clear sign that the life in an archetypal form shall be stronger than those desperate lovers' wishes; which their unconscious parts may covertly be controlled by life itself so long as the organic nexus both in an individual psychic condition and that universal unconscious are inevitably a part of the whole psychic picture.

It is simply the story of two strangers plotted by its narrator both in metaphorical dimension that evokes a number of semiological items in the invisibility of words by using symbolic indicators where the narrative complex takes place in free indirect discourse modality in third Person narration style and the circular narrative model in which Kristeva's certain concepts called as Semiotic Chora in Genotext and Thetic order in Phenotext work harmonizingly at the symbolic level.

Even Jung has once said that the fate of the individual is largely dependent on unconscious factors. As it is reiterated a number of times in this project that one of the ultimate assumptions regarding the unconscious is that it actually belongs to darkness; this hypothetical assertion can be proved by the following quotation as it goes; "Historically as well as individually, our consciousness has developed out of the darkness and somnolence of primordial unconsciousness." (1955. 291). As the saying clarifies the subject that **"the unconscious is the mother of consciousness"** Jung (1955: 292) and this is a clear conception that it gives birth to consciousness.

Kit as a beautiful white American woman who has wild beastly fantastic blue eyes has been oppressed by his husband Port's nihilistic darkness. This pressure to which she has a number of times been exposed is what she would like to get rid of – because she wants to live a life with no any strings attached and those that are mostly about the philosophical puzzlements Port has been interrogating in their journey from the very beginning destroy their relationship.

Normally the unconscious matches itself with the conscious without having any pathologic disturbance on the surface point, so that the ones like Kit or Port might aware of their existence in the conscious level; but these married couple and their psychic conditions show the exact opposite; since their consciousness succumbs to the unconscious influences that be collectively devastative especially for Port and; on the other hand; they frequently happen as having nullified the rational conscious decisions due to those unconscious motives that do mostly come out of Port's deep darkness.

In the first picture, Kit's sexual adventure in a conscious level can seem obscene and harmful to the extent that her spirit deteriorates for she has a sort of "*one night stand*" love affair with that Tunner man who is their fellow traveller; yet; it can also be taken as the fact that she actually has been testing her own being by balancing her consciousness under which his husband's dark unconscious has long been coiling up like a black snake to shadow her desires. At this point; how someone that scares of the perilous creature like an horrible serpent; and eventually keeping themselves out of which; Katherine, she who much the same has attempted to be away from her husband's unconscious darkness in which she has been playing the role like an [Anima] figure in the frame of his mirror as a reflection that refers to her avoidance towards her husband. This might

only be a painful adverse effect on him after the shards of that mirror glass have started to wound his psyche due to her wife's coldness.

"There can be no doubt that the dark stone means the blackness, i.e., the unconscious, just as the sea and the sky and the upper half of the woman's figure indicate the sphere of consciousness" (1955: 336).

This cited passage also signifies that she wants to be in a conscious level rather than to stay in darkness.

Certainly Port many a time has tried to solve that unanswerable question as he runs new place in the Sahara and who makes himself roll over from one street to another in the hope of finding the right answer; but the very puzzlement that he wants to solve is already in darkness; and the nihilistic approach to this would mean nothing but the risky drive of his unconscious to a certain friction and disturbance with his conscious attitudes.

It should also be a faulty act to try filling up the vacuum inside himself with his unending trips. The situation that Port is in with his wife Kit must be hopeless, because the space of the unconscious cannot be neutralized by the conscious.

"One is inclined to think that ego-consciousness is capable of assimilating the unconscious, at least one hopes that such a solution is possible. But unfortunately the unconscious really is unconscious; in other words, it is unknown." (1955: 298).

As Jung has once featured the rug as it has a real "above and below" and this Above stands for light and Below for darkness; the position that those characters take in the novel can be considered in the observation of Port who portrays the story of unconscious while his wife Kit does of consciousness. As it is seen that the unconscious placed on a rug signifies the Sahara down to the ground, and conversely the Sky which shelters the conscious being as it defends its reason by giving life, say "the breath" and protects the soul from the detrimental effects of that unconscious. This is also quite certain that this symmetry "above and below" in "The Sheltering Sky" has also given out a melancholic sound that echoes endlessly in those desperate lovers' souls.

Apart from the psychological conditions scaled on the level of both conscious represented as The Sheltering Sky and unconscious the Sahara in a metaphorical dimension; the signification in the narration process projects the semiotic Chora through the instrument of archetypal symbols that which encircle the narration with characters' point of view while the omniscient narrator depicts the scenes in a circular order at a point where the story ends it begins.

When Kit is alone by her self in the desert after she lost her husband would eventually find an opportunity to test the consciousness by raising her awareness – The death has already taken her dear one from her. Through the continual recognition of the Sahara; finally the life she wants, the joyous experience that she has not lived with her husband now suspends in the chapter that is called "The Sky"

4.6. Sky the Conscious

Kit's inner being after she lost her husband seems to be shattered, but the unconscious expressing in her psyche finds an another way to shape a new form, that is; the dominant nihilistic figure as an archetypal psychic form in his dead husband soul cannot be an issue anymore in her conscious entity.

The important thing to note in this crucial moment is that the hidden desire which she has kept in her shadow is now free and the shifting place where she moves from the pre-existing texture designed by his husband darkish and oppressive unconscious to the personal experience should also be the new fresh point where the balance of power can take precedence over the consciousness. At this point; she who alone in the desert is ready to trigger her libido to attain a conscious level.

As Jung (1955) states that archetypal forms or patterns are inherited, but the content shows an alteration in their own scale. Desert as an archetype in the first part totally represents the unconscious, however the same phenomena now talks about the very ground where the psyche is transported to the consciousness. For this reason; Desert as an inherited archetypal form and a symbolic being has two faces and while the one is about Kit's own attempts to test her existence in the surface level, the other tacitly constitutes the carnal desires in her deep subconscious layers.

From what she has formerly been escaping is his husband unconscious darkness and this dull nihilistic form now yields to her sensuous feeling that blossoms like a violet that turns her face to the blue sky after it has long been in the dark soil. Like this flower, Kit will open her face to the sky by performing her erotic ambition with a pornographic intercourse in the Sahara.

"Now that he owned her completely, there was **a new savageness**, a kind of angry abandon in his manner. **The bed** was a **wild sea**, she lay at the mercy of **its violence** and **chaos** as the heavy waves toppled upon her from above. Why, at the height of the **storm**, did two **drowning hands** press themselves tighter and tighter about her throat? Tighter, until even the huge gray music of the sea was covered by a greater, darker **noise-the roar of nothingness** the spirit hears as it approaches the abyss and leans over. Afterwards, she lay wakeful in the **sweet silence of the night**, breathing softly while he slept. " (SS, 312-313).

The metaphorical aspect of this passage transforms the The Sahara into a wild ocean. The relevant words in the passage as such **Savageness; wild; violence; storm** are the ones that confirm the natural events in metaphoric reflection in the writing. Semiologic feature of those morphemes direct readers to the male persona who acts like a violent wave in the scene of the copulation with the female character. The writer in his free indirect discourse narration shadows sexual performance behind the natural phenomenas. Apart from this; Semiotic Concept in Chora-Thetic projects the uncanny formation in a phrase as such; **the roar of nothingness** in an ironic - cross-imagery technic. The juxtaposition of the voice of the wild animal as "**Roar**"; it being as a noun that sounds the aspect of semiotic feeling in a blank atmosphere; as if this emptiness; say; that of nothingness which defines a quality of living creature in a symbolic way.

Table 10: Phenotextual and Genotextual Threads

Clusters:		Phenotextual	Genotextual
Words			
Savageness	Natural	Noun	Sense of brutality - Wildness
Wild Sea	Natural	Adjective - Noun	Sense of Fear; Death
Storm	Natural	Noun	Sense of Horror; Melancholy
the roar of nothingness	Natural	Vocal Effect	Lion (the animate being)
sweet silence of the night	Natural	Quiteness	Night as an animate subject

There should also be an another point that even the surface of the desert seems to be connected with the consciousness, the fact is that the Sahara in its own capacity finalizes the unconscious.

As Jung refers to the archetype as *an sich* (as such) in the saying that; "the archetype was an unknowable nucleus that never was conscious and never will be..." Post Jungians; (1986:30); and as this citation carries an another point of view in analytical psychology; the unknown capability of archetypes might be a proof regarding the issue that Kit's sensuous journey on the Sahara out of her unconscious to a conscious level transcends the sensations related to her sexuality, which it should be an embedded lustful form in her unconscious.

The relationship between the tendency to sensual acts and the archetypal patterns have a certain organic linkage – This connexion in an experience can be taken as a strong feedback system. Kit's inner archetypal structure that is very much related to her hunger for sex leaves the psyche as if it is seeking a ground to play its game. As is a number of times repeated; the forms as such; the Sahara, the Sky and the genetical atomic particles in a body combine the whole nucleus that constitutes the very nexus between the unconscious and conscious system. There should be indicators, say, igniters to make the system work in archetypal context. At this point, the Sahara as

a vast silent archetypal form that provides Kit a platform on which she can drive her hidden, coded, embedded desires that are ready for action. Besides; there is a strong relationship between Katherine's instinctual drive(s) relating to her desires and the Sahara's conceptual psychic feature that combine both conscious and unconscious. Katherine's self is actually in the story attached to the Sahara. The passages signifies both the desires of a human being and the capacity of the symbolic modifier the Sahara. Even though these two animate and inanimate forms in the passages seem heterogeneous aspect of the language; in metaphorical narration the psychological atmosphere of the Sahara and Katherine's psychic condition can be considered within the same homogeneous way of thinking.

As Kristeva (1984) shapes the theory about her thetic formation in her book *Poetic Revolution*; she avers that "Syntax registers the thetic break as an opposition of discrete and permutable elements but whose concrete position nevertheless indicates that each one has a definite signification. " (1984: 55) and also she asserts that "Syntax displaces and represents, within the homogeneous element of language, the thetic break separating the signifier from what was heterogeneous to it. " (ibid) The Sahara works as a modifier in the passages while Katherine (Kit) the female character is modified by the place where she seeks to find her "SELF". This also transports the following ideas conceived by Samuels, Andrew (1986) with various related items;

- (a) Archetypal structures and patterns are the crystallisation of experiences over time,
- (b) They constellate experience in accordance with innate schemata and act as an imprimatur of subsequent experience,
- (c) Images deriving from archetypal structures involve us in a search for correspondence in the environment. (Post Jungians – 1986: 32).

If these items are introduced to Katherine Moresby; who is one of the major protagonists in the novel; they can illuminate the theory in a convergent perspective as follows;

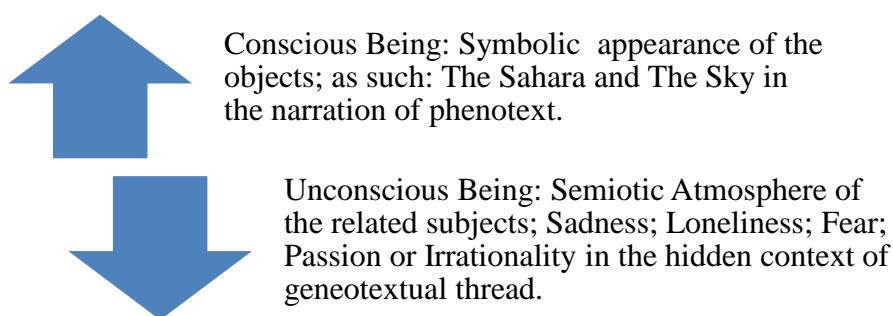
- (a) Kit's inner structure has been violated by her husband's unconscious for a long time and this has made her more lonely in their conjugal relationship. (loneliness)
- (b) The experience that she had with her husband has shadowed her in an unconscious level. At present, she awares of her instincts without being interfered by her husband. The intensification of such desires that have already been infused into her inner schemata will now be experienced in that sensuous journey in the Sahara.
- (c) The freedom she feels in the Sahara triggers the images coming out of her unconscious layers that have long been waiting to act on a suitable ground, so that she may apply her instincts to her consciousness freely on the ground that they act as an archetypal symbol over an unconscious being in this concept.

Jung argues that the archetypes and their functionings are directly related to the instincts; as he emphasizes in the following citation by referring to his eminent concept Collective Unconscious; as: "the collective unconscious consists of the sum of the instincts and their correlates, the archetypes" (Post Jungians - 1986: 32).

The situation that Kit faces in the Sahara forms a basis for her instincts. The spatial meridian in brown colour in the Sahara should be a starting point in which the instincts have long been assimilated in the unconscious. However, the symmetrical parallelism describing the sheltering sky in the story constitutes the instinctual sphere in which the conscious urges the instincts that are hidden in the deep layer of that unconscious. The realisation of that instinctual volition signifies the integration of her new psychic condition through which she will release her repressed desires free.

Another point regarding the relevant subject cannot be omitted; which is; neither the instincts nor the qualifying conditions projected in the solid ground exist primarily in relation to the other. This having said; Sahara the desert as an archetypal ground substituting the unconscious being that is related to the "downward looking" which makes the drive an issue; and the Sky as an another archetypal image inspiring the spirit in a conscious level that combines the "upward looking" that they are together the bifurcated nature of archetypes pushing the instincts to uncover the missing rhyme in the psyche.

Figure 6: Upward And Downward Positions



As Hernandez (1997) asserts that to be conscious comes to mean as *being up*; and to be unconscious *being down*. The semiotic chora dictates the side of unconscious. It reflects the uncanny side of words in the hidden context of genotext while they sounding their "being down" formations in the narration. Even though the symbolic appearance of the nouns such as the Sahara or the Sky do not seem to work what possible the words explain in their ordinary stance in terms of the phenotextual thread; the fact that they are open to reflect some certain feeling motifs in semiotic context.

It goes without saying that the two main characters in the novel; Port and his wife Kit represent different conditions in human psyche. As we see that there are a number of passages attributed to Port's nihilistic tendency in conscious expression to the extent which he is metaphorically traumatized by his unconscious darkness that constitutes both the archetypal schema and semiotic Chora. Katherine's seeking for her true self in the central part of the Sahara as in the symbolization of her female sensibility eroticizes her archetypal form over the conscious level. The upward and downward positions like an hour-glass situate the Sahara at the bottom and the Sky at the top respectively in the signification process in a narrative context. While the very dependability of the Sahara to the solid ground drives Kit's animal instincts, the conscious realization connects her to the very airy atmosphere in the context of the sky; which comes to describe the noun as "Life". The following passage that presents the sexual performance between Kit and Belqassim in the open field at night under the indigo sky. "Then he would tease her endlessly until she screamed and beat him with her fists. But between times she waited for these unbearable interludes with a **gnawing excitement** that drove every other sensation from her **consciousness**." (SS, p. 315). This passage justifies that sex is not an option, but a very core of life. Besides, she uses this as an agent in order to feel her very being and consciousness. It's not only a feeling that have been shadowed for a while in her unconscious being, but something out of which she drives her carnal desires to the very edge where her conscious exuberates. In the novel the journey that she takes under the sky alone on her own seems very courageous, since her instincts are so strong that convey her psyche to promote the end in this goal. In this concept; instincts as being functioned by the archetypal images such as the desert, and the sky in a symbolic form; that they signify the psyche with a conscious standart. It cannot be achieved in terms of triggering the instincts, if/when the conditions are unsuitable. Instincts hidden in Kit's unconscious layers hold her in a grip to finalize the goal per se, because archetypal phenomenas generate images and situations that have certain impacts on her conscious level.

"Someone once had said to her that **the sky** hides **the night behind it, shelters** the person beneath from the horror that lies above. Unblinking, she fixed the **solid emptiness**, and the **anguish** began to move in her." Chapter 29 (SS: 336).

The Sky in this context is a symbolic character that substitutes the female psyche. This transformation can also be considered as a process in which the Genotext signifies the Semiotic Chora while the Phenotext constitutes the elements of language in both symbolical and metaphorical way. What it is seen in the first place is Katherine's subjective position as a living subject in writers's free indirect discourse. However; what it cannot be appeared easily is what the Sky might do to her. There are two speaking subjects in the same context. One is the female identity and other is an inanimate object; the Sky. Metaphoric narration works in this passage properly. The Sky as a subject uses the active verb "Shelter" and this transformation is represented in the lines in terms of what the Sky does do to her. Writers' point of view signifies the female

subject; yet another subject the Sky modifies the passage. This solid emptiness is in the semiotic understanding constitutes the Genotext.

"The transformation [from drive to signifier produced by the thetic is registered only as an intersyntactical *division* (modified-modifier, "feature-placing" or subject- predicate). This transformation, which produced the speaking subject, comes about only if it leaves that subject out, within the heterogeneous. Indeed, although he is the bearer of syntax, the speaking subject is absent from it." Revolution in Poetic Language - Kristeva (1984:55).

Consciousness as the balance factor in human psyche has its protective "sheltering" nature as long as it keeps "the unknown" at the balancing level where the psychic conundrum is neutralized. This impossible psychological condition is semiologically represented in a given passage by sounding the fear in words.

Table 11: Syntactic and Semiotic Combinations

Syntactic Context	Semiotic Quality
Phenotext	Genotext
the Sky shelters the person	Sky as a concrete object
The night behind it	Darkness as a metaphoric context describing the form beyond the sky
Solid emptiness	Darkness as an infinite subject (Death)
anguish began to move in her	It reflects archetypal unconscious

The phrase "What is behind" is the genotext of the passage as long as it projects the Semiotic-Chora within the phenotextual thread in which the very noun as "DARKNESS" falls into the context after the metaphorical perception is conceived in readers mind. The universal blackness combines the archetypal obscurity behind the sky in a symbolic way by sounding another wordly phenomena "DEATH" in an infinite disappearance. This is apparent that the entire sky takes place in several passages that symbolizes the conscious being. As depicted in the novel, the sky in the narrative process works as an agent that seems to consist over the Sahara like an umbrella term that shelters the outer shell of the "Self" by containing only the conscious as a psychological form.

On the other hand; all the phenomena remains under the earth surface; which in this case; the Sahara constitutes the unconscious formation by matching its dark nature with the unknown capability of the universal darkness that works metaphorically behind the Sky. Kit's position alone in the Sahara without Port must be a turning point that she needs to accord her psyche to a new condition with an accompanying feeling of mystery and daze. The archetypal activity around her affects in no time. This shall be an interesting question why Katherine adopts her being easily, as she sets off a lonely journey on her own. The clues in the answer can be attributed to her strong instincts and her archetypal carnality that they provide a ground for her.

If the Sky is taken into consideration as an archetype; which is one of the most pointed symbolical forms in the novel; it triggers the desire to make her free sexually in order to prove that the archetypal image as an embedded code in her that works to stimulate the psyche.

"Archetypal images are not invented but 'imposed' on the mind from within; they are convincing by virtue of their immediacy: Only when the archetypes come into contact with the conscious mind, that is, when the light of consciousness falls on them...and [they] fill with individual content...only then can consciousness apprehend, understand, elaborate, and assimilate them." Post Jungians – (1986: 34).

In the first chapters, there are certain archetypes related to Port's nihilistic views rather than Kit's desires that do not seem to be capable of reaching to a conscious degree; and her buried wishes in some archetypal forms being combined with an essential platform where she would make her sexual phantasies free are also the unfathomable factors hidden in her deep spectrum waiting to be lighted and activated.

To add something to this debate; physical condition(s) are the major instigator to spark the instinctual wishes. It seems that Port's death and the environment in which she finds her quietness in the Sahara after she is all alone by herself should involve the supposed tendency to use her sexuality like a tool in order that she can aware of her consciousness.

When the hidden things in her psyche that she has been holding for a long time become evident at the right time in the right place; where she is able to feel free with no strings attached; besides; after that perfect, incidental encounter with Belqassim occurring in the Sahara, she has disclosed her nymphomaniac desires that are archetypally coded in her psyche; and exhibited her sexuality, which has been triggered by that young tribe leader's erotic games to shape the consciousness that she has been expecting to stay with it even in a short moment.

"As he came in the door and motioned the black woman out, Kit sprang up, bounded across the room and **threw herself upon him hysterically**. Smiling, he carried her **back to the bed**, methodically set about **taking off her clothing** and jewelry. When **she lay before him**, white skinned and filmy-eyed, he bent over and **began to feed her candy from between his teeth**. Occasionally she would try to catch his lips at the same time that she took the sweets, but he was always too quick for her, and drew his head away. For a long time he teased her this way, until finally she uttered a long, low cry and lay quite still." (SS: 315).

Katherine's sexual tendency with that nomad guy shapes the passages in an erotic way in the last part of the novel. Katherine as both an object and a subject signifies the feminine sensitivity. On the one hand the genotext of the passage in semiotic way signifies the female character in erotic formation as an object with a number of digital manifestations; on the other, the linguistic feature in phenotext within the thetic limitation keeps the very subject as a female identity in a signified position while it is working as a signifier in the metaphoric narrative condition.

"The semiotic (analog and digital) thereby assumes the role of a linguistic signifier signifying an *object* for an *ego*, thus constituting them both as thetic. Through its thetic, altering aspect, the signifier *represents* the subject—not the thetic ego but the very process by which it is posited. A signifier indebted in this manner to semiotic functioning tends to return to it. In all its various vacillations, the thetic is displaced toward the stages previous to its positing or within the very stages of the semiotic—in a particular element of the digital code or in a particular continuous portion of the analog code. " Revolution in Poetic Language – Kristeva (1984: 67).

Erotic self is the essence of Katherine's feminine psyche. It is her inner being; the center where the erotic phenomena occurs. Omniscient narrator in his free indirect discourse represents her female character in such passages as someone that craves for erotic love that which signifies sexual passion; it might not be seen in the relationship with her husband Port!.. Her sexual adventure with that Tourang guy can be taken as a sensual purgation after she has exposed to heavy melancholia. In that concept; melancholic atmosphere signified in former passages yield to joyful feelings in the signification process as the female character tries neutralizing her desperate past that she had with her husband. The circulatory system works accordingly the way in which bipolar feelings on manic-melancholic schemata signify each other while the author reveals this psychic process in his narration. This may be another sign that his narrative voices formed in free indirect speech act stand for a number of infinite signifiers within the lens of a reader as he/she can take them according to his/her imagination in sensitive duality. Even if the sign in this passage calls deep melancholy; The chora-thetic in effect with Katherine's psychological condition leads us to another place where she signifies her transcendental subjectivity. This is the end of her story in the middle of nowhere and this transcendental "self" is the very being that erases the melancholy by releasing the erotical sensation freely which is the final signifier result in question. From Melancolica to Erotica in narrativity; the Melancholy was the signifier at first; but in the end the Erotica takes place as another signifier in a circular position to show feminine sensitivity. As the following lines conceptualized by Gabor (2013); "chora-thetic' offers as the earliest birth-point of language. Language, having become lifeless, needs to be 're-sexualised'. In order to 'recharge' language, the energies of the pre-lingual drives need to be returned to it." Gabor (2013:71).

The female character's hunger for sex is lexicalized by semiotic chora within the metaphorical narrative complex of its omnipotent narrator. Kit's sexual demeanour with the nomad leader Belqassim is contextualized in a fashion that the words are veiled uncannily. The language of sex here is metamorphosed through the semiotic understanding that sounds the female sensibility while transcending the words beyond their apparent meaning. The passage signifies the sexual atmosphere in genotext and has a number of deviation from what is actually metamorphosed in the signified position of phenotext. In the signification process; pornographic aura in between Belqassim and Kit as they wildly copulate in the abode house seems to be the signified motivation of the passage; but otherwise it has an aspect of another signifier that signifies Kit's sensitivity within the concept of genotext and semiotic Chora. This can be taken as a pre-lingual drive that has a subjective energy in its own scale.

The subatomic particles that direct the life invisibly should also be in that consideration. In the paper conceived by *Andrew, Samuel* with the title "Post Jungians"; there is a meaningful passage pointed by David Bohm, who is the professor of theoretical physics at London University, underscores the core idea to clarify the subject in a perfect sense in the following that; "the distinct subatomic particles behaves harmoniously, as though each 'knew' what the other was doing. If the behaviour of one particle was altered, the other would be expected instantaneously to change in exactly the same way, with no apparent force or signal linking them." Post Jungians (cited: 1986:35).

This cited quotation can be handled with the issue that metaphysical forces hidden in the various archetypes cannot be read easily and literally, yet meeting up at the proper place; it designs the particles with reference to her erotic sensualism and this would be another motive for the significance of this experimental journey flowing out of the deep psychic layers in order to reveal the conscious formation. There is another convergent idea that suggests David Bohm's point of view in the following that;"It may be seen that everything in the universe is a kind of total rapport, so that whatever happens is related to everything else; or it may mean that there is some kind of information that can travel faster than the speed of light; or it may mean that our concepts of space and time have to be modified in some way which we don't know or understand. Yet whichever interpretation you choose, the experiment establishes once and for all that physics as we know it is unfinished." Post Jungians (ibid). This can also be adequate in terms of sensing the unknown quality of unconscious and the archetypal depth that cannot be fathomed as long as it includes the destiny itself.

4.7. Archetypal Bipolarity

Beyond any doubt, archetypes have a certain expression in their bipolar ways in which the negative and positive aspects are fragmented in different emotions.

In the first part, while the desert has been playing the evil character in an antagonistic way, in the second chapter; the very same villainous quality of the Sahara acts a part as a protagonist in heroic aspect. It goes without saying that Port the husband has a contentious relationship with the desert. Desert as a vast dark vacuum substituting for his unconscious dominates his psyche from the beginning and in the end causes him to be shattered in its tyrannical empire. To get to the centre of the Sahara means to confront its metaphorical aspects in psychological dimension in terms of the psychic spatiality that has the condition of conscious and unconscious formations composing their own bi-polar fraction through the human's "selves". At this point the two major married protagonists find themselves within the limits of metaphorical plane where the semiological aspect of the noun(s) the Sahara and the Sky stand for their symbolical expansions. Besides; the very same desert in the following chapter "The Sky" supports Kit's wishes by forming the ground for her to

use them as a jumping point, so that she can express herself in the conscious level – this should be significant, since the Sahara at this point has been set up for her husband Port as a psychic dark vacuum that has swallowed his whole in the end.

As Hernandez (1997) points out the Spatial structures are often used as the source domains in metaphoric mappings whose aim is to structure more abstract concept such as the entity "human being" and the very concept of Archetypes as Jacobi (1925) implies that they are not only related to human psyche but symbolic manifestation in seemingly inanimate objects. In the context of Kristevian Semiotic Chora; the subject in archetypal schema that has also compatible compendium of semiological conundrum in its schematic order before having been conceptualized in syntactic rules. The process in thetic tunnel has a tendency to refract semiological ambiance from phenotectic structure in which the algebra of syntax with its plain meaning defies elusiveness in metaphoric narrative style if/when the Genotext of the passage has a number of deviation from an ordinary narration; but it inevitably is overwhelmed by the symbolic items lexicalized as such; the Sahara; and the Sky as they evoke their ironic and unusual usages in the latent context of semiotic topology.

DESERT as a metaphor has its own true "SELF" that affects beings' psyche and their psychological conditions so long as they share the same place with the same subject; to which the surface ground of the Sahara as conscious and its deep psychic layer(s) can be attributed as unconscious.

As can be observed that the symbolical aspect of the Sahara proposes "its" self as a servant to the semiological content in which a number of unknown "AS SUCH" / SEMIOTIC-CHORA and ARCHETYPES have potential energy to activate the unconscious conundrum. The truth is that Katherine has been oppressed by her husband; since he has not given her any joy that she wants and this suffocating magnitude has been enough to make her unhappy on account of the fact that she has been involved in her husband's darkness for a while. By all means; the other side of the coin might not seem pleasant for Port.

The "Shadow" as a word coined by Jung that has taken a part in the former chapters occasionally; it has a continuing inwards that certainly affects Kit's psychic condition in the Sahara. The situation in which Katherine finds herself after she lost her husband is quite dramatic and tragic, yet the very shadow as an archetype representing Port's persona that has overwhelmed her soul seems presently that it loses its shadowy affect on her. Even though Kit's acts seem irrational from the moment after she left with her deceased husband Port; the critical point at which she stands upright not on the edge of the Sahara before going to the innermost part of which, but of her psychology in conscious attitude while waiting the caravan nomads.

It would be the repetition that the consideration in the contrasexual archetypes as "*animus and anima*" expressed by Jung as they have psychologically different qualities that are distributed to be followed by among those feminine and masculine aspects in man and woman; seem to be the gist of these couple's psychological impasse. Even the seemingly rigid composition in which "Anima" the feminine feature belongs to an unconscious reflection upon man while "Animus" the masculine one that stands for a woman cannot be changed; the fact is that the diagonal context should also be taken in a plane dimension like the one that symbolized by *Anima* may be attributed to a woman's psyche linearly and that of *Animus* to man's. However; there should not be wrong to note that the very grief scene between Kit and her husband; who is about to die on the cold ground in the corner of a shadowy room assigned by the French military post, the feature related to the *Animus* complex in Kit's behavior shows that she contrasexually represents the masculine bravery after she has left her dear one behind.

Port and Kit's unconscious contents are experienced in various passages as in projected form; what they feel; and how they do are related to their unconscious complexes that appeal first in their dialogues to which the omniscient narrator attributes the metaphorical issues in a symbolic fashion while referring to the archetypal conditions in which certain semiological elements directly or indirectly evoke the general atmosphere beyond what words in syntactic plain can seem to appear in immediate understanding.

"Now she knelt and looked closely at Port's face as if she had never seen it before. Scarcely touching the skin, she moved her hand along the forehead with **infinite delicacy**. She bent over further and placed her lips on the smooth brow. For a while she remained thus. The room **grew red**. Softly she laid her cheek on the pillow and stroked his hair. No tears flowed; it was a silent leave-taking. A strangely intense buzzing in front of her made her open her eyes. She watched fascinated while two flies made their brief, frantic love on his lower lip. Then she rose, put on her coat, took the burnous which Tunner had left with her, and without looking back went out the door. She locked it behind her and put the key into her handbag." (SS: 255).

Now that she is ready to hide her melancholy after the deceased husband being left to oblivion; it would not be wrong to add an another innermost aspect in which the self as an archetype in her spirit attempts to awake her conscious from the long and exhaustible dream.

"Many complexes are split off from consciousness because the latter preferred to get rid of them by repression. But there are others that have never been in consciousness before, and therefore could never have been arbitrarily repressed." Jung (1925:32)

Jung opines that certain complexes arise on account of painful or distressing experiences in a person's life and these produce unconscious complexes of a personal nature. In addition to this; Jacobi (1925) contends that there are others [autonomous complexes] that come from quiet a different source. Jung (1925:32).

Port's nihilistic vacuum in his spirit turns out to be unhealthy complex that makes him ever unhappy. This is the very difference between how personal repressed unconscious elements and what exactly archetypal concepts work with the psyche that they are the phenomenal dichotomy of Jungian and Freudian approach to human psychology. In the novel; some certain natural issues such as the Sahara and the very blackness conceptualized beyond the Sky can be considered as outward parameters that instigate collective unconscious each individual has and these forms tend to be stimulated in one way or another by the unknown quality of that semiological abstract idea.

For the avoidance of misunderstanding between the conditions that are termed as Collective Unconscious and Personal Unconscious respectively; the latter has been theorized by Freud as it is nothing but the repressed feelings in the deep layer of that unconscious. However; the personal choice and attitudes in that context cannot be independent from the designated elements of collective unconscious, since the coded structure in a being speaks the '*unfalsified*' voice of nature by means of a number of various archetypes that judges the conscious mind.

"While the contents of the personal unconscious are felt as belonging to one's own psyche, the contents of the collective unconscious seen alien, as if they came from outside". Jacobi (1925:32)

To sum up, we may say that complexes have: "The contents of the personal unconscious are chiefly the feeling-toned complexes, as they are called; they constitute the personal and private side of psychic life. The contents of the collective unconscious, on the other hand, are known as archetypes." Jacobi (1925:32). It should be clear that the characteristic features of Port and Kit reflect their choices and attitudes with relation to the unfalsified voice of nature. Since the collective unconscious has seemed partial on conscious mind; this cannot be untrue to tell that the personal judgements as well as decisions are influenced by the invisible force of the collective unconscious.

Nihilism as an abstract form that calls negativitiy in archetypal schema rooted in Port's deep unconscious should indubitably be associated with the unfalsified voice of nature, as his psyche is very much clouded by the meaningless of life, and this in fact might also be an invincible feature of the collective unconscious that subjectively reflects the inner self while the consciousness submitting to the law of that nature.

Port stays in dark mood so long as the nihilist tone presses upon his psyche; since the unconscious phenomena in his spirit projects no less gloomy aspects of archetypes. As his language denoted by his psychic condition that is shown in relevant passages; the Kristevian semiotic chora works as an archetypal form that signifies the thetic form in the aura of melancholia with certain lexemes that they evoke the *catch 22* position related to their desperate relationships after

Katherine's infidelity. There is no definite word clearly showing that she has been unloyal to her husband after sleeping with their mutual friend Tunner; but the very atmosphere sounds her infidelity to her husband as the stylistic narration works well in the structure of genotext to which Katherine's unfaithfulness obscurely is attached.

This complex situation projected upon Kit's consciousness causes the trouble, because she is forced to shadow her feminine sensitivity in her unconscious by repressing the sexual phantasies rather than transcending them to individual psyche on the surface point. However; Jacobi (1925) confirms that the unconscious provides, as it were, the archetypal form, which in itself is empty and therefore irrepresentable. But, from the conscious side, it is immediately filled out with the representational material that is akin to it or similar to it, and is made perceptible. (1925:84). The Sahara phenomena is activated by Katherine's heroic stand. As she releases the erotic feelings deeply hidden in the layers of her unconscious after throwing out herself to the middle of nowhere; she does not only try to find her inner being over there but make her consciousness equal with the spirit of unknown psychic condition symbolized as the Saharan desert.

"For as soon as the collective human core of the archetype, which represents the raw material provided by the collective unconscious, enters into relation with the conscious mind and its form-giving character, the archetype takes on 'body,' 'matter,' 'plastic form,' etc.; it becomes representable, and only then does it become a concrete *image*—an archetypal image, a symbol. To define it from a functional point of view, we might say that the archetype as such is concentrates psychic energy, but that the symbol provides the mode of manifestation by which the archetype becomes discernible. In this sense **Jung defines the symbol as the 'essence and image of psychic energy.'** Consequently one can never encounter the 'archetype as such' directly, but only indirectly, when it is manifested in the archetypal image, in a symbol, or in a complex or symptom." Jacobi (1925:84).

Katherine sexual act is manifested by her omnipotent narrator can be taken into consideration as an erotic symptom that is represented in such passages as the image of her psyche; which it is also related to her hunger for sex. Narrator in this sense projects complexes in archetypal forms while combining the passages according to the norm in which syntactical rules organize the symbolic elements with certain lexemes.

"Now that he owned her completely, there was **a new savageness**, a kind of angry abandon in his manner. **The bed** was a **wild sea**, she lay at the mercy of **its violence** and **chaos** as the heavy waves toppled upon her from above..." (SS:312-313).

Post Jungians deals with the issue that; the complex results from the blend of archetypal core and human experience and these sometimes can be the projection of both. Regarded dynamically, the complex may be in conflict with what we consider reality to be or with what we see as ideal - so that psychic activity is interfered with. As Jacobi puts it, such conflict with the conscious ego "places the individual between two truths, two conflicting streams of will, and threatens to tear him in two. " (1959;15). On the same path; structural point, the complex can be considered in relation to

the ego. However; ego and complex may be conflict, since they are two truths, or the ego may repress the complex or, conversely, be overwhelmed by it. "The complex can become completely dissociated from the personality, as in psychotic breakdown. "(Post Jungians, 1986:49).

As it suggests that the complexity in relationship between Port and Kit and the marital problems they have can conduce to a breach that is not filled and overcome easily. This psychological breakdown and the rejected parts of their personalities have often caused anxiety, fear, grief, deception and tension while them being projected on one another in the conjugal partnership; which in the end it tragically has directed these couple to the platform of the cul-de-sac.

4.8. Shadow

The paradoxical construction between ego and shadow particularly signifies itself in Port and Kit's behaviours that are clear reflection of their psychic condition wrapped in the Unconscious phenomena.

Jung (1955) emphasizes that the ego has an active structure that constitutes the conscious mind, it is the shadow paradoxically in an unconscious level that suggests itself to the conscious attitude and this paradox induces the constellation from conscious to unconscious or vice versa, for the one is inevitably in a relationship with the other. As ego-consciousness cannot be independent from what is in the darkness of Unconscious formation; thus, it should not be wrong to quote the following Jung's point taken from the book Post Jungians; "we come to the paradoxical conclusion that there is no conscious content that is not in some other respect unconscious." (Post Jungians, 1986: 62; qtd in Hillman, 1979, pp. 12-13).

Port's nihilistic personality with archetypal characteristics is embedded in his dark unconscious and Kit's sexual wishes that cannot be totally surfaced in her conscious level are the major issue that conduces to that relevant paradox. However; it cannot be wrong to say that if there is a certain fraction, the differences between the psychic conditions being driven by these characters in their journey can be seen clearly. Port's unconscious expression coming out of his mood is nothing but an enemy; yet Kit's psychological process from the black territory to the open land where the light radiates all around her conveys the very idea that she is the true hero of this melancholic journey, who saves her conscious from his husband's shadowy unconscious standarts.

As Jacobi (1925) contends that no complex can be resolved unless one faced the conflict that causes it, and this requires courage, strength, and an ego that is capable of suffering. (1925: 27). Kit's journey on her own is an another proof that can be attached to her ego as if she is the only survivor that leaves with her past before being an *Archetypal Hero* and finding her true self in the

end. As the following phrase "**I can't get back**" (SS: 328) in the last chapter from the book *The Sheltering Sky* indicates that she is the only person that has been purified in terms of having a new persona that gives a reference to her subjectivity and calls the unconscious being affected by outward parameters such as the natural phenomena(s) 'the Sky' 'the Sahara' and other abstract emotional leitmotives 'Loneliness' 'Melancholy' and 'Grief' that they are the metaphoric elements in the reflection of 'Archetypal Chora' through the stylistic setting conceived by the author in a conscious level while he interacting with his character's unconscious sides in the fashion of free indirect narration. This paradoxical points also bears a resemblance to Jung's opinion about the hero. Jung as an inspirational thinker with his ideas has already pointed out the issue by saying that; "The hero's journey as expressed in myth and legend 'signifies a renewal of the light and hence a rebirth of consciousness from the darkness.'" (Post Jungians, 1986:63; cited in CW 5, 1955:558).

Port's nihilistic view is coded inborn template, from which he has not saved himself and even though he has philosophically tried to find a remedy to bring a balance and through this to compensate the unhappy moments with his wife, the pastel atmosphere of the Sahara has overwhelmed the other colors.

"Everything's getting gray, and it'll be grayer." (SS: 8)

Port's nihilistic tendency in his dark psyche expounds the schematic form of unconscious and its unknown formation; and seems to be affected by collective unconscious appeared in an archetypal form as Sahara the Desert. This above-mentioned citation from the book *The Sheltering Sky* also delivers the idea the way in which Port's belief in nothingness can confirm the negativity through the instrumentality of his syntactic paradigms represented in a writerly style with the narrative model of Free Indirect Discourse.

As Kristeva emphasizes that the *Chora* is a "modality of signification in which the linguistic sign is not yet articulated as the absence of an object and as the distinction between real and symbolic" (1984: 26) The drive(s), say, the Instinct (s) in archetypal phenomena bear a resemblance to the way in which psychic kineticism signifies the bodily expression that assigns linguistic symbols which reflect the semiological energy. As Kristeva points out that the regulated aspect of the *chora*: its vocal and gestural organization is subject to what we shall call an objective "*ordering \ordonnancement*, which is dictated by natural or socio-historical constraints such as the biological difference between the sexes or family structure" Kristeva (1984: 26).

Nihilism as a writerly philosophical concept embedded into male character's point of view indicates that Port is the narrative agent and his writer signifies the melancholic psychology assigned on him to reflect the psychical oppression through his female protagonist Katherine's

speech whose signified point in that concept is about seeking for *Joissance*, namely the pleasure that her husband cannot give during the whole journey; that it might be considered as an archetypal form displaying her psychic subjectivity. It is clear that Kit's unconscious does not seem independent from her husband inner darkness by which Kit's psyche has been wrapped. This is one of the major reasons why her desires about living the life joyously in a conscious level are kept by the shadow; which should directly refer to her husband's inner life.

As Jung has a number of times mentioned that the self and the ego have different characteristics that "affect the integration of conscious and unconscious parts of the personality." Post Jungians (1986: 81). However; the self as a centre point frames both unconscious and conscious. In this context; the importance of self, reflecting the whole system of unconscious as a mirror and projecting this on the surface layer in conscious, should be taken as a movement that involves the very emotional conflicts resulting from the collective unconscious.

The differentiation in conscious mind is indubitably the result of that contention between unconscious and conscious. The short but flexible road on which the ego drives the instincts toward the conscious part so that the will power should shape the personality in a smooth way is a playground where the individuation may refresh itself to make the ego capable of breaking the barriers put by the despotic unconscious.

Katherine is doubtless the true hero that bravely carries her ego with a feminine power to make her conscious intact in this lonely journey in the Sahara under the Sky without her dear one.

This is also obvious that her way of behaviour can be seen as a fresh journey from self to the individuation. As Jung has once said; "Individuation is, therefore, a natural tendency" (Post Jungians, p.98; cited in CW 6: 760). This can be taken as a strong clue in the sense that Kit's goal is about becoming oneself and grasping the self-awareness with no strings attached. By this means, the self as an image in her psyche would newly shape itself without deceiving the ego and fearing of the repression that Port has shadowed her unconscious with his nihilistic and philosophical elements. Even though the sexual acts and phantasies that she is very much involved with that tribe leader in the Sahara should not be considered as something that refers only to sexual hunger or instinctual drives, since the individuation is also about the spiritual renewal after the long suffering of her soul.

Katherines' sexual freedom is the symbolic expression of her unconscious in the middle of nowhere and this seemingly an archetypal schema that narrates a psychic crisis in the text that signifies a human abjection. As the related Kristevian passage dictates that the archetypal constitution in pre-forming limitation sounds both collective unconscious and pre-symbolic positions in semiotic fashion;"The abject harkens back to the shadowy beginnings of our

prehistory, both individual and collective. But it can also occur at any time, and does – all the more potently because it recalls those primal struggles. Pre-symbolic, abjection yet persists and returns in flashes, at places of strain or moments of crisis within the symbolic system. "Becker-Lecrone (Julia Kristeva and Literary Theory: 2005:30). As the related citation offers rich territory for exploring the eccentricity of human subjectivity, in technical point of view, third person narrative in free indirect style narration brings out the awareness in abject formations with certain semanteme(s) that constitutes the being's very subjectivity in a writerly fashion.

"Her voice was very small. **"Nothing, I suppose. Just darkness. Absolute night-**Please don't talk about it now." There was **agony** in her entreaty. "Everything you say **frightens** me, up here. It's **getting dark, and the wind is blowing, and I can't stand it.**" (SS: 99-100).

In the last part of the story, the chapter titled *The Sky* narrates the sensuous journey of a woman who wants to feel her conscious truly. As is evident from the name *The Sky* connotes metaphorical linkage with a noun *freedom* upon which Katherine will use her sexuality to accommodate in this state eternally. This can be the reason why she does not want to turn back to the place where she comes from.

"He handed her the paper and she saw, written on it in her own hand, the words: "CANNOT GET BACK." The man was staring at her. " (SS: 328).

As the passage signifies Kit's psychic condition; the element of archetypal chora expounds itself in such passage; it also reflects her semiotic chora which is very much related to an emotional complex that has a definite feeling tone, a lively feeling that which constitutes the very term dictated by Jung as "leitmotives". "...the leitmotives are the feeling tones of our complexes, our actions and moods are modulations of the leitmotives." Jung (1925: 18). Leitmotives are the sequential feeling relating to each other as projecting the unconscious over the ego; and the conscious psyche in this respect.

"For if a complex has been made conscious, the hitherto unconscious conflict that has led to it becomes manifest. In order to sidestep the incompatibility between the two poles of the conflict, the individual has more or less consciously repressed and cut off one of them; he has seemingly got rid of it. Jung (1925: 18) Jung (1925: 18).

Katherine has found the psychic freedom in the end after her husband died. Doubtless that Port's death has sent her headlong into a crude loneliness, as if the ship that has been drifted away in the open sea without the captain that is supposed to steer the wheel. The ship that has been broken loose from its moors, floating in the unknown, yet trusts only her intuition. Her husband's passing away has some irreversible certain effects as she is all alone in the vast Sahara. Besides; this is clear that this melancholic bitter end has overwhelmed her by the loss that at first it has seemed senseless to her. Nor she may understand or, say, grasp the very situation that she is in. All

she feels is that a dark heaviness by which her instinct has been shadowed for a long time has suddenly gone away. The pure feeling which is nothing but a sense of liberation gives her a chance to finally grasp her consciousness after that ordeal has come to an end.

It is sad that their relationships has been broken; the unconscious world in which her husband has many a time sucked her in has tragically destroyed their marriage and much less left her all alone in the Sahara. However; she has enough courage to manage this situation bravely by her own. She is a true hero in this episode. Her intincts and soul would eventually find what they have lost before, because the worst could happen had already happened.

There seems one thing that it has been left for her to reach out to her consciousness is that the spirit of the desert Sahara. Her soul and the archetypal spirit of the Saharan desert would now narrate the story of the consciousness in the end and she is no longer afraid; because she is free.

5. CONCLUSION AND SUGGESTIONS

The analysis of the characters within the perspective of Carl Jung's archetypes and Julia Kristeva's Semiologic Chora as well as the metaphorical projections of Paul Bowles' in his passages could lead us to an alternative reading of the novel *"The Sheltering Sky."* The psychological conceptions in Jung's "Collective Unconscious" are very much concentrated on the psychic conditions of human persona; based on these ideas; the archetypes as dynamic factors that affect the "being" in a number of variegated ways. The bi-polar composition of human psychology in terms of conscious and unconscious formations that are layered in different segments of psychic development; of which the unconscious being assigns the deep structure by attempting to shape the very "SELF" while the conscious reflects the surface position with "EGO". It goes without saying that these forms are ever in active interaction with each other that they compose the human psychology.

The surface position in conscious being is the reflection of unknown capacity of "Collective Unconscious" rather than personal unconscious that is conceived by Sigmund Freud.

The collective unconscious has an energy that cannot be defined easily because it has the capacity in Jung's saying that; "The archetype *as such* is a psychoid factor that belongs, as it were, to the invisible, ultraviolet end of the psychic spectrum." Jung (1928:44).

This psychic potential in the form of archetype can also be matched with the ideatic point of view that is developed by Julia Kristeva's "Semiotic CHORA"

According to Kristeva (1984); the writing includes various dichotomies; syntactic elements can only be denoted in dogmatic but also symbolic that they two are thetic concept of writer's language – However; these rule based conception in the stylistic frame of any literary text that dictates the phenotext that has ever an open space to be considered in genotextual thread which matches with the very norms such as TRACE / CHORA and ARCHETYPAL SCHEMATA that they constitute the language beforehand. As Kristeva confirms that "the trace can be thought of as metaphors for a movement that retreats before the thetic but, sheltered by it, unfolds only within the stases of the semiotic *chora*." Revolution in Poetic Language (1984:141).

Writing is the transcendal movement that is realized in the limitation of symbolic order that is signified by the thetic (dogmatic) elements grounded on archetypal / semiotic chora; and by the

same vision; This symbolic transcendental concept as a signifier of endless consecutive significations evokes the bifurcated concepts in Genotext and Phenotext as the textual axis that reflects the signifier(s) and signified positions in an asymmetrical way.

The Sahara in the novel works not only as an archetypal symbol in Jungian perspective; but a Semiotic machinery within the conception of Kristevian Chora. Even if the Sahara seems a known thing in the novel that symbolises the desolateness; the fact that the Desert has much more than what it evokes in the first place; since the Saharan desert on the metaphorical plane works as an unknown thing that conditions the general psyche of the novel the way in which the characters' speech express their unconscious position(s) that are very much affected by that seemingly infinite metaphorical dimension of this flat wasteland. Having said that; the Sahara in the novel is not only a noun; but an organic character that shapes the character's psyche as it is an archetype; also a semiotic Chora; as well as an unknown being (*as such*) that reveals the unconscious phenomena in its own psychological scale. In this case; readers can inevitably be influenced by the Saharan desert when it manifests itself as an abstract idea in the concept of archetypal schema in which some certain psychological elements of beings such as Loneliness; Desolation; Fear and also Grief and Melancholy are attached to which in the symbolical phenotextual structure.

As Jung contends in the following that; "The symbol, as a visible expression of the accumulated energy charge of a "nucleus of meaning" within the psychoid collective unconscious, is able on the one hand to relieve the tension and, on the other hand, through its deeper meaning, to make a new impression on the psychic process, i.e., to open up a new path and hence produce a new concentration of energy. Thus, advancing from synthesis to synthesis, it unceasingly redistributes the libido and converts it into meaningful activity." Jung (1925:101).

If the book taken psychologically; it cannot be wrong to say that the Sahara forms an unconscious ground for the general psyche of the text; as it determines the psychic conditions of its characters in the signification process; they are ever in a contentious relationship with that archetypal symbolic conception of *the Saharan desert* that which signifies the multiple psychological formations formed in various word orders in a number of stylistic passages assigned for that married couple; as if they are somewhat another signified objects in a syntactical aspect that tend to be stand for the next signifiers in infinite asymmetrical combination(s).

The difference between the melancholic atmosphere; which is an abstract narrative module embedded in genotext of the passages; it signifies Port's dark unconscious psyche which unknowingly disturbs and causes him to cement his nihilistic persona; and the concrete object as the desert SAHARA; that which constitutes the bipolar psychic effect over those couple, especially the female character Katherine; on the one hand it connotes the certain concepts in words such as death; life; infinity; loneliness etc... and on the other; it makes sense of the consciousness that is

played by the narrator in his third person narrative fashion for the protagonists' metaphoric journey to the innermost part of the Saharan desert.

It goes without saying that the Saharan desert talks tacitly in the story as an invisible character that signifies the CHORA; or ARCHETYPE which signs the semiological content; and the Sahara is not only a signified object in the phenotext as an invisible symbolic element but another signifier within the semiotic context of the genotext.

To get to the centre of the Sahara means to confront its metaphorical aspects in psychological dimension in terms of the psychic spatiality that has the condition of conscious and unconscious formations composing their own bi-polar fraction through the human's "selves". As pointed out in this perception; the two major married protagonists of the novel find themselves within the limits of metaphorical plane where the semiological aspect of the noun(s) the Sahara and the Sky stand for their symbolical expansions.

Port's inner being dissolves in the desert that constitutes the evil; say dangerous side of unconscious and it causes Port's death. However, Kit faces her deeper psyche and in the end she finds a solace to get out of that dark unconscious to reach out to the surface level with respect to her consciousness that can reflect her purified self after she reconciles with the Sahara's psychological projections.

It is conspicuous that the Sahara as a symbolical character calls some certain semiotic feeling motifs during the whole narration. It has already been pointed out that the innermost region of the Saharan desert seems to work as both symbolic and semiotic in the signification process of the whole episodes.

In the conclusion of the novel; Desert swallows those two characters by converting their psyches into the different dimensions of conscious and unconscious formations.

Once Porter Moresby dies; his wife Katherine loses all the connection with him. It suggests that her going into the Sahara is another instigator to conceptualize the metaphor in the signification process.

She kills her SELF depended upon her husband psychology; and the Sahara gives her an opportunity to create a new persona that is open to the way in which she might depict her new psychic feature without Port. She does not want to come back to the civilization again; since this reminds her past about she having spent the years under her husbands' nihilistic interrogation without finding her real "BEING". Killing her old identity in the SAHARA and shaping her "SELF" in the middle of nowhere carries a number of archetypal and semiological elements that are metaphorically hidden beyond the veil of syntactic genotext.

"The famous silence of the Sahara. She wondered if as the days went by each breath she took would sound as loud to her as it did now, if she would get used to the ridiculous noise her saliva made as she swallowed, and if she would have to swallow as often as she seemed to be doing at the moment, now that she was so conscious of it. "Port," she said, very softly. He did not stir. She walked out of the room into the blinding light of the courtyard with its floor of sand. There was no one in sight. " (SS:212).

The very fact is that the phenotext of that passage reveals Kit's psychic condition stimulating her instincts that are layered in unconscious deepness; but quite the contrary the genotext works here in a different perspective that even though the sentence signifies the conscious being; she is very much wrapped by the Sahara's unconscious gravity.

To sum up; this shows that Jungian archetypal context in symbolic variation(s) and Kristevian linguistic forms as such Genotextual and Phenotextual threads in the consideration of her Semiotic-Chora have an analogy that they are very much apt to be matched with the metaphorical expressions in the passages that take place in the novel *The Sheltering Sky*.

As seen in the chapters reserved for findings and discussion parts; it cannot be wrong to say that Jungian Archetype and Kristevian Chora are fed from the same source; which can be issued as an Ideatic form conceived by Plato.

The Saharan desert works both as a Kristevian "Le Symbolique" that activates the Phenotext within the framework of Semiotic Chora with its extension Genotext and a Jungian Archetype that composes a ground for a schematic basin which constitutes the chora-thetic process before the language is formed in linguistic structure.

Besides, there are a number of metaphoric elements that can be added to our study. The following lines can be considered as examples. Port as not only a proper name but also a noun calls a metaphoric aspect in terms of the linguistic point at which it has a connotation of a place name where the ships harbours. Kit is the acronym of the proper name Katherine that evokes another metaphoric usage in the meaning of something that is carried with as an equipment needed for a specific purpose. Kit in the first part of the novel is always with Port. In that context Port might also seem as a place where his wife Kit takes shelter in. Apart from this; Kit for her husband Port can be considered as a set of articles to be carried with him.

As Kershner (2014) suggested that "the African Sahara is a striking metaphor for a universe that is overwhelming in its vastness and emptiness: a place that absorbs you in its physicality but is without inherent meaning, offering the opportunity to imagine and create, which neither Port nor Kit do." (2014:7). *The Sheltering Sky* is a beautifully written stylistic novel that has a number of richly full of symbols and suggestions in its own perspective that invites different insights;

interpretations and questions for literary critics. As Nordquist (2008) explains that the "stylistics is a branch of applied linguistics concerned with the study of style in texts, especially, but not exclusively, in literary works"; Paul Bowles's masterpiece *The Sheltering Sky* focuses on metaphors, symbols and a number of psychological aspects of the characters' psychological conditions within their conscious and unconscious expressions that provide variety and a distinctness to the writing in terms of both linguistic analysis and literary criticism. How the characters change throughout the story and their internal thoughts in the circle of the story line create richness for the critics to analyze and interpret the text in terms of measuring the stylistic and metaphorical dimensions of it.

Jung's scientific approach to human psychology and the various psychic conditions to the extent that a number of archetypes formalize have inspired the literary critics for a long time and remained as Jungian reading devoted to studying the dynamics of literature and its signification(s) to be applied as literary or otherwise.

As Kristeva claims that "the science of literature is an always infinite discourse, an always open enunciation of a *search* for the laws of the practice known as literature." *Desire in Language* (1980: 95). Julia Kristeva implies that the form "new plurality" that exists "on the level of the text, a complex intersection of "different types of texts, voices, and semantic, syntactic, and phonic systems at play, at the same time that it is at work in the reader." *Julia Kristeva and Literary Theory – Becker and Leckrone* (2005:95). At this point; our study is not about application but implication that tries to constitute some certain theories to be tested in language; that is to say; literature in art itself.

As Becker and Leckrone (2005) opine that Kristeva's discourse about literature is about asking "how one speaks to literature and it means simultaneously asking how literature speaks to us – that is, what it demands from a critical discourse genuinely responsive or responsible to it." (2005:11). It is clear that theory and reading are indispensable activities that they are always interconnected to each other and the way in which these two generate themselves again and again.

Finally; it can be said that our thesis should be considered as a sort of minor text in a seemingly signified position that is the end result of the novel "*The Sheltering Sky*." It is clear that the relevant novel works as a signifier; yet it is that text titled as "*The Sheltering Sky*" and its very ideas inside of which that signify other signifiers that inspire the signified concepts that which help to conceptualize an another signifier, which is nothing but a text in thesis at hand. It is the writing project that justifies the theory of text when interpreting it with a number of different perceptions.

At last; language generates itself on an archetypal schemata; that it cannot indicate nothingness but an entity in whole to which everything attaches; since nothing can exist unless the

abstract forms are the part of unknown quality with infinite deviations; that they belong to universal unconscious while a number of various discourses signify our collective archetypes semiologically in a symbolic way and this metaphysical feature of language affect the literature naturally.

The major difficulty I have encountered during our study is that the lack of other exemplary primary and secondary sources within a close perspective. There are a number of sources related to Jung and Kristeva; but scarcely any written essays within the literary or linguistic consideration that I could find in order to examine and work on them in helping with my project. For that reason; I have been difficulty in taking a definite stand before having a certain direction on my path. To the extent that my concentration on my thesis affected both by two theorists and their convergent items; I have been forced to draw my line in a limited scope. Apart from that dealing as it does with all these Jungian forms in archetypes as well as Kristevian semiotic chora; a thesis inspired by a general semiology cannot be described as a work whose content grapples the discipline regarding the semiotics in a whole; since the subject matter is deeper and larger than this project can cope with.

This study deals with the content analysis of the passages in Bowles' *The Sheltering Sky* within the framework of Kristevian Semiotic-Chora and Jungian Archetype(s) by welding these two theorems to the characters' discourse placed in the novel. For further study; it might be suggested that readers' richly evaluations to relevant concepts and their point of views on whether they visualise the symbolical expression of the passages in terms of the metaphorical dimension and its hidden semiological contexts while reading the *The Sheltering Sky*.

REFERENCES

- A Fike, Mathew (2009), **A Jungian Study of Shakespeare**, The Visionary Mode, Palgrave MacMillan, New York.
- A. Jones, Raya (2013), **Jung's "Psychology with the Psyche" and the Behavioral Sciences**, <http://mdpi.com/journal/behavsci> (18.06.2013)
- Barthes, Roland (1967), **Elements of Semiology**, HILL and WANG, New York.
- Becker-Leckrone and Megan (2005), **Julia Kristeva and Literary Theory**, Palgrave, Macmillan; Hampshire, England.
- Bourara, Hassan (1996), Paul Bowles: **An "Invisible Spectator"**, The University of Minnesota, USA.
- Bowles, Paul (1972), **Without Stopping: An Autobiography**, Owen, London.
- _____ (2000), **The Sheltering Sky**, Penguin Books, London.
- Bradford, Richard (1993), **A Linguistic History of English Poetry**, Routledge, London.
- _____ (1997), **Stylistics: The New Critical Idiom**, Routledge, London.
- Brier, Evan (2006), Constructing the Postwar Art Novel: **Paul Bowles, James Laughlin, and the Making of The Sheltering Sky**, 121 (4), 186-199.
- Brooks, Cleanth (1968), **The Well Wrought Urn. Studies in the Structure of Poetry**, Methuen Press, London.
- Chomsky, Noam. (1957) **Syntactic Structures**, The Hague: Mouton – **Aspects of the Theory of Syntax**, MIT Press, Cambridge.
- Crady, Warren Kirk (2003), **A Study of Sartre On Paul Bowles**, California State University, USA.
- Derrida, Jacques & Maurizio Ferraris (2001), **A Taste for the Secret Polity** Cambridge University, UK.
- Derrida, Jacques (1976), **Of Grammatology**, The John Hopkins University Press, Baltimore, USA.

_____ (1978), **Writing & Difference**, Routledge, London.

_____ (1992), **Acts of Literature**, Routledge, New York.

Eco, Umberto (1976), **A Theory of Semiotics**, Indiana Press University, Bloomington, London.

Elghandor, Abdelhak (1994), **Cross Cultural encounters and the image of the other in Paul Bowles' fiction**, Ohio University. USA.

Freud, Sigmund (2001), **The Ego and the ID and Other Works, 1923-1925**, Vintage Books, UK.

_____ (2012), **Beyond the Pleasure Principle and Other Writings**, Penguin Books, London.

Fussell, Paul (1980), **Abroad: British Literary Travel Writing between the Wars**, Oxford University Press, England.

Gabor, Balint. (2013) **The Semiotic Passion: A Theological Response To Julian Kristeva's Construct of the Speaking Being From the 'Theologia Crucis'**, Published Doctoral Thesis, University of London. London.

Gambaudo, Sylvie. (2003), **Subjectivity in the work of Julia Kristeva : the crisis of identity in contemporary Society**, Published Doctoral thesis, Durham University. UK.

Genette, Gerard (1980) **Narrative Discourse: An Essay in Method**, Cornell University Press. New York.

Ghambou, El Mokhtar (2001), **Nomadism and Its Frontiers**. New York University, New York.

Hernandez, Lorena Perez (1997), **A Cognitive Analysis of Paul Bowles's *The Sheltering Sky***, Universidad de La Rioja, Spain.

Hickey, Leo (1998), **A Pragmstylistic Feature In Paul Bowles's *The Sheltering Sky***, University of Salford, Routledge, UK.

Hooper, Glenn and Youngs Tim (2004), **Perspectives on Travel Writing**. Aldershot: Ashgate, USA.

Jung, C.G (1925), **Marriage as a Psychological Relationship**, Collected Works (17), 187-202 Princeton University Press, USA.

_____ (2002), **Dreams**, Routledge, London and New York.

_____ (2003), **Four Archetypes**, Routledge, London and New York.

_____ (1955), **Collected Works of C.G.Jung**, Routledge, London.

_____ (1964), **Man and His Symbols**, Dell Publishing: Random House, London.

Kershner, Betty (2014), **The Sheltering Sky – Existentialism & Disorganized Attachment**.
<https://www.BettyKershner.ca> (07.10.2014)

Kristeva, Julia (1987), **In the Beginning Was Love: Psychoanalysis and Faith**, Columbia University Press, New York.

_____ (1980), **Desire in Language: A Semiotic Approach to Literature and Art**, Columbia University Press, New York.

_____ (1982), **Powers of Horror: An Essay on Abjection**, Columbia University Press, New York.

_____ (1984), **Revolution in Poetic Language**, Columbia University Press, New York.

_____ (1987), **In the Beginning Was Love: Psychoanalysis and Faith**, Columbia University Press, New York.

_____ (1987), **New Formations: "On the Melancholy Imaginary"** (3) 5-18 Columbia University Press, New York.

_____ (1989), **Black Sun, Depression and Melancholia**, Columbia University Press, New York.

Kristeva, Julia and Arendt, Hannah (2001), **Life Is A Narrative**, University of Toronto Press, Toronto.

Martino, Andrew (2006), **The Vanishing Point: The Dis-Integration of Female Identity in Paul Bowles's "The Sheltering Sky"**, Southern New Hampshire University: **South Atlantic Review**, 71 (2) 87-114.

Minsky, Rosalind (1996), **Psychoanalysis and Gender: An Introductory Reader**, Routledge London, New York,

Nordquist, Richard (2008) – **Sytlistics and Elements of Style in Literature**, www.thoughtco.com
(1-4)

- Pau Rubiés, Joan (2002) "Travel Writing and Ethnography" Peter Hulme and Tim Youngs (Ed), **The Cambridge Companion to Travel Writing** inside (242-60), Cambridge University Press, Cambridge.
- Pinsker, Sanford (1985), **Post-War Civilization and Its Existential Discontents: Paul Bowles's *The Sheltering Sky***, Franklin and Marshall College, USA
- Rimbaud, Arthur (2003), **Complete Poems**, (Translation. Wyatt Mason), Modern Library Paperback Edition, New York.
- Roudez, S. Leon (1984), **Introduction to Revolution in Poetic Language**, Columbia University Press, New York.
- Samuels, Andrew (1985), **Jung and The Post Jungians**, Routledge, London and New York.
- Sarikaya, Merve (2007), **A Julia Kristeva Analysis of Emily Dickinson and John Milton**, Published Graduate Thesis, Middle East Technical University, Ankara.
- Sartre, Jean Paul (1960), **The Transcendence of the Ego**, The Noonday Press, New York.
- _____ (1978), **Being and Nothingness**, Pocket Books, USA.
- Philippa, Berry and Wernick, Andrew (Ed.) (1992), **Shadow of Spirit, Postmodernism and Religion**, Routledge, London and New York.
- Shamma, Tarek (2011), Horror and likeness: **The Quest For The Self and The Imagining of The Other in *The Sheltering Sky***, <https://doi.org/10.1080/02560046.2011.569070> (1-8)
- Shoqairat, Wasfi and Simmons, David (2010), Anglo-American Identity and Romanticizing Arabia: **Wilfred Thesiger's *Arabian Sands* and Paul Bowles' *The Sheltering Sky***, Al-Husseini University, Ma'an Jordan, Jordan and University of Northampton, USA.
- Gay, Peter (Ed.) (1995), **The Freud Reader**, Vintage Press, London.
- Lechte, John and Zournazi, Mary (Ed.) (2003), **The Kristeva Critical Reader**, Edinburgh University Press, Edinburgh.
- Vincent, B. Leitch (Ed.) (2001), **The Norton Anthology of Theory and Criticism**, University of Oklahoma, USA.
- Thomas, Jeremy (Producer), Bertolucci, Bernardo (Director) (1990), **The Sheltering Sky**, Warner Bros, USA

Thesiger, Wilfred (1995), **Desert, Marsh and Mountain**, Flamingo Press, London.

Turner, Bryan S. (Ed.) (1990), **Theories of Modernity and Postmodernity**, Sage, London.

Vaugheen - Lee, Llewellyn (1998), **Catching The Thread, Sufism, Dreamwork & Jungian Psychology**, The Golden Sufi Center, California.

Vidal, G. (1993), **The Collected Stories, Paul Bowles**, Black Sparrow Press, Santa Barbara.

W.Wagner,Linda (2016), "Paul Bowles and Characterization of Women", **Journal of Transdisciplinary Studies**, 9(3) 15-24.



CURRICULUM VITAE

Gazi Fırat KAYALI, was born in Aydın city in 1976. He graduated from Aydın High School in 1993 and had started to work as a salesman in Import and Export departments of various business organizations. After he quit the sector, he studied English Language and Literature at Karadeniz Technical University and as soon as graduated in 2015, he started to do master in the department of Applied Linguistics at the same university. He has been working as an English Teacher since 2015 and now works at an English Language School.

Gazi Fırat KAYALI is single. Besides his mother tongue Turkish, he speaks English and French.