

Analysis of Two Short Stories of Sevim Burak
Through the Perspective of Applied Psychoanalysis
'Portrait of the Artist As Her Mother's Daughter'

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Sevim Burak'ın İki Hikâyesinin
Uygulamalı Psikanaliz Açısından Analizi
'Sanatçının Annesinin Kızı Olarak Portresi'

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Thesis Abstract

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The purpose of this study is to discuss the function, limitations and validity of applied psychoanalysis. It focuses on psychoanalysis applied to the field of literature, and partly to that of biography. *On theoretical level* the study presents views of authors from Freud to contemporary writers. The domain of applied psychoanalysis is not uniform. We can talk about many applied psychoanalyses. Obviously the nature of what is applied differs according to whether we analyze a literary text or some biographical data, a social group or an economic system. The study claims that psychoanalysis applied to literature contribute to the clinical psychoanalysis and theory. *On the level of application* the study illustrates this approach with the analysis of two short stories by the Turkish avant-garde writer Sevim Burak, and it searches for what might have propelled her to write. The analysis focuses on the psychoanalytic processes of symbolization and creativity, and the concepts of origins of the self and identity. Biographical data is used in order enhance the dynamic interaction within the reading and analysis process. Creative act of literature is discussed as a reparatory act in Kleinian sense.

Tez Özeti

Sevim Burak’ın İki Hikâyesinin Uygulamalı Psikanaliz Açısından Analizi

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Nilüfer Erdem

Bu çalışmanın amacı uygulamalı psikanalizin işlevi, sınırlılıkları ve geçerliliğini tartışmaktır. Psikanalizin edebiyat alanına ve kısmen de biyografiye uygulanmasını konu edinmektedir. *Kuramsal düzlemde* bu çalışma Freud’dan günümüz kuramcılarına çeşitli yazarların görüşlerini içermektedir.

Uygulamalı psikanaliz alanı tek tip bir alan değildir. Birçok uygulamalı psikanalizden bahsedilebilir. Nasıl bir uygulama olacağı analiz edilen nesnenin ne olduğuna, yani bir edebiyat metni, biyografik bilgi, toplumsal bir grup ya da bir ekonomi sistemi olmasına göre değişiklik göstermektedir. Bu çalışmada edebiyat alanındaki uygulamalı psikanaliz incelemelerinin klinik psikanalize ve psikanaliz kuramına katkı sağladığı görüşü savunulmaktadır.

Uygulama düzleminde ise bu çalışmada savunulan yaklaşım, avangart yazar Sevim Burak’ın iki hikâyesinin analizi ile örneklendirilmekte ve onu yazmaya iten nedenler analiz edilmektedir. Analiz çalışması simgeleştirme ve yaratıcılık süreçlerine odaklanmakta ve kendilik ve kimlik kavramlarının kökenleri araştırılmaktadır. Okuma ve analiz süreçlerinin dinamik niteliğini artırmak için biyografik bilgilere başvurulmuştur. Yaratıcı edebiyat edimi Klein’in tanımladığı anlamda bir onarım edimi olarak değerlendirilmiştir.

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1. Introduction

Sevim Burak is one of the few avant-garde writers of Turkish literature. She revolutionized the literary milieu of 1960's with the loose poetic language of her short stories. Artistically her contributions remain unexplained and unexploited, except a few short critics (Başar, 1984; Belge, 1965; Bezirci, 1965; Hızlan 1965; İleri, 1974; Zaim, 1983). The lack of more exhaustive studies on her work depends partly on the relative 'difficulty' of her texts that she wanted to be hermetic. The fact that she cherished a playful and humoristic approach, and she liked to surprise the reader (Burak, 1990), contributed also to the difficulty of her texts. She conceived them as puzzles to be solved and she herself experienced the writing process as a puzzle that she discovered gradually through her technique of "copy-paste" that she has invented before the birth of our current computer programs¹. On the one hand, her literary style has been determined a great deal by her "copy-paste" technique. On the other hand, the milieu in which she has been raised had an important impact on her style and choice of themes. She herself witnessed about the impact of stories

¹ S. Burak used to typewrite her texts in more than one copies, then she would cut those copies into paragraphs, sentences, or even bits of sentences, and she would combine those pieces, pinning them up on the curtains of her living room. That work of 'editing' used to constitute the major part of her writing process. She used to change the place of bits of writings until she would find the right rhythm and flow of meaning. (For further details about her writing technique see: Güngörmüş, 2003a, 2003b).

told her by her paternal grandparents on her literary awakening (Birsal, 1992, p. 255). Similarly as with literary criticism, there have been no biographical studies on the author. Yet a series of interviews realized by myself² with the author's elder sister, her son, daughter, and ex-husband, with the objective of constituting a biography of the author, reveal that there have been interesting incidents or facts in her life history that might have been connected with the development of her unique technique.

Thus the current study proposes to analyze two short stories by Sevim Burak through the perspective of applied psychoanalysis, and search for the origins of her innovative style in her life history.

My interest in this topic is twofold. **On the one hand the main purpose of this study is to discuss the function and limitations of applied psychoanalysis.** Psychoanalytic theory develops fundamentally through clinical observation and practice. But psychoanalysis usually incorporates discoveries of human sciences as well, and uses this knowledge in order to enhance its theory and clinic.

Applied psychoanalysis has its own history parallel to the history of clinical application. Since Freud, many authors either referred to psychoanalytic concepts in order to better understand various areas of literature, arts, and social

² Interviews realized by N. Güngörmüş (Erdem), in 2000-2001, in Istanbul.

sciences, or they drew conclusions and support for psychoanalytic hypotheses, from the analysis of literary texts and biographies. Among areas that have been investigated from the psychoanalytic perspective, literature seems to be the one to which the theory and method apply the best. Also this interaction is efficient and beneficial not only for literature but also for psychoanalysis, for two major aspects of psychoanalysis and literature perfectly overlap: the place of the language in both disciplines and the aspiration to unveil aspects of individual truth. French psychoanalyst A. Green (1994) stresses “Literature is the processing of language by the dominant reference to psychic reality”, and I believe that psychoanalytic understanding would benefit from studies on the interaction between those two disciplines.

Theoretically in psychoanalysis the most exciting aspect for me involves theories about symbolization and creativity. Since the contributions of Winnicott and Bion symbolization and creativity have a larger meaning than they might denote at first sight. Those are the very characteristics of human mind and they are responsible for the construction of the psychic world. As both authors have perfectly shown to us, the blossoming of the psychic world is possible only if the baby achieves the initial creative leap, with the help of the mother/environment. Similarly his mental and psychic capacities begin to function and are maintained in a good functioning only if the internal mechanism of symbolization is triggered and kept alive in mother-infant

interaction. In other words, from the psychoanalytic perspective our creative capacities are what protect us against mental and psychic deterioration.

Psychoanalysis and literature (and all arts) share this common background of dealing with symbols and can contribute to each other on this level.

Clinically, stories, fairy tales, and any other narration (story of a film, thematic description of works of art, etc.) are commonly used in understanding the psychic world of the patients. Moreover, there are undeniable familiarities between the elements of tales, myths and literary productions, and dreams. And we can claim that since Freud's *Interpretation of Dreams* (1900) the functioning of literary and other artistic works shed light on the formation of dreams and gave clues about how to interpret it. Therefore I believe that the analysis of literary works from the perspective of psychoanalysis trains us to better appreciate the psyche of our patients, the productions of their unconscious (dreams, fantasies) and to enhance our capacity to lend an ear to the "word uncertain" (Reed, 1985), which is a characteristic of psychoanalytic listening.

On the other hand, the purpose of this study is also to analyze the work of S. Burak from psychoanalytic perspective. I hope that the analysis will support the ideas claimed here about the validity of applied psychoanalysis. The topic of my analysis involves an alternative portrait of the artist. Although my analysis evolves around some specific psychoanalytic concepts,

fundamentally the portrait of the artist I wish to draw leans on her creative side. Through my analysis I tried to understand what might have propelled her to write. What was the truth she wanted to discover, and to share with others? I tried to give an answer to this question, although I know that the answer might have been completely different. Therefore I call it “a portrait”, and not an explanation about the author; it involves my projections, my view of this author, and my views about literature.

I should justify also from the perspective of literary criticism, the validity of applied psychoanalysis as a leading approach to understand S. Burak’s literary world.

I believe that avant-garde and modernist literary works benefit particularly from the psychoanalytic approach. Those works are characterized by an accentuated degree of ‘openness’ (a term proposed by U. Eco), and they offer an unlimited number of plausible meanings, of which the reader would find out some through his repeated readings. This characteristic depends on the one hand, on the emphasis made by the author on the *process of writing*, (as opposed to an emphasis on the subject matter, or purely on technical elaborations), and on the other hand, on the *process of reading* thoroughly described by modern critics. The processes of writing and reading involve mental and psychic processes of symbolization and creation. I believe that psychoanalytic theory is the most exhaustive theory to account for those

creative processes, not only in the sense that it explains them through descriptions of mental and psychic operations, but also because it defines and studies the psychic word as an entity which is gradually constructed around the main objective of the search for the truth and ‘meaning’.

Additionally, the kind of writing experience and process described by poets, writers, and literary critics, involves clearly some crucial inner experiences that the author elaborates as an undercurrent, while he constructs the text as a concrete piece of work. I believe that a psychoanalytically informed reading of texts, that refers to some historical biographical data, would bring forth further levels of comprehension, that would enrich the whole universe of meaning of the work. One of the most important contributions of the psychoanalytic theory in this respect is the differentiation of ‘internal’ and ‘external’ realities, the bringing to light of the ‘transitional area’ and ‘transitional phenomena’, and the description of the ‘internal objects and operations’.

The domain of applied psychoanalysis is not uniform. We can talk about many applied psychoanalyses. This is due in particular to the variety of topics or objects treated in terms of applied psychoanalysis. Obviously the nature of what is applied differs according to whether we analyze a literary text or some biographical data, a social group or an economic system. The object of analysis creates in a sense its own method of analysis. Therefore the description of the

object has the utmost importance, and I tried to address this issue with a detailed review of contemporary views about literary text, in the part *Description of the Object*. I tried to expose here the inner dynamics of the text, but also the particular dynamic relationship between the text and the reader.

The study includes also biographical data that I have gathered through interviews with the author's sister, in the part: *Sevim Burak: Life Experiences, Literary Experience, and Links Between the Two in a Psychoanalytic Perspective*. Additionally, *A Chronological Biography of Sevim Burak* that I have constructed on the basis of interviews with several members of the author's family is also included in the annex of the current study. I needed this data to support my intuition about the author's path. Also the interviews with family members, but in particular those with her sister played the role of a catalyst in my mind, in conceiving the alternative portrait of the artist I propose.

I discussed views about applied psychoanalysis in the part *Review of the Literature About Applied Psychoanalysis*. Additionally I tried to support the validity of my approach in the part *Review of the Psychoanalytic Concepts that Contribute to the Understanding of Literary Texts*, in which I presented psychoanalytic theories that guided me in my analysis. I also discussed related psychoanalytic theories and concepts such as primal scene, family romance, trans-generational transmission of secret, and so forth, along the analysis of two short stories.

In concluding my introduction I would like to mention a final motive that led me to the present study. I hope that the following explanation, which is highly individualistic, would not be irrelevant for an academic research. I believe that the subject matter of my study, either in the direction of literature, or psychoanalysis, justifies and even urges that individualistic explanation.

Barthes (1966), who investigates our relationship to literary work in terms of 'desire', states "reading is to desire the work, to wish to become the work" whereas the shift from reading to criticism reveals a modification in the object of desire, "this is not anymore to desire the work, but [to desire] one's own language" (p. 79). I first met with Sevim Burak as a reader, and I admired her work full of curious black holes that pulled me in, fulfilling more than any other text this wish "to become the work". I believe that, if I got later the chance to work on the manuscript of her unfinished novel (*Ford Mach I*) in order to edit it for a posthumous publication, and got lost in it, this was a gift for me, in the sense that I could experience the author's overtly stated wish to become Ford Mach I, not only the character but the text itself. As a matter of fact, while I made the 'editing' of the text, I was guided by the wish to let the reader share the same experience as me and I tried to construct the text in such a way that the reader could have the possibility to make his own 'editing' if he wished so. Finally, I feel that, if I am tempted to shift from reading to criticism now by the medium of this study, this is indeed a desire directed to 'my own language' as

Barthes states it. That desire has a close connection with the fact that at some point in my life I wished to become a psychoanalyst. From that moment on my personal analysis has transformed into a training analysis; I began my formal psychoanalytic training, and also my university training to become a psychologist. This is what led me to choose the theme of the current study: Literature was my authentic medium to think the psychoanalytic thought. Through my training process (both in the IPA and in Istanbul Bilgi University) psychoanalytic theory and clinic has replaced it. I believe that the current study has been my way to tempt to unify those parallel sections of my development. This study was born in me as an opportunity to make a recapitulation of ideas and intuitions that came to me from my own analyst and from many authors - theoreticians, analysts, poets and writers-, those that I refer to in that study, and others who remained latent. Finally I needed this study to give them back gratefully what I have received from them, after having transformed and put it in form of *an essay of synthesis in my own language*.

Hence, the final point to justify the choice of the perspective of applied psychoanalysis as a leading approach to S. Burak's work is my intuition that just as psychoanalytic thought can be thought in terms of literature, similarly literature can be thought through psychoanalysis. I believe that this is possible because both disciplines deal with the same aspects of human experience, which involve the quest of a 'meaning' through existence, sensations,

recollections, and current experiences. For me the twofold thinking of the same experience does not imply that one would replace, or explain, the other, but rather each one would open up new dimensions or horizons for the other.

1.1. Thesis statement

Testimony of Sevim Burak's sister reveals that, at least a part of the largest family wished to keep secret, the mother's ethnic and religious identity (Jewish). **The current study claims that various aspects of the unconscious conflict about keeping and revealing this secret had an impact on the author's thematic and stylistic choices. I suggest that through psychoanalytic approach we can depict an alternative artistic portrait of the author as the heiress of her mother's secret.** The study aims at tracking some probable aspects of the psychic process through which the author might have transformed the secret guilt and aggression into creative reparation.

2. Method

Method of the current study is psychoanalytic discourse analysis. The object of analysis is two short stories by Sevim Burak: *Oh Lord Jehovah!* (Ah Ya'Rab Jehovah!), and *Burnt Palaces* (Yanık Saraylar), both published in 1965 in the book *Burnt Palaces*. Stylistic and thematic characteristics of those texts have been analyzed from the psychoanalytic point of view. Stylistic and

thematic elements have been associated with biographical data gathered by N. Güngörmüş (Erdem) through interviews with the sister of the author after the author's death.

Discourse analysis is a current method in the analysis of literary texts. It is referred to as semantic analysis. Semantic analysis belongs to the domain of semiotics, and the origin of this approach, which is devoted to the study of meaning, is linguistics. Semantic analysis understands the discourse from a structuralist point of view. It involves the study of the linguistic elements of the text in relation to one another, in the context of social relations, from the perspective of communication. In particular R. Barthes has elaborated that approach, and applied it to all sign systems. The 'scientific' method of text analysis involves a close reading of texts, following a system illustrated by Barthes (1970) in *S/Z*. The text is defined as a sign system and the components of it are studied as signs.

Psychoanalytic discourse analysis, which focuses most of all on the verbal speech of patient, comprises some of the characteristics of semantic analysis. It takes into account the verbal characteristics and inner dynamics of the discourse of the patient (and that of the text in case of applied psychoanalysis). But it has also its own criteria.

- First of all psychoanalytic discourse analysis has a frame of reference of its own. That type of analysis evolves around systematic reference to

psychoanalytic theories, assumptions, and hypotheses. It takes into account internal conflicts, resistances, defenses, wishes, and affects of the subject, as described in psychoanalytic theories. The elements of the discourse are considered a “sign” which involves a “signifier” and a “signified”, as it is in semantic approach, but the “signified” is to be found in the psychic world of the subject.

In this study, the theory I constructed my research upon is basically Freudian. Yet this is a contemporary Freudian approach, which includes considerable contributions from ‘object relations’ theorists. I took as a model the views of contemporary French authors A. Green and M. de M’Uzan, in my efforts to combine Freudian theory with ‘object relations’ theories. More specifically, in this study, I referred to the theories of S. Freud, M. Klein, D. W. Winnicott, and W. R. Bion. The major theoretical line that I followed through the contributions of these authors has been related to their theories about ‘creativity’. Instead of ‘sublimation’, I favored the Kleinian concept of ‘aggression and reparation’ as a basis of the creative shift of interest. I commented the texts of S. Burak, from the point of view of a creative act, of which the aim is to repair both the images of self and object (mother).

- Second, psychoanalytic discourse analysis emulates some other types of analysis, or modes of understanding specific to psychoanalytic practice, such as dream analysis, or the understanding of fantasies. The rules that guide the

analysis of dreams and fantasies apply also to the analysis of the patient's discourse³. In case of applied psychoanalysis the text that is being studied is considered an offspring of the internal world (or unconscious) of the author, and treated as a mode of expression of psychic movements, or a revelator of the unconscious. I made use of the technique of dream analysis in filling in the blanks of the text I studied here, as described in *The Interpretation of Dreams* by Freud (1900).

- Third, the social context and social need of communication that is taken as a basis for semantic analysis and interpretation, is replaced in psychoanalytic discourse analysis, by transference - counter-transference situation, and the psychic conscious-unconscious interaction of the analyst and the analyzand. This is the here-and-now frame of reference of psychoanalytic discourse analysis, and it produces dynamic interpretations. In case of applied psychoanalysis, the actual reading of the text constitutes the here-and-now frame of reference. The analyst brings his own associations and knowledge of counter-transference to the reading process. Biographical data is used to

³ Contemporary Italian psychoanalyst and theoretician Antonino Ferro (2009) developed an interesting application of the mode of dream analysis to clinical context. The author proposes to “consider the entire session as a dream, in which case the analyst's most important activity becomes the process of *transformation in dreaming*” (p. 90). The analyst calls for “a particular filter that precedes each of the patient's communications with the words: ‘I had a dream in which...’ ” (p. 90).

contribute to the creation of a dynamic relationship between the text and the reader/analyst.

The interviews I made with the sister of the author, and an incident that I have given the details in my study, during which I learned the ‘family secret’ triggered in me a response similar to a counter-transference response in clinical setting. I tried, as far as possible, to bring my clinical experience in the process of reading and analysis, in order to use this ‘counter-transference’ response in the service of a deeper understanding of the texts.

2.1. Steps of analysis

In the light of the description given above, the method I used in analyzing two short stories by S. Burak has been psychoanalytic discourse analysis, which consisted of a close reading of both texts. In the first place, I paid attention to linguistic characteristics of the texts. I distinguished stylistically two different approaches: whereas *Burnt Palaces* was written formally as a poem, and involved a fragmented language, with dispersed elements, *Oh Lord Jehovah!* was produced on the model of the archaic language of the Torah, and had an explicit course of events. This difference of styles led me to adopt different reading strategies.

2.1.1. Burnt Palaces

2.1.1.1 Analysis Step 1 (Analytic Summary)

For the first text, Burnt Palaces, there was a need to provide a structured narrative course. This is why I divided the text into 13 parts following the narrative movements. I paraphrased the text through the summary I have given in those parts. This method has enabled me to construct the meaning of the parts of the text, filling in the gaps.

My reading at that step involved also a search for the following key concepts: *secret*, *identity*, *suspicion*, and *enemy*. I chose those concepts in function of their relation to my hypothesis, namely ‘the secret identity of the mother’, and ‘the conflict (animosity, suspicion) around identities’. Some of those concepts were presented in the text directly through the very words that denote them. But I also evaluated words, imagery, and metaphors that evoked those concepts to me. I stressed in particular the image of *fire*.

In addition I searched for *affects* that were dominant in the text. I picked up the key affects of: *contempt*, *despise*, *affection*, *compassion*, *anxiety*, *guilt*, *gloom*, *greed*, *fear*, *jealousy*, *envy*, *anger*, *mourning*.

2.1.1.2. Analysis Step 2 (Family Romance and Primal Scene)

I interpreted the text on the basis of the Freudian concepts of *family romance*, and *primal scene*, which are the components of the Oedipal constellation and which involve the question of origins and identity.

FAMILY ROMANCE (Freud, 1909) refers to the fantasies created by the child in order to cope with strong affects aroused by Oedipal situation. In these fantasies the child changes his relation to his parents and siblings. They might be motivated by various wishes such as diminishing the value of a parent, overcoming or dismissing sibling rivalry etc.

PRIMAL SCENE (Freud, 1918) involves the comprehension of the child about parental intercourse. The child might have observed it or he might imagine it. According to Freudian theory the child's fantasies about primal scene play a central role in the constitution of the Oedipus complex. In the imagination of the child parental intercourse is usually represented as a violent, sadistic scene. The child gives a meaning to what he has observed or sensed about parental intercourse, later, as a *deferred action*. Primal scene arouses envy, jealousy, shame and guilt. Oedipus complex is resolved when the child identifies with the parent of the same sex, and when he renounces to his wish to become the sexual partner of the parent of the opposite sex; which means, when he fully recognizes the difference of sexes, and the difference of generations. In the resolution of the Oedipus complex he is also capable to psychically

represent the union of the parents that lead to his own birth. Yet primal scene can never be fully represented due to the strong affects it arouses.

I constructed my interpretation in reference to key concepts and key affects that belonged to the semantic structure of the text. But I also called upon the Kleinian concepts of internal object, splitting, envy, aggression, and reparation in order to support my interpretation about primal scene.

INTERNAL OBJECTS (Segal, 1964) are the components of the psychic world of the infant. Klein believes that the baby is born with already existing internal objects. Those are the earliest *representations* of bodily sensations generated by both internal and external stimuli. They constitute the early form of internal part objects. Klein formulates those part objects after her observations of the children in clinical situation: she listens to the stories they tell, examines the construction of their plays, and she conceptualizes those part objects as being breast, penis and a combined image of parents, i.e. a breast containing the penis on the one hand; on the other hand, unpleasant bodily sensations and aggressive drives are also represented as internal objects that the child wishes to get rid of. In the child's play and stories they appear as biting big teeth, smashing paws, poisonous urine, "gas" bombs, and missile-like excrements. The internal part objects are worked through and readjusted, in the interaction with the external world, in particular within the relation with parents, finally to become whole objects, in form of maternal and paternal

imagos. In brief Klein listens to the chaotic verbal and un-verbal communication of the child and transforms it into a meaningful story in which internal objects play the leading part.

SPLITTING (McWilliams, 1994) is the leading defense mechanism at the beginning of life. It is in the service of a healthy development. The infant needs to split the parts of his self and his internal and external objects as good and bad, in order to protect good parts and object from his own aggressive drives. During the developmental course, the child is expected to integrate good and bad parts and objects, and to achieve “ambivalence”. The individual needs to use this mechanism in a moderate fashion in health. The persistence of a strong splitting is the sign of an unhealthy structure, and it prevents the individual to use fully his creative capacities, because splitting prevents the formation of links mentally and in interaction with others.

ENVY (Segal, 1988) is an important concept in Kleinian thought and it denotes the affect of the infant who wishes to possess the riches of the mother. It is one of the strong affects that prevail when aggression cannot be bound with libidinal drives, in other words when hate cannot be transformed into love.

AGGRESSION and REPARATION (Klein, 2008) are the key concepts that explain the symbolization processes. The infant needs to achieve the ability to replace the object with its symbolic representations. This ability enables him to direct his aggressive, and destructive drives to intermediate objects without

the risk of really harming the real object or its internal representation.

Symbolization takes place as a result of the need to repair the attacked object, and in symbol formation aggressive attacks and the need for reparation go hand in hand.

In that step of analysis I also presented the parallels between the type of family displayed in the short story and the family of the author. I tried to connect the affects displayed in the text, with the probable affects that might have motivated the author to create a text that deals with origins and the place of parents.

2.1.2. Oh Lord Jehovah!

Oh Lord Jehovah! is clearly a more straightforward text, with a circular movement. I viewed Oh Lord Jehovah! as a chronological matrix, constituting a frame of reference to Burnt Palaces.

2.1.2.1. Analysis Step 1 (Analytic Summary)

First I gave a summary, and settled the action and the characters of the text in relation to the key concepts I have examined in the previous short story: *secret*, *identity*, *suspicion*, and *enemy*. I confronted the facts in the text with biographical facts from the life history of the author. I showed common elements to both fictive and real worlds. I picked up various representations of the *enemy*.

I emphasized the themes that have been exposed explicitly in the text: prohibited sexual relation; the conflict that arise from the union of adverse ethnic origins; the fate of the child who is born of an unapproved union; and fire both as a punitive and purifying element. I also stressed prevalent affects such as guilt, anger, hate, and fear from the stranger, and aggression.

2.1.2.2. Analysis Step 2 (The Uncanny and the Enemy)

Then I examined one of the two modalities related to the name of the mother: the secrecy around her name. I set parallels with the real life situation and the question the author might have had in mind initially in writing process.

Then I discussed the theme of enemy and suspicion in relation to the feeling described by the Freudian term: The Uncanny.

THE UNCANNY (Freud, 1919) is the feeling that what is familiar to the psyche suddenly becomes a stranger with potential danger. The fear of animosity and feelings of hostility invade the psychic space. Freud believes that the return of the repressed material causes the uncanny feeling.

I tried to demonstrate probable unconscious origins of the theme of enemy in the text and its relation to the uncanny, death, and death instinct. I made connections between aggressive destructive drives and the reparative creative act of writing.

2.1.2.3. Analysis Step 3 (The Contagious Fire)

I discussed the reaction to primal scene, this time around the theme and image of *fire* in Oh Lord Jehovah! . I described differences between the positions of the author against the explosive material represented by fire in both stories. I studied the second modality related to the name of the mother: the bursting revelation of the name of the mother. In conclusion I tried to demonstrate that the punitive fire has been transformed into purifying fire through the act of creation.

I embedded the story into another story of origins, in connection with the origins of the author's mother: the biblical story of Hebrew people, namely Exodus. Borrowing an image proposed by Blanchot (1986), of the poet as a wanderer of the desert similar to the Hebrew people, I tried to demonstrate that Oh Lord Jehovah! is a personal story of Exodus, representing the origins of S. Burak as an author.

3. Limitations of This Study

Problems and limitations about the application of psychoanalysis outside clinical setting constitute also the limitations of this study. Those methodological problems are being discussed in the part: *Review of Literature About Applied Psychoanalysis*. I tried to address some of those limitations through the presentation of an alternative conception of the object (literary text)

in modern literary theories, but also through the description of literary text in a psychoanalytic perspective.

One of the problems that interfere with a valid application of psychoanalysis to literary criticism involves counter-transference of the analyzer. Volkan (2007) claims that a psychoanalyst who has clinical experience and the experience of his own analysis can use counter-transference responses as a tool in understanding the life events of the person under scrutiny. He suggests that, furthermore, this would constitute an advantage over other biographers and interpreters. Yet the competence of the analyst is difficult to assess and in the current study it would constitute a subjective aspect that cannot be controlled. Similarly, the fact that it would not be always possible to reveal personal information concerning counter-transference responses might limit the assessment of the pertinence of interpretations. I will re-evaluate that limitation in *Discussion*, after having presented my analysis of the text.

4. Description of the Object

Since my object of investigation in this study is a literary text, I believe that it would be useful to examine the characteristics of it and define my object of interest. To begin with, I should note that the question about literary text is inseparable from the question ‘how meaning comes into being through it’.

Most of the modern approaches to literary text have been developed around the idea that literary text has an unlimited number of plausible meanings. Emphasis on the pluri-semantic aspect of literary text promotes the importance of the reader's contribution in bringing forward those potential meanings, and it underlines the primacy of the interaction between text and reader. Those views are mostly based on discoveries in the field of semiotics, and complemented with basic conceptions from the field of philosophy. Consequently it would be useful, first, to discuss some important contributions to the comprehension of the text from philosophy and semiotics. Then I would review both the projection of these concepts onto the field of literary criticism, as well as some literary theories as a counterpoint to those concepts.

4.1. Philosophical Backgrounds: Phenomenology and Hermeneutics, or How We Perceive and Interpret the World?

Modern thinking about the functioning of literature involves considerations on what consciousness is, or how we perceive things. Obviously the way we perceive the world would affect both the way we create literature, as well as the way we handle literary text as a critic or reader. Husserl's philosophy constitutes one of the major influences on thinking about the writer's and the reader's relationship to literary text. In Husserl's phenomenological approach, the concept of 'intention' is at the heart of the

question of how we perceive the world (Eagleton, 1996). Intention is the force that directs and links our consciousness to a target object. We focus on the target object through ‘phenomenological reduction’ (or ‘bracketing’). Consciousness is always the consciousness of something and the external world is limited to the content of our consciousness. In other words, there is no object without subject and vice versa. In Husserl’s philosophy being and meaning are inseparable, and the subject is the source of meaning. Application of Husserl’s philosophical concepts to literary criticism gave the *phenomenological criticism*. Critics (G. Poulet, J. Starobinski, J. Rousset, J.P. Richard, J.H. Miller) promoting phenomenological approach in their investigation of literary texts based their research mainly on what the author had intended while he wrote the text, trying to understand the way the author experienced time, space, the world around him, and the intersubjective relationship between him and others (Eagleton, 1996).

Phenomenological approach is very important and seminal in particular, in that it emphasizes that the reality constituted in the literary work is different than the external reality. From a psychoanalytic perspective, the psychoanalytic listening/reading of a discourse/text is possible only if we bear in mind that there is a distinction between internal and external realities, and if we support the belief that there is a transcendental (i.e. unconscious) meaning intended by the author, speaker, or patient.

Yet, as modern psychoanalytic theories teach us, the mode of listening of the analyst, or that of the reader/critic, is a component part of the process of reconstructing, or sometimes constructing, this intended meaning. Presumably phenomenology fails to comprehend this interaction, and misses the dimension of ‘construction’ of the meaning, at least in the field of literary criticism, since the fixed intentional meaning does not make place for any interpretation. P. Ricoeur (2006) in his book *On Interpretation. Freud and Philosophy* inquires the object and modes of psychoanalytic investigation, in comparison to phenomenology. He evaluates the problem of the meaning in psychoanalysis, in terms of ‘desire/wish’ and ‘truth’. He notes that the aim of both phenomenology and psychoanalysis is the construction of the subject, as a desiring subject, within the real space of interpersonal discourse. The meaning that we search for in both disciplines is the meaning of the untold thought. The subject is the one, who has not been recognized yet, but who is being recognized right now.

The difference between phenomenological and psychoanalytic investigations, for Ricoeur, lies in the fact that, unconscious in psychoanalysis is exactly what is available through psychoanalytic technique (p. 339). Psychoanalysis transforms the interpersonal relationship to a technique (p. 351). That remark underlines a well-known fact by the analysts, that psychoanalytic theory is inseparable from technique and practice. For Ricoeur, whereas phenomenology can never completely reach that transcendental truth,

psychoanalysis pretends that it does to some extent, through shedding light on our primary relationships with an appropriate technique. As far as our study is concerned, this stress on the significance of technique is important because it implies that in applied psychoanalysis we apply not only theory but also a technique congruent with the object of investigation.

In literary criticism, hermeneutics helped where the phenomenology failed. Interactive and interpretational aspects of the literary text have been addressed by the contributions of hermeneuticists who followed Heidegger's idea about being and meaning, in particular by the American hermeneuticist Hirsch Jr. (Eagleton, 1996). Hermeneutic conception of being and meaning draws attention to what is actually happening now. Accordingly Hirsch distinguishes between meaning and significance. For that author meaning involves the author's intention and remains constant (as claimed by phenomenologists), whereas the significance involves the reader and varies through history.

4.2. From Semiotics to Poetic Function of Language

The most influential ideas that transformed modern conception about literature came undoubtedly from the field of semiotics. The American founder of semiotics C. S. Pierce (1893-1914) conceived the science of signs in terms of logic (Hawkes, 1997). Swiss founder of that science, the linguist F. de Saussure

(1857-1913) shifts the focus of interest from logic to social context, and develops his concepts with an emphasis on the social dimension of language. In his *General Courses of Linguistics* published posthumously in 1916, he proposed the term ‘general semiology’⁴ to name the new science, which would deal with signs. Saussure stated that linguistics was a part of semiotics and he described language as “a system of signs that express ideas”. He introduced the concept of linguistic ‘sign’, which consisted of the double aspects of ‘signified’ (the concept) and ‘signifier’ (the sound-image) (Barthes 2005, Hawkes, 1997). He investigated how the system of language worked and he settled and systematized fundamental rules of its functioning.

Saussure’s interest was on how meaning is generated through language; his discoveries were later worked through and developed by literary theoreticians, in particular by R. Barthes in France. Another influential school of thought in literary criticism, which expanded Saussure’s concepts in the domain of poetics, is Russian Formalist movement. After having been translated into French in 1965, the group’s theories became popular among French linguists and intellectuals (Barthes, 1985). Russian formalist movement (represented by B. Eichenbaum, V. Shklovsky, V. Propp, N. Trubetzkoy...) was active from 1920 to 1925, and their object was poetic language and work. They investigated aspects and functions of the language system as a ‘literary device’.

⁴ Semiology is the French name for semiotics.

They were interested into literary ‘structure’, before structuralism. They emphasized the primacy of words and phonetic patterns over the ‘subject’ in poetry (Hawkes, 1997). They investigated the ways (forms) through which poetic language acted on the reader’s mind. They believed that the aim of literature was to ‘defamiliarize’ our perception of the world, to ‘creatively deform’ what has become ordinary, or indiscernible about the world we live in. Thus they draw attention to language itself, claiming that poetic word was not there to represent the meaning, but it called attention to itself, as an object in its own right.

One of the most important contributions to understand the formation of meaning came from R. Jakobson (who belonged to Prague school, and expanded the Russian Formalist movement’s discoveries out of Russia), who introduced the concept of ‘poetic function of language’ (Hawkes, 1997). That function refers to the aspect of language, which draws attention to message, and it involves the ambiguities of language. Poetic language is based on metaphors, which keep the reader on a constant effort to compare elements on the axis of substitutions (differentiation/checking for similarities), and to combine selected elements on the axis of combination.⁵ Jakobson claimed that the ‘defamiliarizing’ characteristic of the poetic language is a fundamental function

⁵ Those two axes are in correlation with, respectively, paradigmatic and syntagmatic operations described by Saussure.

of the language itself. His claim implies that we use language not merely to communicate, but to create meaning and to effectively convey it. That description of language emphasizes its symbolic nature. Especially literary work belongs to the symbolic language, and due to the co-existence of more than one meaning in metaphor, it is “by its nature, a plural language, whose code is made such a way that, any speech (parole) generated by it, has multiple meanings” (Barthes 1966, p.53). Ambiguities in language in general are reducible through reference to the actual situation, but poetic language deprives us, in varying degrees, from situational referents. Consequently “poetic work is always in a prophetic situation” (Barthes, 1966, p. 54), in the sense that ambiguity is its determining characteristic. Only the contribution of the reader, who brings his “own situation”, can reduce this ambiguity, providing some occasional certitude to its meaning. In other words prophecy accomplishes itself only when there is a subject who receives and decodes this message. Consequently the meaning that appears through the realms of ambiguity can be valid only during each particular lecture.

4.3. “The Implied Reader”

The poetic function of language introduced by Jakobson is echoed in literary criticism in the distinction between ‘semantic meaning’ and ‘poetic meaning’. The most outstanding movement in the modern literary criticism

Reception Theory (elaborated in 1960's and 1970's, and represented mainly by R. Ingarden and W. Iser) deals with the meaning issues, especially referring to Jacobson's and Husserl's ideas. Iser (1978) suggests that poetic meaning involves the "communication of new experiences hitherto unknown to the reader" (p. 58). The text is henceforth understood as a web of forms and signs that are woven together to shape the reader's imagination and to invoke a given meaning. Yet the reader plays also his part by bringing in his own expectations that are a function of his own past experiences. Those experiences involve his personal as well as aesthetic and cultural past history.

W. Iser and R. Ingarden enlarge Husserl's ideas on the process of the emergence of the meaning, suggesting new concepts more appropriate to literary field. In that context we should mention the distinction made by Ingarden between two polarities of the text, namely artistic and esthetic. Artistic pole involves the author's creation of the text, whereas esthetic pole refers to the reader's "concretization" or "actualization" of the text. Through that distinction we can talk about the co-existence and interaction of two intentionalities. Literary text is the combination of those two aspects and cannot be reduced to only the text itself. In Iser's terms, that refers to the 'virtual dimension' of a text and it involves "the coming together of text and imagination" (p. 279). Iser describes reading as a phenomenological process, which consists of filling in the gaps. The 'unwritten' part of the text activates

the reader's imagination and provokes him to actively participate to reading process and to bring in his own experiences. In other words, the reader fulfils "the potential, unexpressed reality of the text" using his own imagination (p. 279). The reader is no more a distanced figure to the creation of the text, but he is *implied* in the process of full 'realization' of it.

We can note that, in Reception Theory, literary text is defined as a dynamic space, quite similar to the 'transitional space' described in by Winnicott (1953, 1997), on which writer and reader project their own thoughts, affects, and experiences and elaborate their individual ideas concerning the piece of reality enclosed within the concrete limits (words, grammar, narrative techniques) of the text.

4.4. Science of Literature

The theory of Roland Barthes melts in the same pot linguistic and semiotic discoveries mentioned above, with the views of French semanticist Greimas⁶, and anthropologic discoveries of French structuralists. As a result, Barthes develops his original 'discourse analysis project', which aims to "locate" meaning within the language and to investigate it as a possibility (Barthes, 2005, p. 155). Yet, especially in *Writing Degree Zero* (1968), his

⁶ Greimas studies the 'story-generating mechanisms' in a narrative, and he investigates its grammar.

views on style, writing, poetic word, and speech bear the intuition of a psychoanalytic understanding of how thought and art flourish within our selves.

Barthes (1975) promotes a view of literature, which is based on the idea of 'pleasure'. He distinguishes *scriptable* texts and *readable* (classical) texts (Barthes, 1970). Scriptable texts invite the reader to leave his position of consumer and to become the producer of the text. Barthes (1966) sees the literary text as "a question addressed to language" (p. 55), and according to him, both the writer and the reader touch the foundations and limits of language while they deal with meaning during the production and reading processes of the text. For him modern literature is characterized with its having the sense of being a language. Modern literature is by no means transparent; it draws attention to the language through which it is constituted.

The method to grasp the modalities of the formation of meaning is structural analysis. Barthes is interested in the principles of structural analysis of not only texts, but of all kinds of sign systems that bind individuals within the social context. For him there are several languages, from traffic sign system to fashion, that we use in order to produce meaning and to share it in a social context. Those 'languages' organize and manage social interactions. As with other sign systems, language should also be grasped within its social context; that idea leads Barthes (2005) to tell that meaning of words cannot be found in a dictionary, and that dictionaries are just like 'museums', having meanings

there fixed only as a result of a temporary consensus. “A sign can never be stopped at a final signified, we can only stop a sign during the reading, with a practical purpose” (p. 227).

Consequently the appropriate meaning of every word in a text is selected in function of the relationships with other signs, and it is open to associations. Of course we can see here an implication of some characteristics of psychoanalytic discourse and the modalities of listening to it and interpreting it. Presumably Lacanian theory makes that parallel more visible, with its emphasis on the fact that unconscious is structured like language. It draws attention to the fact that “something is being said from a place unknown to the analyzand” and the analyst’s aim is to reach beyond the discourse in order to come closer to where from, and by whom it is said (Nobus, 2003, p.61).

Barthes (1966) proposes to distinguish between *science of literature*, which deals with the plurality of meaning, and *literary criticism*, which aims to reveal a particular meaning of literary piece. Literary science treats written text as an *object*. It investigates the *forms* of the text. Barthes suggests that the object of literary science would not be the “full meanings” of the text, but its “empty meaning, which supports” all the potential full meanings (p. 57). He views literary science as a reference system that would implore why a particular meaning is *acceptable*. Thus Barthes suggests it is sufficient to make a purely linguistic reading of a text, a close inquiry of relationships within the closed

system of the text, in order to become aware of socially, anthropologically, and historically charged potential meanings, on that background of empty meaning.

We can say that psychoanalysis is interested in a similar investigation of literary text, with the purpose of becoming aware of psychologically charged potential meanings, involving both the author as well as the reader/interpreter. We can propose a similar suspended reading of texts, so that, whereas the laws of social sciences guided Barthes in his investigation, the laws of psychoanalytic science would orient the psychoanalytic critic/reader.

4.5. “The Role of the Reader”

Obviously reading is different than criticism. The intervention of the act of writing in criticism implies a change in the process of giving meaning, in the sense that it stops or limits the process for the sake of a determined final structure. Consequently reading is a more ‘open’ process than criticism (Barthes, 1966). This is U. Eco who explored the modalities of open text and transformed it into a literary theory through his conceptualization of ‘open work’.

Eco proposed the term ‘open work’ in the early 60s, in an attempt to describe a specific approach in modern literature, music and arts. In terms of literature an open work denotes a literary text, which is deliberately designed in such a way to encourage a potentially infinite number of interpretations. The

specimens of modern literature, such as the texts of Kafka, Joyce, or Beckett are genuine 'open' works in the sense that Eco (1979) describes.

Eco (1979) notes that any other closed text might allow various levels of approach from the reader and consequently might incite more than one interpretation. It is also well known that poetic language owes its functioning mostly to the connotative meaning of words and it is characterized by the multiplicity of meanings it might generate. In other words most of the literary texts might be read in a multi-dimensional fashion, yet this is not enough to qualify them as 'open' works.

An open text is characterized first of all by the *unlimited* number of interpretation that it gives rise to. Eco (1979) describes the next distinguishing aspect of the open text as its 'suggestiveness', which means that, it is constructed in such a way "to 'open' the work to the free response of the addressee" (p. 53); in the sense that the open work is a 'work in movement' (p.56). An open text has not been constituted before the reader approaches it. It has holes and loose joints, which are to be filled in or joined by the act of reading. Its meaning is only fixed in the moment the reader tackles the text, and the meaning that is fixed by that specific reader, in that specific moment, is not its exhaustive meaning, but only one of its possible meanings. Every new reader, or every new reading by the same person would fix another plausible meaning of the text.

Eco (1979) stresses that “an open text, however ‘open’ it be, cannot offer whatever interpretation” (p. 9). That closed character in openness is another characteristic of the open text. It is different from the closed character of closed texts, in the sense that it involves a ‘Model Reader’ for whom it was written. The Model Reader is a kind of a conceptual mind which encloses some specific version of the textual meaning which the author followed while he was writing the text. The open text is closed only in relation to this Model Reader. Consequently it offers quite a strong framework to the actual, “empirical” reader. The act of reading performed by the actual reader is nothing but a tentative to guess the meaning the text has for the Modal Reader.

In the same line of thought, Eco (2008) introduces, along with the intention of the author, and that of the reader, a third concept, which is the ‘intention of the work’ (p. 37). In other words, the text cannot mean *anything*, its plausible infinite meanings are over-determined by textual elements, and in that perspective, Eco believes that the “‘author’ is nothing else but a textual strategy establishing semantic correlations and activating the model reader” (Eco, 1979, p. 11). Thus, Eco combines the philosophical assumptions of phenomenology-hermeneutics, and the poetic conceptualizations of Reception Theorists on the one hand, and the semiotic discoveries, in particular the theory of R. Barthes on the other hand, in such a way to describe a functional literary theory that accounts for both the writer’s and the reader’s contribution to the

formation of meaning. But in particular he provides us with a concept of text, which is seen as a separate entity that imposes its own 'intention' to the reader.

This functional description allows us to suggest that, we can rely on the framework of the text in the unfolding of a dynamic interaction between the text and the reader. I believe that the interaction between text and reader replaces to some extent the transference/counter-transference relationship of the clinical psychoanalysis, of course in its own fashion.

In the light of the views presented above, about the pluri-semantic aspect of the text, we can suggest that reader and text respond to each other mutually and continuously during the reading process, similarly as in psychoanalytic process, and the psychoanalytic approach to literary texts is justifiable insofar as it involves that particular relationship rather than the text alone, or the writer's (stated or supposedly unconscious) ideas alone.

The setting of that particular relationship consists of the combination of objective aspects of the text, and the reader's intellectual, psychological, social and historical backgrounds.

4.6. Intertextuality

French semiotician and psychoanalyst J. Kristeva (1996a) suggests that we should investigate meaning in terms of a "signifying process" rather than a sign system. She calls the method of investigation for this purpose

“semanalysis”, by contrast to semiology (semiotics), which deals with sign systems. Kristeva draws attention to the fact that poetic word is polyvalent and multi-determined. She stresses that the signifying process develops through articulations in three levels, which involve writing subject, addressee and exterior texts. The name for this relationship is intertextuality, and it brings the dimension of history and social context to the process.

Historic dimension refers both to texts that have been written *before* and *after* the text that is being studied. This is also the view of French structuralists and as Levi-Strauss affirms (Barthes, 2005) from then on “the Freudian interpretation of Oedipus myth is a part of the myth itself. We should read Sophocles in reference to Freud and we should read Freud in reference to Sophocles” (p. 157). This is what Kristeva (1996b) points out with the concept of intertextuality: it “denotes transposition of one [or several] sign system(s) into another” (p. 111).

The model for transposition stems from Freud’s *Interpretation of Dreams* (1900). Symbol, and further the dream itself, is constructed through several operations of displacement, condensation, and passages from one sign system to another. Similarly literary text is a crossroads of various levels of sign systems, and the meaning of the text varies in function of the available intersection of some of those levels at that particular moment.

In other words, the meaning of a text would be different not only in relation to the texts written before and after it, but also it would differ according to the content and status of the internal world of a reader who has internalized them.

Kristeva's contribution justifies the involvement of psychoanalytic concepts and concerns in literary criticism. But the psychoanalytic approach implied here is different than Freud's approach, and also different from classical applied psychoanalysis. We can suggest that the aim here is not to reveal an undisputable hidden meaning, but to grasp a meaning among many others, which reveals itself to a reader whose predominant frame of reference happens to be psychoanalysis. Kristeva's own applied psychoanalysis cases, and especially her study on Proust, illustrates that subtle psychoanalytic approach to texts. We can guess that the reader's/critic's individual background, and supplementary sources of information, such as biographical data, or artistic confessions of the writer would be involved in the conscious or unconscious attitude of the reader/critic. I should stress that the contribution of the biographical data about S. Burak in this study has been considered in that context.

4.7. The Writer's Way: Search for Meaning Through Writing Process

Naturally poets and writers have always been preoccupied with the modalities of the formation of meaning through literary work. The author's "training" consists of internalizing a wide range of linguistic and stylistic strategies that serve to create an acceptable context to convey his ideas or feelings. As we see in literary history most of the writers express later what they have been elaborated from their reading and writing texts.

Yet the poet's and writer's way to deal with questions concerning meaning is not limited to that kind of meta-reflections on their art, but as witnessed by many works, sometimes the act of writing constitutes itself a means of reflection about those issues. Especially in modern literature, in the hands of authors such as Pound and Mallarmé, or Kafka, Joyce and Beckett, the very technique and subject matter of the work materialize a continuous reflection about the issues of meaning, reality, and how we perceive reality.

French writer and theoretician Maurice Blanchot (1986), referring to his own experience and to that of modern masters of literature, describes literary work as a suspended process: "the work is here only to lead us to the search of itself: the work is the movement, which carries us to the pure spot of inspiration from which it comes and to which, presumably, it reaches only when it disappears" (p. 272). For him the writer is in a continuous quest for contact with that spot of inspiration. Blanchot notes that literature has an essence,

which is never ever present; the author strives to find it back or to invent it again. In that sense there is no book ever existing, but only texts that are being searched, and Blanchot calls that experience *The Book to Come* (1986). He stress that the more literary text is broke up into pieces and scattered, the more it is close to its essence, because “the experience of literature is itself the experience of scattering, it is the coming up of something which escapes unity, it is the experience of something which is without understanding, without agreement, without right – the error and the outside, the elusive and the irregular” (p. 279).

As many modern theoreticians Blanchot too describes the text, as a textual surface activated in contact with the one who writes it and the one who reads it. What is interesting in his views is his introduction of the concept of “the space of literature” (2009). This is the virtual space where the “event” of literature, in other words the text consisting of the living impressions, affects, and thoughts of the writer (and the reader) takes place. Investigations of both the writer and the reader coincide within the limits of the space of literature. Every text, every moment the writer or the reader tackles it, comes into being as a unique event in the literary space and in return, it makes the literary space happen for that unique occasion. I believe that those views are very familiar to psychoanalysts having a clinical practice within the virtual space of the analytic

setting, focusing on the verbal and non-verbal modes of expression of the analyzand.

Authors affirm explicitly (as in case of Blanchot) or express through their works (i.e. Kafka, in *Metamorphosis*) that writing experience involves not only our mental and psychic capacities, but also our bodily aspects. Blanchot (1986) confirms Barthes' recognition that style has something to do with the obscure part of human kind and that it is linked to drives and other mysteries of the flesh. Both authors beautifully describe that the writer does not choose his language or style, but it is imposed to him from within, from the spot where "our bodily preferences talk in a blind language" (p. 280), "the visceral language" (p. 283). We should note that the "visceral language" is exactly what a psychoanalyst listens to in the discourse of an analyzand, and hopefully he does the same in "listening" to a literary text too.

Blanchot (1986) stresses that the writer only opens himself up to that language and "literature begins when starts writing" (p. 280). Here writing means losing one's way in that obscure space of literature (or Barth's "degree zero" of writing), suspending the search for the meaning and remaining in the act of literature as an experience.

I believe that the way Blanchot conceives literature, contributes in completing a crucial part left in silence in the theories of literary criticism about the construction of meaning, and justifies the usefulness of psychoanalytic

approach to literature. As modern literature teaches us, the meaning and the way it is told (form, technique, style) are inseparable. Just like the author who ventures to loose his way in the obscure parts of his being and comes up from there with loose forms reflecting the very nature of its content, the reader (critic) should also face that uncertain form, receive and transform the content conveyed through it. Psychoanalytic knowledge proves to be enriching especially in front of such authors, who obscure the logical, linguistic and social reference points out of service.

Finally, we can say that a poet or writer's involvement into the issues of meaning and reality is closely connected with his position in literary tradition in general. Kristeva (2000) discusses that relationship, in terms of the position of the author against the "discursive environment", and in terms of "intertextuality". On the side of the writer, the notion of intertextuality refers to the unconscious background of his writing. Kristeva affirms that the relationship of his text with the 'discursive environment' constitutes a supporting background for the artistic research of the author, and it is reflected through the meaning of the text (p. 67).

Kristeva's formulations constitute a theoretical basis to link the literary enterprise to the psychoanalytic understanding. They also bring together the writer and the reader on a common ground. Kristeva introduces the concept of "unconscious background" for both the writer and the reader. Although

functioning in separate ways during the process of formation of meaning through writing/reading, the unconscious background constitutes a common element, implying a comparable functioning for both, and it points out to a shared language, that of the unconscious. I believe that this common element and the “space of literature” is another support for the idea that it is possible to handle a literary text psychoanalytically, despite the lack of a proper analytic setting and analytic (transference/counter-transference) relationship.

5. Review of Literature About Applied Psychoanalysis

The origins of applied psychoanalysis can be traced back to the very beginning of psychoanalysis and to the earliest works of S. Freud. Freud applied psychoanalytic concepts outside psychoanalysis for the first time in a letter to Fliess, dated 20 June 1898 (Schmidl, 1972). In this letter he briefly examines a novella by C.F. Meyer, *Female Judge* (Die Richterin, 1885), and reveals in it elements of what he calls “family romance”.

The large “Index of Works of Art and Literature”, (volume XXIV) of the Standard Editions of Sigmund Freud (Richards, 1974) shows the variety and the amount of literary material treated in Freud’s articles through the years.

At the beginning, the concern of Freud and his followers mostly focuses on demonstrating that arts, literature, mythology, cultural products and social organization supported Freudian theories, especially that of Oedipus complex

(Schmidl, 1972). Freud's texts of applied psychoanalysis should be viewed first of all as contributions to the creation and development of psychoanalysis (Schmidl, 1972; Werman, 1979, Reed, 1985). Schmidl (1972) underlines that the brief sketch of interpretation on Meyer's novella constituted the basis for Freud's 1909 paper on *Family Romances*. In the same perspective he evaluates Freud's later texts in terms of their contribution to psychoanalytic theory: *Delusions and Dreams in Jensen's Gradiva* (1907), which contains comments on dream-work, *Leonardo da Vinci and a Memory of his Childhood* (1910), which deals with the problem of homosexuality, *Group Psychology and the Analysis of the Ego* (1921), which provided the basis for the psychoanalysis of ego, *Dostoyevsky and Parricide* (1928), which discusses the etiology of epilepsy. The same observation applies to many of his texts, which have dealt with literary, philosophical and sociological themes in terms of psychoanalysis, from *Totem and Taboo* (1912-13) to *The 'Uncanny'* (1919).

Yet, we can observe from the beginning of psychoanalysis that examining cultural and artistic productions has been considered also one of the essential ways of learning how the human mind and psyche functioned. In that perspective applied psychoanalysis has been an integral part of the psychoanalysis since its beginnings (Esman, 1998). Freud believed that great artists were precursors of psychoanalysis and they explored unconscious before psychoanalysts. Since his *Interpretation of Dreams* (1900), he frequently

referred to works of art, literature, mythology and popular tales, in order to elucidate the ways human mind produces and uses symbols. But attempts to identify dimensions of creativity have become an object of interest mostly after psychoanalysis has become established (Volkan, 2007).

Psychoanalysis is applied outside the clinical setting, to many areas such as art, literature, anthropology, biography, history, and sociology. Since our topic concerns literary works of an author and biographical data about her life experiences I will focus mostly on psychoanalysis applied to literature, and biography to some extent.

In an extensive study on psychoanalysis applied to literature, Skura (1981) gathers, in a functional way, various modes of analysis into four current models. Each model focuses on one of the aspects of psychoanalytic approach.

The first one, **literature as a case history**, involves what the text refers to. It is the literal application of psychoanalytic concepts to the characters in a text and this is the most popular model. Two discoveries about human nature, one made by Freudian theory, and the other one made by the poet are confronted in this model, and they mutually prove each other. This model produces close character analysis. Analyzer tries to identify the unconscious motives behind the characters' thoughts and actions. Skura denotes the limited nature of this approach by a very sound remark, reminding us that in the literary piece, the play *Hamlet* "recreates the fantasy, not the fantasizer" (p.48).

Therefore to mistake the text for a case history, and to attempt a character analysis, would inevitably lead to the naive mistake of taking the fictive character for a real person with immense complexities.

Next two models **literature as a fantasy** and **literature as a dream**, stress respectively ‘how the text functions psychically’ and ‘which mode of representation occurs through the text’. These models underline the common source of fantasies, dreams and literary productions, and they try to reveal the inner dynamics of the text. In that, they seem to take into account some subtle characteristics of literary text such as its stylistic and formal qualities. The fantasy model leans on “the reworking of an entire experience” (p. 62) through the analysis of the organization of the text, whereas the dream model takes into account the subtle aspects of the formal qualities of literary works. These approaches promote ‘interpretation’ and they involve the risk to produce purely symbolic or allegoric readings of the text.

The forth model, **literature as transference**, examines how the text functions rhetorically in ‘a given context’. The model takes as a basis, the exchanges between the analyst and the analyzand in the clinical context, which shape the transference - counter-transference relationship. The text to be analyzed is thought to be a medium through which the writer and the reader interact, just like the analyst and analyzand, and the focus of interest is “the way of telling” the story, rather than what is said. This model reflects the shift

of interest that occurred in psychoanalysis, through its history, which “has moved from a study of wishes only, (...) to a study of wishes to do something with somebody in a particular kind of world” (pp 171-172). It involves, in particular, conceptual and methodological contributions brought by the authors of ‘object relations’ theories. ‘Transitional space and phenomena’ described by Winnicott have an important impact on this model.

A fifth model is proposed by Skura herself, in order to resolve the limitations of those models that each give priority to one aspect of the text to be analyzed over others: this is **literature as a psychoanalytic process**. Analysis in this model focuses on the dynamics of the process. Psychoanalytic process in clinical situation involves a reorganization of the material brought by the analyzand. Analyst’s interpretations help the patient shift his point of view and work his material through in a new constellation. The psychic change in analysis is the outcome of a reconstruction of the patient’s psychic reality through the process of giving meaning to his experiences. The type of relationship described above between analyst and analyzand with free association on the analyzand’s side, and ‘free listening’ on the analyst’s side, constitute the basic requirements of the process of reorganization of meaning. In a parallel fashion, Skura proposes to follow the dynamic process in a text, rather than promoting one aspect of psychoanalytic theory or method. Her model is akin the approach described by Kristeva in terms of ‘signifying

process', and it opens the way to use alternative aspects, under the guidance of the process of giving meaning.

In a similar attempt to define the object of analysis Baudry (1984) classifies four approaches in psychoanalysis applied to literature. His classification includes attitudes of analyzers who: 1) treat the text as a case history, 2) view the text as a free association, and examine the mental attitude of the author, 3) carry out a thematic analysis of the text, searching out for "traces or derivatives of mental contents", and 4) focus on the reaction of the reader, and his experience of reading (p. 552).

In analyses dealing with biographical material, as an alternative model, Volkan (2007) proposes developmental approach, a method that combines what has been acquired from ego psychology and 'object relations' theory. In this approach a large amount of data coming from various sources is processed, and the subject's entire 'life history' is retold through a developmental perspective. Information about environmental factors, such as social, cultural, ethnic, religious factors related to the individual's life are also taken into account in analysis. Volkan illustrates this approach in the psychobiography of Kemal Atatürk (Volkan & Itzkowitz, 2007).

5.1. Limitations of Applied Psychoanalysis

Problems of methodology and limitations of applied psychoanalysis constitute a wide theme of debate. The origin of the problem lies in the fact that psychoanalytic study of cultural phenomena is carried out outside of the clinical therapeutic setting, which is an inherent part of the theoretical elaborations of psychoanalysis. Basic points that raise questions can be outlined as follows:

1) Most important limitation of applied psychoanalysis concerns the basic rule, namely **free association**. Authors stress unavailability of free association and patient response (in form of **transference** and **transference neurosis**) in applied settings (Baudry, 1984; Bergmann, 1973). Validity of substitutes for free association, such as inherent qualities of artistic material, or substitutes for patient response constitute a debate issue (Bergmann, 1973, Werman, 1979), but many authors are optimistic about the validity of such substitutes (Volkan, 2007, Bergmann, 1973). Esman (1992, 1998) examines the same problem in the perspective of the nature of the ‘truth’ sought for in psychoanalysis, and he emphasizes “narrative truth” in the domain of applied psychoanalysis.

2) The difficulty to assess the importance of biographical data that is used in literary analysis is another problematic aspect. That is a problem related to the validity of the substitutes of patient response in clinical setting. In applied settings, when there is considerable biographical information, this differs from information gathered from a living patient. Analyzer has not the opportunity to

size the importance of a given biographical data and its true impact on the work of art (Schmidl, 1972).

3) The validity of the act of **interpretation** itself is questioned. Bergmann (1973) puts the problem in terms of ‘truth’ and notes that placed outside of the restricted setting of clinical process, interpretations are made “without sufficient evidence” (p. 847). Analyzer in applied psychoanalysis usually relies on only one clue and he is one-sided in his interpretations (Schmidl, 1972). In another perspective, interpretation in clinical setting is a function of the analytic process. It is generated specifically by the analytic situation, within the transference – counter-transference relationship between analyst and analyzand (Baranger, M., & Baranger, W., 2009). It is obviously difficult to talk about transference and counter-transference properly outside the clinical setting. Interpretation in applied psychoanalysis is generated outside this dynamic relationship.

4) Unavailability of live transference responses brings along the problem of counter-transference responses. Volkan (2007) believes that even when transference responses are not available and the writer should find substitutes for them, his counter-transference responses are in his reach and he should be able to analyze them. “In order to call a biography ‘psychoanalytic’, we must know how the writer deals with aspects of his or her counter-transference” (Volkan, 2007, p. 20). Similarly Werman (1979) emphasizes the benefits of

analyzing our emotional response to work, and he states it provides “a valuable source of insight into the work itself” (p. 476). Yet, counter-transference phenomena bring also the risks of a temptation to grandiosity, to think of himself as having a special knowledge of the unconscious, to misconceive the object of analysis, or distort it with one’s own thoughts, feelings, and wishes, or to devalue his object of analysis due to negative counter-transference.

5) The absence of analytic frame is another problematic aspect of applied psychoanalysis (Erten, 2007). Analytic frame is the frame of reference, which organizes the analytic setting and its components, and provides the ground for the development of analytic process. The shift of setting in applied psychoanalysis necessitates every time a re-description of the frame of reference relevant for the topic handled.

6) I believe that the issue of “what is analyzed in applied psychoanalysis” constitutes also an important problem. Is it the work, or the person who created this work? Work of art constitutes an intermediate object between the one who reads/analyzes it and the one who has created it. Then, can the one who is analyzed be treated as the same with what he has created? Clearly, the analyzer who tends to apply psychoanalysis to literary context should delineate and define his object very precisely.

7) Finally, criticism about psychoanalysis applied to literature stresses frequently the problem that psychoanalytic authors adopt an attitude towards

their object of analysis, which is usually ‘reductionist’ (Gammelgaard, 2001; Gorer, 1966 [in Schmidl, 1972], and Reed, 1985). This attitude leads to an underestimation of the artistic value of the object of scrutiny and the omission of aspects revealed through artistic devices. Werman (1979) notes that the greatest weakness in the psychoanalytic studies of literature is due to the fact that most of the time authors don’t acknowledge the several interpretations, all plausibly reveal something about the work of art, and reduce the meaning of the work to the most manifest one.

We should also note that the same problem of ‘reductionism’ exists in the opposite direction, when works of art and biographies are studied through psychoanalytic approach by authors who are not clinicians (Reed, 1985). Scholarly applicants reduce and limit psychoanalytic theory and understanding to some popular concepts and theories, such as castration or Oedipus complex.

The limitations listed above are valid for the present study in varying degrees.

1) **The lack of free association and the patient’s response** constitutes of course the most important limitation for this study too. I tried to address this problem through presenting the dynamic interaction between the text and the reader as a factor that reduces the effects of the unavailability of live response. I believe that unavailability of free association constitutes less a problem in case of S. Burak, since her texts include a free flow of the ideas. In my view those

texts are particularly suitable for a psychoanalytic analysis. I also tried to demonstrate that **the problem of truth** could be considered from a different angle in literature. The truth of what is communicated is not the determining element in the literary approach I assume, but the emphasis should be on the truth that emerges from the meaning that the text let appear, and this is a matter of co-construction. In other words, the meaning and the truth connected to it are constructed in the interaction between the text and the reader/analyzer, and the validity of our constructions depends on this context only.

2) Clearly I was not able to assess **the impact of the biographical data** I included into the material of analysis, on the thoughts and affects of the author. I used biographical data as a catalyst for my own thoughts, and I wanted this process to be transparent. Thus I used the biographical data as an element that brings the third part, and a dynamic quality into the interaction as suggested by Ogden (2009).

3) The problem of **validity of interpretation** outside the clinical setting constitutes in my opinion less an obstacle in case of psychoanalysis applied to literature, especially if the object is the text itself. Because the text is ‘open’ to interpretations, in the sense that Eco (1979) describes it, its own dynamics ensure a great deal the validity of interpretations that it arises. Yet in order to address this limitation, I focused my research in particular on ‘meaning’, rather than ‘interpretation’, and I tried to construct meanings instead of interpreting

the text or biographical data. Similarly, in this purpose I limited my ‘inferences’ from biographical data, about the psychic constellations of the writer, to the ‘author’ of these stories, and not the real person of S. Burak. In that sense I treat the author as a “textual strategy” as described by Eco (1979).

4) As for the problems related to **counter-transference responses** I followed the considerations of Volkan (2007) and I tried to monitor my own emotional responses to the text. Yet my competence to evaluate counter-transference responses and other biases constitute the aspects that are difficult to assess objectively.

5) **The lack of proper analytic setting** constitutes an important limitation for this study too. I hope that, assigning an alternative frame/setting, based on the idea of “space of literature” as a “transitional space” (Winnicott. 1953, 1997) reduces this limitation to a certain degree.

6) Consequently **“what is analyzed”** in this study is the text with its own frame and dynamic qualities, and an aspect of the author as it appears within the limits of this specific context.

7) Finally I feel that **the question of reductionism** does not constitute a limitation for the present study, at least, my wish was to be equally loyal to both disciplines. I argued that the favorable attitude in applying psychoanalysis to literature would be to always have in mind that what we are doing by the analysis is *one of the possible readings of the text*, and our frame of reference is

the text itself. I suggest that his attitude would overcome an underestimation of the artistic value of the object, i.e. the text.

5.2. Alternative Approaches: Lending a Psychoanalytic Ear to Literature

The mainstream approach in applying psychoanalysis to literature is based on the primacy of theory. Even the current term ‘applied psychoanalysis’ evokes this idea (Skura, 1981). Alternative approaches imply that even in case of clinical psychoanalysis, theory is ‘applied’ to clinical setting. That remark leads authors to focus on method and technique in clinical psychoanalysis, in order to find valid parallel procedures in the analysis of texts.

Authors address the methodological problem created by the absence of a proper analytic setting in applied psychoanalysis by suggesting alternative focuses of interest. We can distinguish three major perspectives:

- The first one is the perspective of the analyzer and it refers to the position one can take in listening to what the work says. Reed’s contribution about how to listen to the text elaborates that perspective. Reed (1985) notes that we can find an equivalent of the clinician’s stance, in front of the literary text, through a re-evaluation of different modalities of listening in psychoanalysis. He distinguishes, within psychoanalytic discipline, language used to explain theory, and the one used in the clinical process. Those two

languages bring along different modes of listening and interpretation. The two implied interpretative strategies involve the word as “certain” and “uncertain”. The word heard and interpreted as uncertain is closer to word that is heard in analytic setting and process, and can guide the one who applies psychoanalytic knowledge to literature. An interesting paper by Camden (2009) discusses the problem of listening in the opposite direction and clinically demonstrates the ways the analyst could use his own cultural and literary background in the service of better understanding the deep unconscious material conveyed through images, and fantasies brought into the consulting room. The author presents literature as a clinical tool, which enhances the capacity to comprehend unconscious material and to deal with symbols and representations. The concordant views of both authors developed in the opposite directions give an idea about the nature of the word uncertain peculiar to clinical setting and to literature, which is metaphorical and rich of symbols.

- The second focus of interest involves the intrinsic qualities of the text. I have mentioned Skura’s (1981) approach in this issue, which consists of viewing ‘literature as an analytic process’. In the same fashion Gammelgaard (2001) states, “rather than studying a work as a manifest representation of unconscious processes, we investigate the traces of psychological processes in the work's own structure, i.e. read incongruities, compromise formations, memory gaps, reminiscences etc. In this way we restore to the work its own

life, divorced from the maker's conscious and unconscious intentions” (p. 102).

In that context Gammelard mentions also the study of French psychoanalyst Murielle Gagnebin (1999), who views the *structure* of the work “ as an expression of a mental function in its own right, which has less to do with the latent than with the implicit” (p. 102).

- The third perspective involves the substitutes of the dynamic relationship proper to clinical setting. Ogden’s (2009) study on Kafka and Borges illustrates that approach. Ogden complements the reading of the text with additional data from biography, in order to create a dynamic interaction that is missing in applied psychoanalysis. He states “juxtaposition of biography and a reading of the text will generate a living conversation between the two in the mind of the reader” (p. 345). In a similar attempt, Shields (2009) underlines that imaginative literature serves as a potential container/contained in the sense that Bion has described it. In an interesting psychoanalytic study group conducted in order to “experiment unconscious intersubjective mental processes” (p. 561), he explores container/contained qualities of the work. In this study Shields wishes to demonstrate that work of art contributes to one’s personal, emotional and cognitive development, as does mother/ infant and analyst/analyzand relationship described by Bion. His purpose is to show that work of art can be used in psychoanalytic clinic as a tool between analyst and analyzand that serves to elaborate affects. I believe that, read in a different

perspective, his contribution point out also to the intrinsic dynamic qualities of literary text.

In the light of these supporting and opposing views, I believe that, problems and limitations concerning the application of psychoanalysis to literature can be addressed to some extent with a shift of focus. In my view, in applying psychoanalysis to literary context, the guiding principle should be seen as the search for a meaning in both disciplines, activity that involves a dynamic relationship to the object of scrutiny in both cases. Both analysts and writers have their own theories and techniques to investigate the ways meaning comes into being, and the kind of truth explored in either psychoanalytic or literary processes. As readers we have also our own theory and experience to participate to literary investigation.

In brief we can say that to lend a psychoanalytic ear to the work enables us, better than any other approach, to understand the complexities of an often ambiguous and uncertain word that is uttered with the hope of unveiling a hidden meaning or truth that belongs to human experience in general, and to the writer's and the reader's experiences in particular.

6. Review of Psychoanalytic Concepts that Contribute to the Understanding of Literary Texts

To further develop the aspects that make it possible to handle a literary text psychoanalytically despite the lack of the proper analytic setting and analytic relationship, first of all, I wish to lean on the concept of ‘transitional space’ in psychoanalysis, which can be related to the ‘space of literature’ in many respects. Then I would try to expose major views about symbol formation in psychoanalysis.

My aim would be then to demonstrate that the processes of symbol formation, which underlie any creative activity, could be thought only in terms of interpersonal interactions. In this context the interlocutor of the subject is not only the object –the other, or the environment- but internal representations of the object interfere also with these processes. I believe that the psychoanalytic reading of a text takes place in that area, which takes into account internal representations.

In terms of this study, we cannot directly ‘know’ what the internal representations might have been for Sevim Burak. Yet psychoanalytic theory describes several constellations of them based on clinical observation, and I believe that a reading, which is aware of these constellations, would contribute to reveal additional dimensions of the text.

6. 1. Transitional space and phenomena

Transitional space is a concept developed by the British psychoanalyst Donald W. Winnicott (1953) in order to describe the “intermediate area of experiencing, to which inner reality and external life both contribute” (p. 90). In the psychoanalytic thought Winnicott’s contributions mark an important step in complementing both Freudian and Kleinian theories with the idea of the locus of interpersonal interaction. His theory involves the “experience of relating to objects” in a particular setting (Winnicott, 1967, p. 369). He describes (1971) and clinically demonstrates (1992) the very space where that interpersonal interaction takes place. The author draws attention to the fact that the infant’s recognition of the external world and object as a separate entity from his own self is a long process and requires the presence and active participation of the object (mother or a substitute of her). In other words this is a process of gradual transformation within the mother-infant relationship.

Transitional space is a third area, representing aspects of both internal and external realities, and the self and object are gradually built through the mediation of this area, through projections, introjections and symbolizations. The differentiation between ‘me’ and ‘not-me’ does not exist for the infant at the beginning (Winnicott, 1953). The existence of the other becomes evident only when the infant experiences and recognizes the ‘absence’ of the object (object being represented at the very beginning only by the part object, which is

the breast). 'Naming' the absence as 'absence', in other words differentiating it from a 'nameless lack' ("nameless anxiety" in Winnicott's terms) plays an important part in the onset of the capacity to symbolize. Winnicott stresses that a "good enough" mother would fail to be present for her infant for a sufficient amount of time so that the absence could be experienced by the infant, and she would reappear after a proper ('not traumatic') time of absence, so that the infant would be able to symbolize the absence as 'non-existence'. Obviously 'non-existence' is a notion that bears in itself the idea of existence. In the empty space created through the symbolic transformation of the absence of the object, the infant substitutes the object with its representation and symbol. And every time the object reappears, its external reality confirms or corrects the qualities of its internal (representational) reality. Thus the object is gradually constructed both within and without the subject, while the self is also constructed in a parallel fashion, as well as the border between internal and external realities is constructed and consolidated during the same process.

The consolidation of the border between internal and external realities does not involve a thickening of it, but it refers to the solid but flexible quality of that border. In fact that refers to the borders of the self. The very existence of the transitional space guarantees the flexibility of the border between those two realities.

The existence of the transitional space has two important implications. One is the fact that a healthy psychic structure is possible only if the border is neither too permeable nor too impermeable. If the border is not effectively constructed, if it is too permeable there develops a self that can be easily dissociated, bringing along its own complicated and rigid defense mechanisms, and a thickening of the border between internal and external realities. This in turn reduces the possibilities for creative and independent thinking/functioning and the self is impoverished, or even degenerated.

Second, creative activities, be it in arts and literature or in sciences and other domains, are possible only if the subject can suspend the external reality and tolerate to remain in the realm of internal reality for some time. That ability to tolerate the blurring of external reality is a sign of what Winnicott calls ‘the capacity to be alone’, which is the achievement of the capacity to be alone ‘in the presence of the mother’ who has a function of supporting the immature ego of the infant at the beginning (1958). The transitional space is the secure area within the limits of which the infant experiences to cope with his instincts and with external stimuli, with the assistance of the mother. It helps the infant to create the ‘secure inner environment’ which makes his self strong, flexible, and reliable enough to deal with assaults of drives and external stimulation.

From the infant’s point of view, the transitional space is an extension of his psychic world; it grows into more complicated forms through the

maturational process of the infant, and goes through transformations parallel to the infant's transformation. That space becomes better delineated, and representational activities multiply, as he grows older. Winnicott describes mental and psychic activities involved in the transitional space as 'transitional phenomena'. The real world objects, such as a teddy bear, or a blanket, a nightgown etc. that represents the mother, are referred to as 'transitional objects'. Transitional objects are "first not-me possessions" (1953). They are constituted with both qualities projected from the internal object (breast representation/mother representation) and those borrowed from the external object (the concrete object, its shape, color, smell etc.). They are the link between those two worlds, in other words they are the link between the self and the object, and they have both subjective and objective, abstract and concrete qualities. ("The use of an object symbolizes the union of two now separate things, baby and mother, *at the point of the initiation of their state of separateness*" [Winnicott, 1967, p. 36]). The first not-me possessions are the child's first use of symbol, and his first experiences of play (Winnicott, 1967, p. 369).

The good functioning of the transitional space –as a part of the psychic structure- is important both for the development of a healthy psychic world and for its maintenance. In later periods of life, derivatives of transitional area contribute to the maintenance of a healthy structure.

The first and most important derivative is the play area and activity.

Winnicott postulates that transitional space becomes gradually the play area for the child, and the play involves the capacity to play with both realities. The child projects the content of his inner world into the objects borrowed from the external world. He suspends the external reality for a while, and lets his inner reality act in the play scene which is the transitional space transformed into the playing area. The external reality has also its own part in this acting and both inner and external realities are transformed and readjusted through playing.

The transitional space evolves later into the sphere of cultural activities, in other words cultural area is a derivative of the play, and both arts and literature, as well as religion, philosophy, science and so on are heirs of transitional space.

Winnicott (1967) remarks that “Freud did not have a place in his topography of the mind for the experience of things cultural” (p. 368), and he asks: “*if play is neither inside nor outside, where is it?*” (p. 368). When he talks about culture, again he is talking about “experience”; this is the individual’s experience with what he inherits from tradition, or from the “common pool of humanity” (contents of tradition), on the shared ground of the space of tradition (p. 370). For Winnicott the location where the cultural experience takes place is the ‘potential space’ between the individual and the environment. And as a matter of fact the modalities of how one uses this potential space depend to

some extent on his experiences belonging to the early infancy, or at least, those modalities have been colored with past experiences.

I believe that the link between Blanchot's space of literature and Winnicott's transitional space becomes evident, in particular in the contiguity of the terms 'event' and 'experience' used by those authors respectively. Both terms point out to the internal aspect of what is happening in that specific moment of literary creation (in writing and reading processes). If the sphere of literature is heir of the transitional space, objects that the writer deals with in his writing experience are receivers of projections of original internal objects. Similarly sensations and emotions he deals with in his writing experience have their source in the original sensations and emotions that accompany the representations of those earlier objects. In that sense literature is a serious matter, as much as the child's play, and it involves both for the writer and the reader, great psychic effort and investigation, with mobilization of internal figures, forces and movements.

6.2. Internal Objects, and Symbol Formation as a Reparative Act

According to psychoanalytic theory (especially after the contributions of Klein, Winnicott and Bion) symbolization at the beginning is a matter of interpersonal relationship. For Winnicott, the baby's first symbolization is the

symbol of the 'union' with mother. This theory is built on the basic assumptions of M. Klein, concerning the internal world of the infant.

M. Klein settles Freudian drive theory within the context of an interpersonal interaction. She is the one who introduced the idea of an "internal world" to psychoanalytic theory (Meltzer, 1994). Klein (1997) emphasizes the importance of phantasy in early object relations. The infant is not born as a blank slate; he has his own internal objects and a basic phantasmatic constellation of them. This is the early form of the psychic world. Internal objects and their significance are readjusted and fully constituted in live contact with external reality and objects. Klein describes that unfolding of the psychic world, with its internal and external objects, as a long process characterized by oscillatory movements between *schizo-paranoid* and *depressive* positions. Strong instinctual movements animate the process.

Klein is also the one who emphasizes the real impact of aggressive and destructive drives in psychoanalytic theory. She gives its due to death instinct, which has been waiting to be developed in Freudian theory. She describes vicissitudes of death instinct, its role in the formation, or structuration of the internal world, under the form of aggressive attacks, destruction, envy, oral, urethral, and anal sadism, omnipotent control, but also as creativity.

Most of the process of unfolding occurs in the first half of the first year of life. At the beginning the infant is in the grip of strong assaults of internal and

external stimuli, and the predominant affect is anxiety. Relation to partial objects (breast, penis, combined image of parents in the form of breast inclosing penis) characterizes interpersonal interaction of the infant with internal and external objects. The infant is motivated by both annihilation and persecutory anxieties, he attacks the object, experiences fear of retaliation from the object; in his need to control internal and external assaults splits his self and objects into good and bad parts (source of ambivalence, of love and hate), and tries to keep them apart in order to protect good aspects from both his own attacks, and attacks that supposedly will come from outside. These are characteristics of *schizo-paranoid position*. Towards the end of the first 6 months, the infant is expected to have the experience of whole object and he realizes the impact of his aggressive drives on it. Guilt becomes the predominant affect, and the infant is now able to mourn and repair the object.

In Klein's view (2008) the full significance of 'symbol formation' lies in the passage to the psychic position that she calls *depressive position*. The infant feels now the need to repair the object and instead of attacking it, he displaces his aggressive drives to the symbolic representatives of the object. Later play is the outcome of that effort, and for Klein the ball that the child kicks, is a replacement of the breast and mother. Sadistic drives underlie that early form of creativity. When the representational object is saturated in regard of attacks, and cannot protect the original object any more, it is out of function and the

child immediately leaves it in order to seek for a new external object that will replace the internal object in his play. In other words, a child who plays attacks the inner object in a disguised manner, and every time aggressive drives become unbearable he changes his object. Thus a child's play is a continuous and evolving process through which the child gains control over internal objects and their symbolic representatives.

This capacity to direct oneself towards new objects is the very essence of creativity. This is an important point for this study since artistic creations and a child's game has profound interrelations as demonstrated by Winnicott in his theory on transitional space and phenomena. The writer creates, and plays with symbols that will constitute his work, just as the child plays with representational objects that stand for aspects of internal objects. I believe that the contribution of psychoanalytic theory to the understanding of creativity and the significance of literary work lies in its considerations about those perpetual psychic movements involving internal objects. Segal (1988) states, "the pain of mourning experienced in the depressive position, and the reparative drives developed to restore the loved internal and external objects, are the basis of creativity and sublimation" (p. 75). The capacity to destroy the object in its symbolic forms constitutes the very act of creativity.

In Kleinian theory, originally, the one and the same kind of reparative activity concerns both the object and the self. Chasseguet-Smirgel (1984) in a

contemporary reflection on the need of reparation distinguishes two parallel and separate activities. She believes that artistic creativity has further distinguishing characteristics than common creativity and she suggests that this is due to a specific reparatory movement directed to the self. She claims that, in contrast to the reparatory movement directed to the object, the one that aims the reparation of the self is directly related with the discharge of drive, and we can only talk about sublimation in that case. Maybe we can guess behind that conceptualization an attempt to reestablish the reputation of the concept of sublimation. In Freudian theory symbolism is a basic unconscious operation, it involves repressed ideas and feelings (Freud, 1900) and we refer to creativity only in case of sublimation, which is the capacity to replace the drive's "immediate aim by other aims which may be valued more highly and which are not sexual" (Freud, 1910, p. 78).

H. Segal (1957) notes that symbol is "available for sublimation and furthering the development of the ego" (p. 395); the subject feels that it stands for the object, or 'represents' it, in contrast to "symbolic equation", which is a "symbol-substitute [and] is felt to *be* the original object" (p. 395). The latter is a characteristic of the way of thinking of psychotic, schizophrenic patients. But its formation gives an idea about the unfolding of symbol formation process. Clearly symbol formation depends on the nature of object relationship between the infant and his environment and requires that the subject has already

accomplished to mentally represent the distinction between subject and object, and also the capacity to conceive both of them as 'whole' entities, in contrast to the feeling of part object, and parts of the self, experienced in schizo-paranoid position. Thus the process of symbol formation acquires a new and deeper significance in psychoanalytic theory. The capacity of the subject to deal with anxieties and resolve conflicts, involves his capacity to symbolize, and the more symbolization is achieved the stronger is the ego.

6.3. "Learning from Experience"

Another follower of Kleinian theory, W.R. Bion (1962a,b), examines the ways symbolization process is accomplished by the infant. Bion investigates how learning experience occurs, and he asks the question from a quite different perspective, wondering where thoughts come to our mind from. Bion stresses that learning occurs within the context of mother-infant interaction and it is connected with transformations of bodily sensations, and their emotional correlates, into psychic experiences. At the beginning of life, the infant has to deal with the raw sensorial data and emotions. He needs the other to transform them into meaningful experiences. The mother (or her substitutes) acts as a supporting, supplementary agent, who symbolizes sensorial data and emotions for him. The mother more or less accurately knows what the experience is about, as a result of an excessive benign projective identification that takes

place between her and the infant. She receives projected material from the infant; those are *beta* elements, or raw material of sensations, emotions, envious feelings, which involve also projections of split off parts, in other words rejected bad parts of the object and the self. First of all she ‘contains’ those unbearable elements; she makes it sure for the infant that they will not return back to him as persecutory elements. In parallel, she works that material through, thanks to her capacity of ‘maternal reverie’, which is an unconscious psychic activity. She transforms beta elements, through her ‘alpha function’, into ‘alpha elements’, which become psychic entities, or feelings and sensations with distinct names. In other words, the mother who introduces her baby to the world, does not only put their names on the objects of the external world, but also she describes the landscape of an internal world and names its objects. The mother knows that internal world, both from her experience of her own psychic world, as well as from what the baby has projected into her. Consequently the better functions the mother’s symbolization capacity and the richer are her symbolizations, the better she accompanies her baby in the construction of his internal world.

In Bion’s view, thoughts are preceded by pre-conceptions and conceptions. The prototype of pre-conceptions is the Breast pre-conception which is innate. When the pre-conception meets with the breast in reality it is transformed into a conception. Alpha elements elaborated by the mother’s

psychic activity and sent back to the infant act the same way and constitute the basic elements of thoughts. Through the experience with the other, or with the external world, conceptions evolve into thoughts and thoughts into complex concepts. Bion concludes that thoughts precede thinking activity. The “apparatus to think thoughts” is on-set only when the baby has developed thoughts. The more the infant has thoughts the better the apparatus to think thoughts functions. This idea, which has beneficial clinical outcomes, is also extremely important in respect to the object of interest of this study, namely literature, because:

- First it emphasizes the priority of symbolization process in the construction of human mind and psyche;
- Second, it demonstrates that our mental and psychic activities are inseparable;
- Third, it stresses that verbalization is a crucial activity and involves psychic processes.
- Fourth, it shows that any mental activity, be it performed in solitude and for oneself alone, involves, in its nature, a dual and even triangular relationship.

The prototype for the dual relationship is the mother-child interaction. The mother symbolizes, both for the baby and herself, the experience of the bond between them. The

other (the object) and the self is constructed through the experience of this relatedness which involves also the third part, the father, as the one who sets the boundary between mother and infant, both in reality and in the mind of the mother.

- Fifth, the intense projective identification and the process of symbolization that take place between the self and the other, are motivated by a quest of meaning and a need of communication.

I believe that the points listed above give clues about the nature of literary text and the literary experience that can be described in a psychoanalytic perspective. Literary text is itself the outcome of an intense conscious and unconscious work of symbolization, which comes into being, at the end, in a verbal form. A meaningful portion of reality is constructed and contained within the boundaries of the text as a physical object. That very reality and the process through which it is constructed cannot be cut off from psychic realities and processes of the writer. Literature conveys a truth captured by the writer in the here-and-now of the writing process. The word, which contains this truth, is directed to the other, even when it is not published. That truth is highly personal, but it involves human experience and can be shared with others.

When the word is directed to the reader (one of the representations of the other) and reaches him, the reader constructs the meaning of the text both referring to the actual organization of it, but also using his own inner psychic resources.

Both the one who writes literature as well as the one who receives it unconsciously know what is the purpose to deal with a text, and how to do it, since we all had, at the very beginning of life, the psychic experience of relating to the other through words, as described by Bion.

6.3.1. Container / Contained

Shields (2009) stresses that literary text functions as a container in Bionian sense when it is used in psychoanalytic group study: it constitutes a shared dynamic area; it contains intense, affect-laden experience of participants; and helps transforming it into a new meaningful experience that we can use in analytic work; so that “we may witness the development of an ability to *recontextualize* immediate experience, as well as memory” (p. 568) (I underlined the words). The outcome of that group study conducted in clinical purposes shed light also on the function of literature in the individual’s life, in contributing to a healthy psychic functioning. Furthermore it supports my feeling that Bion’s concepts of container/contained can be useful in recognizing and defining some aspects of the process of unfolding of a literary text.

I believe that literary text constitutes an intermediate area not only between the writer and the reader, but also between the conscious and

unconscious parts of the writer involved in the writing process. In other words, the function of literary text as a medium, which promotes recontextualization of immediate experience, is helpful in describing the writer's position in the process of writing too. In my view, the nature of material 'contained' in literary text, and the psychic state in which the author find himself during the writing process reformulated in terms of Bion's concepts would contribute to apply psychoanalysis to literature.

As regards the material being projected; authors (such as Kafka, Beckett, Blanchot, and S. Burak) stress or illustrate in their work, the perils of writing process, which involve feelings of being lost, lacking words, incapacity to grasp any meaning, strong experience of sublime, incapacity to organize and verbalize excessive emotion, fear of loosing any speech, experience of not being a human any more etc., which display all traumatic or trauma-like experiences. For those authors the dignity of literary enterprise is closely connected with its risky nature. Psychoanalytic authors claim that artists probably have stronger instinctual urges and are more prone to traumatic situations caused by the conflict between inner urges and external reality (De M'Uzan, 2006). Similarly researches (Cebeci, 2004) suggest that creative people display constitutional, cognitive and psychic abilities that are out of ordinary. Psychoanalytic comprehension of the creative states of mind explains the perils that await the author in writing process, in terms of a capacity of

regression, and modification of the limits of the ego which is out of ordinary. The internal world of every individual encloses varying amounts of unconscious dangerous contents, which consist of non-verbalized earliest anxieties, non-mentalized traumatic experiences, sensory data belonging to the early periods of life, unprocessed chaotic sensations and emotion, and repressed wishes, affects, thoughts and conflicts. Complying with the regression that is necessary for the artistic work, the artist is, indeed, in a great danger of loss of limits and depersonalization. Literary text, with its predetermined context, and its formal and stylistic restrictions, constitutes a secure area into which the writer can confide those potentially dangerous contents of his internal world (Erdem, 2007). Artistic concerns, which involve the handcrafted part of the literary work, reinforce the links that tie the author to reality. The ability of the text to ‘contain’ psychic material is also a function implied in the theory of transitional area and phenomena. Yet I believe that Bion’s description of a psychic ‘container’ to contain the projected *nameless dread* and to transform it into a *meaningful experience*, (Bion, 1962b, p. 309) applies even better to the nature of the literary text.

As regards the author’s position in writing process; we know from psychoanalytic practice, that the self can play more than one role, and a patient lying on the couch is there both as the one who suffers and expresses his pain, as well as the one who observes the suffering patient and analyzing his pain

(observing ego). Psychoanalysis is not possible without that twofold activity of the ego. (Even in case of a psychotic patient therapeutic alliance is concluded between the analyst and the neurotic parts of the patient, and an observing part of the ego carries out the analytic task.) Similarly in writing process the writer's self accomplishes more than one task: remembering, observing internal and external realities, making synthesis, regressing in order to bring on the surface repressed or non verbalized material, listening to immediate bodily and mental experiences, linking them to wishes or past experiences, elaborating sensations and emotions verbally, catching affects, feelings and ideas, creating fictive characters and settings, and projecting affects, feelings and ideas on them, organizing the potential experience that takes place among characters, within the limits of these settings, while controlling stylistic characteristics, and so on. In writing process the writer uses a large amount of psychic operations and strategies, from displacement and condensation to identification, projective identification, or intellectualization. Also, he relies on his unconscious knowledge about his own internal objects, and his experience with internal and external objects. Thus I feel that we can describe the interaction of the writer with the object he creates, in terms of his identifications with his internal objects, and the characteristics of them as described by Bion. In other words we can imagine the writing process as a dynamic interaction between the parts of self of the author on the one hand and the self of the author and the text as an

‘active container’ on the other hand (the term ‘active container’ is proposed by Quinodoz [2007], to stress the transforming dynamic characteristic of analytic frame, which is a *formal* frame just *in appearance*). Thanks to his interaction with the text as an active container the author extends the boundaries of his conscious self, regresses to remote areas of his unconscious self, brings out chaotic and conflict-laden material which is potentially dangerous. In dissolving his own boundaries he relies on the boundaries provided by the containing image of the text which is at the same time his own production, thus he becomes able to act both as the baby who projects the raw sensory data or repressed data on a containing object, as well as the mother who contains that material and identifies with what is projected, and transforms it into a verbal meaningful content.

French psychoanalyst M. de M’Uzan (2006) claims that the artist travels over the depths his own psychic world through the medium of an inner figure, which he creates, and which “is both the initiator and the addressee of the literary work” (p. 21). That inner figure guides him and helps him to never lose the contact with reality. Thus the experiences of alienation and depersonalization, which are necessary in order to bring out the work from one’s own depths, are available and carried out with lesser risk. Later de M’Uzan (2005) elaborates an additional, and more complex inner figure, which he describes in terms of a « transitional subject » (in the image of the

transitional object) which would have been created at the very beginning of life, and “whose traces endure all along the history of the individual” (p. 22). This is a double, or the ‘paraphrenic twin’, and it is the outcome of a fortunate splitting. De M’Uzan claims that this twin is a ‘not-me’ within the ego, and it is the precursor of the ‘not-me’, which will develop in interaction with the external object. Later in life, the subject comes into contact with that double, or twin personality, only during the experiences of depersonalization. De M’Uzan affirms that the traces of the paraphrenic twin are seen in the moments of extreme experiences, such as the moments of confrontation with death, in the analysis of patients who are at the terminal state of diseases such as cancer. Similarly the paraphrenic twin can be suspected to be operative in « the moments of strong artistic inspiration, during which the subject is confronted with his very essence » (p. 30).

6.3.2. “The Work of the Negative”

Barthes (1966) suggests that through literary criticism we cannot reach the “bottom” of the work “because this bottom is the very subject, in other words, it is an absence” (p. 72). In terms of literature, this absence is obviously the blank sheet, which the writer finds himself in front of, in the origin of any literary work. In terms of an internal experience, the blank sheet is the external counterpart of the writer’s original silence, marked by the ‘absence of the word’. I feel that in psychoanalytic terms, this absence is the gap, or the dark

area, between the *psyche* and the *soma*. Finally in terms of a psychic process, the experience of absence is the moment of crisis, as described by Green (1993), during which the subject, who is in need, confronts the absence of the object, foresees the coming anxiety and overcomes the anxiety through a creative move, symbolizing the absence as ‘non-existence’ (no-breast). Thus the nameless dread is transformed into a meaningful experience and the crisis is deferred until a new confrontation with the unknown, while the foundations of the word, which is not yet present, is settled thanks to symbolization. The negative (absence) is transformed into a potential. By the same move the experience of the gap between psyche and soma is deferred through the same move. Green notes that, this is Winnicott, and Bion, who noticed that creative move into psychoanalytic thought and constructed their theories on that knowledge.

As to turn back to what Barthes suggested about the ‘bottom’ of the work, I believe that through a psychoanalytic reading of the text we can come much closer to this ‘bottom’ than we could do with any other approach, and grasp some part of its ever-changing meaning. I have tried to demonstrate that the movement of this ever-changing meaning is the very process of symbolization, on which the psychic world is constructed.

7. Biographical Facts

7.1. An Avant-garde Artist Making Her Debut in Mid-60's

When Sevim Burak published her first collection of short stories, *Burnt Palaces* (1965), some forty years ago, she was welcomed with great praise but also with some astonishment. The literary climate of the period was bearing the mark of a socialist point of view, and involved realistic concerns. Burak entered on this literary scene as an “eccentric” figure. First of all she was talking a different language. Her short stories were both echoing the archaic language of the Old Testament, and they were written in a language completely broken down to its smallest units. This use of language was in obvious contradiction with the literary tendencies of the époque, which required an explicit speech to express the realistic stories of real people, and real life situations. Second, she was talking about people who had not been much the object of literature until then, at least on those days, which consisted of ethnic and religious minorities, and fallen ottoman aristocrats. They seemed to live, side by side, in a microcosm, and they spoke an almost archaic language full of humor. Those characters and their concerns seemed both pathetic and funny. The author was praised because she was bringing neglected minorities, in particular the Jewish community on the literary scene and she was exposing the way they were suppressed. Readers and critics asked with curiosity, where did this eccentric

author come from, and first comments and critics about *Burnt Palaces* were focused on these questions.

Inquiries about S. Burak and her short stories were pointing to the direction of Kuzguncuk, a small district in Istanbul, on the Asian bank of the Bosphorus. Kuzguncuk was one of the major regions that hosted minorities, in particular Jewish families, along with Armenian and Greek ones. There was also some Muslim population settled on the upper hill of the district. Sevim Burak's family from the paternal side was one of them and she was raised there, in the family villa on top of the hill⁷. She knew the lifestyle of Kuzguncuk very well through her own experiences and observations, as well as through stories of elderly people told to her by her paternal grand-mother and grand-father, aunts, uncles, and also by their neighbors. She affirmed that those relatives and acquaintances, with whom she lived until she was 20 years old, marked her literary style and themes, with their peculiar ways of talking and telling stories. She confirmed that she owed her literary vocation to her paternal grandparents and that she was "a ball of sensations woven in Kuzguncuk" (Birsal 1992, p. 255). The characters that we first met in *Burnt Palaces*, and which appeared again and again in her later stories, Zembul, Melek, Bilal Bey, Ziya Bey, Madame Nivart and others, were the inhabitants of the old Kuzguncuk. And

⁷ This two-story wooden house in classical ottoman style is now restored and inhabited by its new owners.

probably the thrill, suspicion, conflict and humor that constituted the canvas of her stories had something to do with the conflicted, but also humoristic situations, caused by the confrontation between minorities and Muslims. For the author, as she put it in interviews, those were curious stories of curious people that she brought along with her through her childhood and adolescence, and that served to express some basic human realities that she called “substances” of her literature, that is: solitude, death, fear, and love (Burak, 1966).

7.2. Family Backgrounds and Historical Facts About the Author⁸

In her lifetime we knew very little about S. Burak’s family backgrounds, except what she told in her statements about her story-telling grandparents. Only one essay, “Paylot”, written by Salah Birsal (1992), with material confided by the author herself, and a short photo-biography published a few months after her death, revealed that in that messy Kuzguncuk family house, there was also a Jewish mother, converted into Islam and changed her name from Anne-Marie to Aysel Kudret.

⁸ This account of Sevim Burak’s family history is based on my interviews with her elder sister Nezahat Çelik, realized in 5 sessions, from November 2001 to January 2002. The interviews took place in Nezahat Çelik’s domicile at Mecidiyeköy, Istanbul.

Sevim Burak was born on June 26th, in 1931 in Istanbul. Her father Seyfi Bey (Mehmet Seyfullah Burak) was a pilot steering large ships through Bosphorus and Dardanelles. He was the son of Captain Mehmet, chief warrant officer in the Ottoman navy. In 1920 Seyfi Bey married Anne-Marie Mandil (born approximately in 1901) from a Jewish family with Rumanian⁹ origins who migrated to Istanbul via Varna in about 1918, due to war. When she met Seyfi Bey, Anne-Marie was living in a modest house in the lower part of Kuzguncuk, in the Jewish section of the district, with her younger brother, who was about to leave Istanbul for France. They had recently lost their mother, and their father and elder brother were fighting in war. Anne-Marie was a middle heighted young girl, with blond curly hair and beautiful green eyes. She was working in the Ottoman Bank. She used to go to work by the Kuzguncuk-Karaköy boat every day and there, she met Seyfi Bey, who was soon in love with her. She was in love too, yet she had a Jewish fiancée, probably fighting in the war too, destined to her by the decision of her parents. Her friends

⁹ Family members attribute different origins to Anne-Marie's family. The author's ex-husband, daughter and son confirm that their grandmother came from a Rumanian family whereas her sister claimed in interviews that she was from Bulgaria. Probably Mrs. Nezahat attributed false origins to her mother in order to conceal her Jewish origins, and to be able to pretend that this was a Muslim family migrated from Bulgaria. It is current to have Muslim Bulgarian migrants in Turkey, who share the same ethnic and religious characteristics with local people, but who are culturally quite different.

recommended her strongly to marry this grandson of a pasha, who was able to feed a family in the tough war conditions. At that moment she had no family to oppose this religiously not approved mixed marriage, whereas Seyfi Bey had to fight against his family's resistances. The marriage took place, but the Captain's family rejected it; Seyfi Bey found job in a boat traveling between Zonguldak and Bartın, on the Black Sea, and the couple took the boat as their first home. Anne-Marie was soon pregnant. She gave birth to their first daughter, Nezahat, in Zonguldak in 1921. Nezahat was the first girl grandchild in the paternal family, among many boys, thus she was a long awaited child and the paternal family was extremely happy. Nazlı Hanım, the paternal grandmother, hurried to see the little girl. The couple came back to Kuzguncuk when the baby was about 10 days old, Nazlı Hanım took the baby home, and Anne-Marie settled back in her own parents' old house.

The grandmother almost adopted the baby, and she sent her to her mother's house for only breast-feeding hours. But the baby was hungry very often and she was crying helplessly, so that Nazlı Hanım decided that the baby needed her mother. She declared that the mother should settle in the house on top of the hill. That was the reconciliation, and the alien daughter-in-law was finally accepted into the groom's house. In the opinion of her elder daughter, Anne-Marie was a mild and kind-hearted woman, "she didn't know the word no", thus she adapted to her mother-in-law's rules gently. Nazlı Hanım became

fond of her very soon, but the house was hers, and she felt that Nezahat should belong to her. She raised her according to her own fashion, and the granddaughter called her: “mother”, although she knew that her mother was Anne-Marie and called her “mother” as well. Nezahat spent the major part of her childhood and adolescence with her grandparents, while her parents, and her little sister Sevim, left the Kuzguncuk house to live in various parts of the city.

Anne-Marie and Seyfi Bey changed several apartments, successively in Ortaköy, Sarıyer, Tophane and Galatasaray in Istanbul. They also lived in Çanakkale the year Sevim began to primary school. This was also the year Anne-Marie converted into Islam and officially changed her name and identity to become Aysel Kudret Burak. Although they had a separate household, the main house was still the one in Kuzguncuk. Seyfi Bey had to travel almost weekly between the Bosphorus and Dardanelles and, when the father was absent, the mother and the girls were practically living in the paternal family house. Nezahat was then a boarding school student; she used to come home in weekends. She had vivid memories from the times her sister was born and Sevim was almost one year old.

Before Sevim, her mother had been pregnant with another baby. But she ended her second pregnancy because the mother-in-law did not want a new baby, telling that she was no more able to raise a child. Anne-Marie had to

abort with the help of Dr Kereshian, in Istanbul. Nezahat tells that her mother went there alone, after the operation she went to the cinema feeling that she needed a rest; she saw the film once, and she was so absorbed by the film that she stayed for the next projection too, and she came home late, with puffy red eyes, in an extremely sad mood. Nazlı Hanım was alarmed because her daughter-in-law was late. Anne-Marie said that she was late because of the movie and that she “cried to death over it”.¹⁰

Anne-Marie was encouraged to give birth to her second daughter, by a neighbor, who told that she would help her in taking care of the baby if necessary. Anne-Marie concealed her pregnancy at the beginning, when it was finally obvious, that was again the neighbor who convinced the mother-in-law, telling that the young woman needed a second child, and that she would help them with the baby if help is needed.

¹⁰ Probably this is a false memory, elaborated après-coup by Nezahat, who transformed her mother’s unspeakable loss and sadness that she witnessed then, into a story, melting it with bits and pieces of information that she gathered from the conversations of adults about the abortion, and with her own ‘childhood theories’ about sexuality. At that time, she must have been under 11 and probably she was not told that her mother was having an abortion, yet she must have sensed the tense waiting atmosphere at home. And probably again, when her mother came home in a depressed mood she told her daughter that she had been to a sad movie that made her cry to death, and she was late because she wanted to see it once more.

Sevim was born at Fıstıklı Street, number 6, in Ortaköy. It was a very difficult birth, during which the baby almost died. The mother cried out in pain all night long. The midwife kept saying that the baby was not due yet. Men were not allowed into her room and Seyfi Bey was waiting with his elder daughter on the upper floor anxiously. When Anne-Marie's elder brother, Josef, who thought that the birth should have been over, came to see his sister, she was still crying out in pain and the midwife was sleeping. Josef was angry, he called on Dr Alber Aşer whom he knew from the army, to come and help his sister. Sevim was born safe and sound with the help of the doctor.

Anne-Marie was in regular contact with her elder brother Josef, since he came back from the front. Josef settled in Princes Islands, in Istanbul, after the war was over, and he mounted a job in Mahmutpaşa. He used to produce and sell underwear and other garments. In his coming back to Istanbul from the front, he was furious when he learned that his sister had broken her engagement with the Jewish fiancé and had married a Muslim young man. He opposed to his brother-in-law until the end of his life, yet he kept seeing his sister and nieces. The brother and sister were usually meeting in the small family house at lower Kuzguncuk, which was maintained until the death of Anne-Marie¹¹. In the early days, Josef once attacked his brother-in-law with a group of friends, and in the quarrel he cut him lightly with his pocketknife. Seyfi Bey was a tall

¹¹ Sevim and Nezahat sold that house after the death of their mother.

and strong man, he defeated the group easily, but probably he never knew that the one who wounded him was his brother-in-law. Joseph was allowed to visit her sister and nieces in his sister's house when they moved to Ortaköy, and to other apartments. But Seyfi Bey refused to meet him, and when Josef was visiting his sister, he waited outside, until Josef left, in order to come back home. Nezahat affirms, herself and her sister Sevim felt somehow those semi-authorized visits were to be kept secret, especially from the paternal family. They went also to their uncle's house, and his wife sewed original dresses to Anne-Marie and the girls. Nezahat remembered that her mother traveled several times to Bulgaria (probably Romania) with little Sevim, and met her father who settled back there after the war. Joseph found the younger brother, who settled in France and had a wide reputation among ladies. Anne-Marie never saw her younger brother again but she corresponded with him until his very early decease.

7.3. A Family Secret

It is worth mentioning, at that point, an anecdote from the interviews I had with Mrs. Nezahat, during which I gathered information presented above. In the second interview, Mrs. Nezahat told me about the origins of her maternal family. She explained that her mother was an artisan's daughter from Bulgaria; they had to move to Istanbul, due to Balkan war; her mother and father met in

Kuzguncuk; they were in love; but the father's family opposed to the marriage because they wanted their son marry a girl from the same naval officers' rank, rather than a artisan's daughter. There was no mention of the Jewish origins. I was astonished because I remembered somehow vaguely that the mother had a non-Muslim name. Mrs. Nezahat also showed me the Sevim Burak photo-biography which appeared in a literary magazine after the death of the author, and for which Mrs. Nezahat provided photos from her family album. This was the photo-biography I saw many years ago, and I looked for some information about the mother, but there was no explanation under the picture representing her. At home I searched further information into magazines, I was wondering where I got the idea that the mother was Jewish, but I couldn't find anything. A couple of days later, at the next interview, Mrs. Nezahat was very anxious, and she didn't let me say a word at the beginning, but she began herself, by apologizing and telling that she had done a very bad thing, she manipulated facts, and she concealed that her mother was Jewish. I was both surprised and not. She showed me how skillfully she erased the lines under the picture of her mother, which revealed her original name and identity. That was the copy she used to show to her acquaintances and neighbors. She made it clear that despite her reticence about telling her mother's identity, her sister Sevim never hid her origins, and the two sisters often argued about that.

“I am from Kuzguncuk. I mean I was raised there. From the time I was 10 days old on. They used to despise Jewish people there. There were a lot of Jewish and Greek people in Kuzguncuk. (...) Inhabitants of Kuzguncuk did not like Jewish people. They used to say ‘cowardly Jew’¹². My family did not like them either. That’s why they refused he marry her. And also they didn’t want an artisan’s daughter. So I kept it secret. I worked in (...) office for almost 33 years and I did not tell it to anybody.”¹³

This was a turning point in our conversations and from that time on she talked freely and vividly about her memories, as far as she remembered, about her maternal uncle, her parents’ apartments in popular districts of Istanbul where they lived side by side with Armenian families, about young girls that worked in the house to help her mother in taking care of little Sevim, and who were usually daughters of Jewish relatives or acquaintances. Among her memories, the mother tongue had a particular place.

7.4. The Mother Tongue

Aysel Kudret spoke “Jewish” (as her elder daughter called it) and that was probably Ladino. She spoke also fluent French and Spanish. Her Turkish was very poor and used to arouse laughs and protestations among her husbands family. The family members always complained that she did not do enough efforts to improve her language and pronunciation. She used to call her husband Siyfi, instead of Seyfi. She used to make distorted sentences, to use inappropriate words, to choose wrong verbs... Through her speech she let appear Anne-Marie under the identity of Aysel Kudret. Nezahat felt that, her

¹² Popular expression for pejoratively calling a person coward.

mother's situation was helpless; despite her great desire to keep her mother's secret, despite the grandmother's efforts to assert that she was well and truly Aysel Kudret, and despite the mother's sincere wish to be buried in the same cemetery with her husband, it seemed to her daughter that her mother's tongue denounced the "other" identity.

Nezahat learned Jewish and she talked to her mother in that language, besides Turkish. When they visited relatives, and came back home, her father used to ask her whether the mother talked with them in Jewish. She would lie and say no. Then the father would say: "And how! She cannot talk Turkish". Nezahat would tell that she spoke French. Nezahat was a French speaker too.

We do not know how Sevim felt about her mother's "secret", except the fact that, as a principle, she was against concealing her Jewish origins. Yet her sister asserts that her attitude about Jewish language was rather negative and raised questions about the nature of her feelings concerning the "secret": She did not want to learn Jewish, and later in her adolescence while she was despising her mother's fashion and language, she promoted instead Armenian people and language among family members. Nezahat remembers that her sister did not like Jews because she heard "stories about tortures of which they were either tormentors or victims, Sevim was not sure about it", and also she was persecuted at school once or twice through pejorative use of words about Jews,

¹³ N. Çelik, personal communication, December 4, 2001.

which are part of the popular Turkish language, such as “çift”¹⁴. Moreover, at that period, during the Second World War, Sevim was a student in the German high school. That academic choice had belonged to her paternal uncle, who received German education too. Although we do not have the author’s direct testimony about her experiences in the high school years, we can guess that the atmosphere of those years should have been quite confusing for her. The fact that she belonged to a ‘German community’ might have been embarrassing for her, and her mother’s original identity might have generated conflicts in her, costing her extra efforts in fully assuming it as a part of her own identity.

Another cluster of memories related to the language of mother, were about the literary hours during which Aysel Kudret read novels to her mother in law and daughters. Nazlı Hanım was fond of stories and novels, yet she could not read the Latin alphabet. Her kind daughter-in-law was in her service to read her novels available only in new alphabet. Apparently those were privileged hours and continued throughout their life in common. Obviously Aysel Kudret’s voice, that I wish to call ‘her Anne-Marie voice’ because of her peculiar intonation and way of talking, was the favorite sound of literature in the house, and the characteristics of her pronunciation were mixed with the

¹⁴ Çift meaning Jew, from [cihud] in Persian, and [yehud] in Hebrew. The word is used pejoratively to denote a swindler or impostor. There is also the expression “like the *çift* bazaar” which means “messy just like Jewish places”, the equivalent of Bedlam in English.

flavor of literary texts. Nazlı Hanım favored in particular historical novels.

Later, after having become a writer, Sevim Burak stated, she loved that strange old literature, and one of her favorite Turkish writer was Nahit Sırrı Örik¹⁵ (İleri, 1974).

The last novel Aysel Kudret read to her mother-in-law was on the life of Roxelane. Sevim was about seventeen. Maybe she was listening to the novel her mother read to her grandmother. Her mother interrupted the lecture; she said that she needed to go to the toilets. They heard her coming out of the toilets, then she screamed: “Sevim, I’m dying!” Those were her last words. She passed away in the way to hospital. She was about forty-seven when she died of a cancer. Her husband Seyfi Bey, died soon after her. Their daughter Nezahat believed that he could not stand the pain of her loss.

7.5. From Real Life to Literary Text.

I am aware that the memories I have reported above belong to the experience of the author’s sister and not to the author herself. Yet I will refer to

¹⁵ Nahit Sırrı Örik (1895-1960) is a popular writer, author of novels, short stories, plays, essays, travel books and a memoir. He is well known for his historical novels that tell the story of people who witnessed the transition period from Ottoman rule to the Republic. He depicts the conflicts of people trapped into a difficult transformation in a simple and ironic language.

those memories in the process of constructing the meaning of the texts that will be studied here.

The major reason for which I feel I can use this material in my analysis is related to the incident with Mrs. Nezahat, during which she first concealed, and then revealed to me, the real name of her mother. Although that prohibition belonged to her own psychic world, her hesitation has evoked in my mind a certain family atmosphere, which the author also have lived within. I believe that this is an illustration of the *living conversation between biography and a reading of the text* that is generated by juxtaposition of the two in the reader's mind, as described by Ogden (2009).

I can also claim that the common elements to the short stories examined in this study and the biographical data bring sufficient evidence to support the idea that the author *at least* observed that there was a conflict around the identity of the mother amongst the family members.

Symbolization and the construction of the psychic world involve the experience of relatedness to the *other (mother)*. In my view it is interesting to ask the question: who is the other for S. Burak? And what kind of relation the author might have experienced? Reflection about that question would give an idea about the modalities of her creative activity. We can tell that, as appeared in her short stories, the object is the mother imagined in her relation to her husband; to her own family and her husband's family; to her own religious and

ethnic community and to the community of her husband; and finally to her own ancestors and to those of her husband, in expanding circles.

As for the nature of the relation to the other, it is impossible to know the genuine experience of the author but considering the experience as felt in the trans-generational context can help us to understand a large part of it accurately. This is the context of trans-generational *identifications*. The wish, guilt, resentment, conflict of the parents, and grandparents are unconsciously communicated to next generations, and the subject is not only identified with his object (parents), but also with “the objects of his objects” (their parents, and ancestors) (Lechevalier, 2008). Those identifications are conveyed through unconscious attitudes, and also through verbalizations in form of family legends.

I believe that viewing family legends as verbal representations of trans-generational identifications, and verbalization of trans-generational values, affects, thoughts and conflicts, enable us to rely on the witness of another family member in evaluating the author’s experience indirectly. In this study, the witness of the author’s sister provides us with a certain dynamic portrait of the mother and the family, which is the outcome of a first hand experience (the sister’s experience). Very strikingly this portrait is in harmony with the formulations of the author about family interactions as she presents them in her

short stories. Therefore the confrontation of both versions can be considered a crosscheck and give us at least a portion of the experience of the author.

8. Text Analysis

Two short stories of Sevim Burak that I will try to analyze in that part, *Burnt Palaces* (Yanık Saraylar) and *Oh Lord Jehovah!* (Ah Ya'Rab Yehova!) are the most striking texts of the book *Burnt Palaces* (1965). I will attempt a reading of those texts on the axis of a 'genealogical investigation'. I believe that on this axis both texts complement each other.

Through psychoanalytic discourse analysis, I will examine first *Burnt Palaces*, and I will discuss it from the perspective of denial of origins and the primal scene, and an attempt to create a legendary origin. In all this will be the interpretation of the text as a *family romance*. Second I will examine *Oh Lord Jehovah!* as a recognition of the parental couple in the primal scene. I must stress that those interpretations concern the text, and its characters, but not the real life and personality of the author. Finally, I will combine the affects and ideas conveyed through the texts, which will constitute the outcome of the discourse analysis, with biographical facts, and stylistic characteristics of the author. My aim in that is to demonstrate that unveiling the hidden identity of the mother has a propelling effect on the artistic endeavor of S. Burak, and thus we can imagine an alternative portrait of the artist as her mother's daughter.

8.1. Burnt Palaces

8.1.1. Analysis Step 1 (Analytic Summary)

The text (Burak, 1965, pp. 25-41) is disposed on the pages formally as a piece of poetry (see Fig. 1). Originally the text consists of only one part but I will divide it into parts following the narrative movements. An invisible narrator tells the story.

1. The working surface. The story begins with a descriptive paragraph, in which the working frame, or “working surface” as the author puts it, is constructed. This surface is also a reminder for the reader that there is a gap or a difference between the experience of the author and the experience she depicts through the story. The author invites us to contribute to the construction of the meaning, on the working surface.

The scene described is almost like drama scenery. The heroine of the story which is the WOMAN is accompanied by the suburban neighborhood YEŞİLKÖY and the ROAD. Probably those are the anchors that fix us, and the WOMAN, to current reality and time in the story. Visually, every time YEŞİLKÖY and the ROAD are repeated, they seem to follow the woman like a tail fixed to her, so that she seems to carry her own reality-based scenery around her. They pass through a big iron door. They step in a building. As they pass, rooms, doors, windows, locks and keys move, and each one finds its place

in the whole that is being constructed. As they walk the scenery gets more detailed and completed, but paradoxically it gets also completely fragmented, and thus impossible to conceive as complete. We realize that it consists of many places, and many slices of time getting mixed together. We learn that the WOMAN is being introduced into the “order of work”, and she arrives at the neighborhood of Sirkeci (old part of Istanbul). One inevitably thinks of the suburban train which connects Yeşilköy to Sirkeci, guess that the ROAD is the road from home to work, and that the travel to work is getting confused with a travel to past years. Indeed, images introduced in the text are like images fading out quickly when you travel by train. The environment is getting crowded while the WOMAN walks (or runs by train) through the office. Old relatives “RICH/NOBLE/WELL MANNERED” join her through mirrors. Some of them and their belongings, and Burnt Palaces are introduced to us. The only affect named in that part is the **contempt** on the lips of well-mannered relatives.

2. *Dear me.* We learn that this is a spring day in May, but we cannot tell if it is in the past or present. We also learn that the WOMAN has been working as a typewriter in a big office for 20 years and she is about to begin to work on her type-machine. From that moment on the anchor to reality and present time is provided by the type-machine. Before beginning to type a professional document, the WOMAN writes first “DEAR ME” and “MYSELF, MY CHILD”. This sudden **affection** and **compassion** defeats her reserved manner,

and she quickly regresses to remote times when she first had the apprehension about: what if the Palace catches fire! This is also our first encounter with **anxiety**. That anxious question remains suspended and makes us wonder what is implied: Who would cause the fire? Whose Palace is it? Does she perform some illegal, or prohibited action, which would cause a fire? What is her relation to that Palace? Does she live or work there? Is she afraid of loosing her home or job, or anything else?

Then the WOMAN thinks of people and objects of past days in turmoil, she quickly travels over the time before she began to work in that office. She remembers the day the Palace has burnt, and the day she put on the “ALL BLACK SUIT OF TYPE-WRITER”. She also remembers her **gloom** since that day, her remaining a maiden, and her pride about being such a chaste and mysterious person. We sense her **despise** about the ones who **contempt** her; she is superior to them since she is chaste and mysterious. We feel, through to the double affects of contempt/despise the reason of her affection and compassion about herself: she is a virgin, therefore she is a lonely girl among couples, she had lost all that belonged to her childhood, and she did not have a new life that might substitute what is lost. She has only stories of old people. Therefore, she mourns both after the loss of the Palaces of her childhood, as well as the loss of the bond with significant others. In that part we are introduced also with

maternal aunt Fulya, who takes her name after a flower. She is remembered through a teatime scene on a balcony.

3. *Secret and truth.* The WOMAN turns back to the office, but quickly she flies to old days in the office. We meet Baron Bahar, who has his name after the word spring in Turkish, through an association in the text with the song Welcome Oh Spring, but also this is a current Jewish family name (probably converted from the family name Behar). He is the most salient name among figures of nobility that are introduced in that part. He is an old tradesman that she contemplates through the mirror of memories. He is “EXACTLY A KING WITHOUT CROWN”. We witness to a scene, which sounds like a scene of love confession. The WOMAN alludes to some secret “insidious” thoughts. She tells she loves him, whereas Baron Bahar tells her about some truths: “bill of landing/manifesto/cement/iron accessories” (first 3 words are rhyming in Turkish and probably they have come together due to vocal association, besides their meaning). In other words Baron Bahar tells her cold, plain realities of life. The woman sizes up the gap between her and Baron Bahar, and she feels she is lonelier.

4. *Family heritage.* She shows him objects and pictures belonging to her family and she concludes they are now real friends. Yet this is a suspicious alliance. Baron Bahar shows a sincere interest in the pictures and memories she shows him (he wipes a drop of tear), but his capacity of empathy is limited; he

cannot prevent selfishly taking pleasure of objects and words she presents him, and he thinks of his own memories. He is **greedy** and he appropriates all that belongs to her. The WOMAN protests those are *her* memories, and we observe that she grows a **paranoid** attitude (**fear**); she suspects he will plunder her objects. She hastily explains her family origins to justify that she “fed, trained and raised” those memories, so that they belong to her and she was good to them. The controversy is evident; the friend becomes a suspect, a possible enemy.

5. *Splitting*. The controversy between the WOMAN and Baron Bahar shifts to a larger controversy, when we learn, immediately after, that she belongs to the family of rebel Armenian generals from maternal side, and to an Ottoman khedive family from paternal side. Her ancestors are split into conflicting parts. She gives hints that the good part is the paternal side whereas the maternal side is being hid in the shadow. She shows to Baron Bahar pictures of paternal family members. We see more closely Aunt Fulya, a pasha uncle and his French wife, an Armenian nurse, and a (Jewish or Armenian) teacher Monsieur Jak: “You see: / THIS IS A VERY NOBLE / FAMILY CORNER”. It is interesting to note that her paternal side is a khedive family. Khedive is the Ottoman ruler outside the main territory. Therefore he is an alien in relation to local people too, and in minority in the territory he rules. As a matter of fact,

both maternal as well as paternal sides are minorities and they fight for forcing their own rule.

6. *Family is a sacred secret.* The paternal side seems to be the admirable one but the WOMAN implies there are secrets in that seemingly glorious family. Then she explains how she used to go to bed after having washed her hands at least eight times, when she was a child and adolescent, and she tells about her dreams of building a magnificent family in the future. She gives clues about secret corners of her psychic world, in which she keeps unsoiled, even untouched childhood toys, apples and oranges, bits of soap, etc. We sense that the secret is connected with *guilty feelings*. Two kinds of **secret and guilt** seem to become confused in that passage. Her own guilt and secret about impure dreams and ideas on the one hand, and a secret that belongs to the family and to Aunt Fulya, who seems inclined to suicide for some unknown reason, on the other hand. The WOMAN states:

“FAMILY IS A SACRED SECRET / I WON’T TALK YOU ABOUT THAT / SOME SECRETS CONTRIBUTE TO THE SACRED CHARACTER OF FAMILY, and besides: / A child is sometimes a grown-up. The more he/she grows up the more he/she becomes similar to his/her family, and that contributes to bring family members closer.”

In other words all family members are complice in keeping the secret.

7. *Baby in the chest.* This tense moment of secret and guilt leads to a revelation. We learn that the WOMAN has come to Aunt Fulya’s home as an orphan, when she was a newborn. Her parents have drown somewhere and she was carried in a chest adorn with emeralds and rubies. This is the denial of her

claims about memories that she defended so much against Baron Bahar. We realize that they do not properly belong to her. Aunt Fulya has ‘generously’ offered them to her, but under the condition that she makes herself desirable through proper actions. We feel that the conflict is not only external between adverse families but also within her. We feel the impasse of the little girl in two ways: on the one hand she tries hard to remain pure, with clean hands, but she cannot help dreaming about married life and its riches, and she is guilty of prohibited thoughts and actions; on the other hand she is given to a mother substitute to whom she feels obliged to be grateful but this is an impossible feeling because Aunt Fulya has everything and she herself is nothing. The passage conveys the feelings of **jealousy** and **envy** that the little girl might have.

In fact those feelings are introduced in the text immediately after, through a reversal: “Some people lead a jealous life at that age. / MINE WAS / ABSOLUTELY / A LIFE FULL OF / JOY /AND / DELIGHT.”

She insists in a compulsive manner on how proper and delightful was her life. She tries to make us forget the information at the beginning of this passage: She is an orphan. This must be extremely sad, and depressing, but instead she shows a fake delight and joy as a manic defense. MANIC DEFENCE is a concept developed by M. Klein. It involves the denial of the affects engendered by the harm caused to the object and/or by the loss of the object. The subject

flies to a fake joy and activity instead of engaging in a genuine sorrow and a reparative act.

8. *An attempt to compromise.* This manic flight to joy and delight is followed by a short passage of identification with Aunt Fulya and her objectives. The WOMAN displays a fake gratitude and she recognizes that any young girl would die to have the opportunities and riches she had in Aunt Fulya's house. She even goes further and claims that 'the wooden bits that merged with her body' are Aunt Fulya's house, and she herself is a part of the furniture of the Palace. She belongs so deeply and strongly to this noble house. She wishes to make us believe that Aunt Fulya loves and admires her too. She states: "When Aunt Fulya has seen my eyes for the first time she screamed 'A REAL LEGEND - A REAL CHILDHOOD TALE'". But that's all. She cannot add any more comment.

9. *Denial, or fantasy?* Probably the consolation that the 'legendary eyes' have brought is not sufficient. The WOMAN is now suspicious about the reality of her claims. She hesitates for a short while, and asks to herself if she is not faking joy and recognition. "BUT IT IS A MYSTERY WHY I NEVER CRIED / WHAT A WONDERFUL PHILOSOPHY? / WHOSE GUILT IS IT IF I AM NOT SORRY FOR MY LIFE?"

Then she reveals how she imagines her arrival to the Palace. This is a bitter story, reflecting the "horrible" side of life.

“Sometimes I think that the maternal side of my family, my family, have drowned while they were passing through the river with the Great General ANDRANIK, that they were tied one to the other with bold chains on their feet, that the water in Zap river was cold and very bad; And then sometimes, I think that some of them have survived, carried ME in their arms, took ME to Aunt Fulya, and after having left ME to her, they have hurried back to the river and they have drowned”.

This bitter version of fantasy is concluded with the *real* question: “HOW DID I BEGIN TO LIFE? / WHERE DID I COME FROM? / THIS IS A MYSTERY FOR ME / WHO DID SHOT HIM/HER DEAD?” The last question is thrilling and it is not answered in the text. We never know exactly who this “HE/SHE” is either.

She reproaches to Baron Bahar of having denied the real questions about life. This confrontation reveals also that Baron Bahar is a part of hers, maybe a ‘false self’ (in the sense that Winnicott describes it). And the core of her self and identity lies in the basic question: Where do I come from, and who am I?

10. Approval. This confrontation with Baron Bahar leads to a kind of reconciliation. He declares he appreciates that “typewriter” (in Turkish the machine and the person who uses it are denoted with the same word ‘Daktilo’). In other words he approves her questions about the origins, and the confrontation with hidden realities. But he is still snob and the reconciliation does not seem a solid one. His declaration reveals a new aspect of the relationship between them. We are taken back again to the original situation where the “working surface” was visible. This is a moment of writing. Originally Baron Bahar is the boss and he dictates whereas the WOMAN is a

‘type-machine’ and she is expected to execute his orders. But she does not act automatically as expected, she is the boss now and goes deep into her sad, guilty, gloomy, conflicting, and mournful thoughts.

11. A continual bargain. The shift in their positions is inspiring because the focus is on the act of writing and it leads us think about the shift of internal positions of the author in the writing process. Baron Bahar seems a personification of instances that become dominant alternatively, such as a superego, a conscious ego, and a variety of ego defenses, all of them trying to distract the author from a deeper or a bare contact with internal realities, or with disturbing hidden material. He personifies also the selfish, greedy parts, which reign in an omnipotence, in a timeless and unlimited area. The author needs the ease to overlap boundaries in time, in place and needs the belief in omnipotence, in order to be able to write, all aspects represented by Baron Bahar. But he is also a burden with defenses and resistances he represent. His interventions give the text a fragmented, scattered aspect. He makes it difficult to follow the meaning that is being constructed. Whereas the WOMAN seems a personification of the parts of the author, both such as her observing ego, strong ego aspects, intellectual skills, which equip her with abilities to trace the limits of the ‘working surface’ and to securely progress and regress within it; as well as her parts which re-enact the painful experiences, thoughts, and affects. In respect to those dynamic aspects, Baron Bahar and the WOMAN are in a

continuous bargain throughout the story, and the changing equilibrium between them makes certain parts of the text more or less clear or obscure. Stylistically the text is more or less fragmented according to the intensity of the influence of the one or the other.

Baron Bahar has consented with the questioning of the WOMAN, and she is able to go on with her revelations and confessions now.

12. Burnt Palaces of the childhood. She begins an entirely new narrative:

“THIS WAS A DAY IN THE SUMMER BUT EVERYWHERE WAS DARK.”

The conflict explodes through an object. Aunt Fulya holds a coffee cup in her hands. She tinkles it with her red polished nails. The WOMAN wants to take the cup back because she believes this is a magical object, which belongs to her childhood. She is **angry**, she wants her childhood back, but Aunt Fulya does not understand the angry language she talks; therefore she confesses that the only way to have the coffee cup is to have Aunt Fulya dead.

Baron Bahar remarks immediately “This woman seeks high”. This is a judgment that ends the compromise, and **guilt** is back. The WOMAN puts a new sheet of paper on her machine and she goes on confessing. The content of her confession is a **burning anger**. Her whole childhood consumes within the flames of anger, together with the Palace, and Aunt Fulya on the balcony. The WOMAN calls Aunt Fulya and she screams in guilt: “CAN ONE KILL A

PERSON JUST FOR A COFFEE CUP? / IT WAS A COFFE CUP / AND SHE
WAS A PERSON”

13. The labyrinth. For sure Baron Bahar cannot stand the confrontation and guilt any more. Presumably he is afraid of being caught as guilty. He fakes that he ignores what is going on, telling in a naïve manner:

“IS THERE A CATASTROPH IN THE COUNTRY? WHICH CITY I AM IN? / Rome? /Paris? / Zurich? / Baron Bahar turned to **Fifth Avenue-** There was another street that he was seeing for the first time in his life- Then he turned to another new street that he has not known- and there was another street before him -”

Thus Baron Bahar recognizes the catastrophe (another traumatic event caused by the original childhood trauma) but instead of persisting to face it, he pushes it away to Rome, Paris, and Zurich. In other words, denial is restored again. He observes the totally unknown, labyrinth-like streets that lie before him and he engages in them, while thinking to himself: “I am gradually disappearing”.

This is the end of the story, but the beginning of the literary adventure of the author. S. Burak keeps asking the basic question “Where do I come from, and who am I?” throughout her whole work. The couple “the WOMAN - Baron Bahar” reappears in her texts under different names and shapes, such as “Writer - Her Shadow”; “Writer - Everest My Lord”; “The Old Woman - Ford Mach I”; “Ruşen The Clown - Ford Mach I”. The most persisting trait that comes along from this first short story is the author’s labyrinth-like style that seems an

endless reproduction of the streets in which Baron Bahar has faded away. The reader is invited to enter S. Burak's literary/fantasy world through these streets.

8.1.2. Analysis Step 2 (Family Romance and Primal Scene)

Freud (1908) notes in his *On the Sexual Theories of Children* that the question: "Where do babies come from?" is the first "grand problem of life" that the child faces (p. 212). This is also our first considerable attempt to give a meaning to our existence and it is closely connected with our ideas, questions, and reactions about sexuality. Freud (1908) demonstrates the whole series of questions that follows this first attempt to understand what is going on with the arrival of a new baby at home. The child realizes soon that the baby has developed inside the womb of the mother. The next question is "how does it get inside?" (p. 218). With the help of this reasoning the child comprehends the difference of sexes and in health he constructs the story of the origins accurately. This question that every child asks to himself at a certain point of his development is one of the components of a healthy curiosity, which promotes creative thinking. This is how the child comes to symbolize the meaning of his existence on earth. Innumerable examples in literature from Goethe's *Young Werther* to Joyce's Dedalus (in *The Portrait of the Artist as a Young Man*) echo that suspended reflection, with similar questions about origins asked again and again from different points of view.

As I emphasized above, in case of S. Burak, her whole work is almost overtly haunted with this question, and the question is handled every time with emphasis on different aspects. Key concepts she recurrently refers to in exploring this question are: enemy, fake identity, hidden identity, secret, suspicion and guilt.

In *Burnt Palaces* the question of origins is asked in the form of a *family romance*. Freud introduced the term family romance first in drafts on neurosis and paranoia (1892, 1897a) and in letters to Fliess (1897b, 1898). In the 1909 article on this theme, Freud notes that all neurotic create family romances. This is a “neurotic’s estrangement from his parents” (p. 238). This is also a characteristic of highly gifted people. This creative activity “emerges first in children's play, and then, starting roughly from the period before puberty, takes over the topic of family relations” (p. 238). This is an attempt of the child to readjust his psychic world, tuning it with his changing emotions about his parents. Family romance serves to numerous purposes in psychic readjustment. It addresses the need for self-aggrandizement. It is a defense against incestuous wishes. It is an attempt to assimilate newly gained knowledge about parental intercourse; the child tries to imagine his parents in sexual contexts through situations of secret love affairs. In case of fantasies of secret infidelity, it is also a way to revenge on his parents who blamed him about naughty sexual practices (masturbatory acts and thoughts) because the child discovers that they

happen to have a sexual life too. The child uses those fantasies also to psychically symbolize and elaborate his competition with the parent of the same sex, who is eliminated, or duped, or minimized, or defeated in fantasy. Replacing the parent with another figure from a superior rank is also an attempt to restore the attacked parental figure. Similarly this represents a “longing for the happy, vanished days, when his father seemed to him the noblest and strongest of men and his mother the dearest and loveliest of women” (p. 241). Freud (1938) stresses that the two families the child uses in his fantasy, “the noble as well as the humble one, are therefore both images of his own family as they appear to the child in successive periods of his life.” (p. 295). Additionally we can observe that, family romance is an attempt to deny the primal scene, or at least to blur its reality through assigning oneself a legendary origin.

I believe that *Burnt Palaces* has most of the components of family romance listed above, and it can be interesting to examine these connections in detail. But I wish to focus, on the significance of the traumatic event that constitutes the core of *Burnt Palaces*, and I will refer to only some aspects of family romance that are related with this focus of interest.

The narrator arrives at a tragic, or traumatic event in the core of her story. This is the complete extinction of the maternal side of her family. As we know from history, protagonists of the event that caused the disaster of the maternal (Armenian) side, is the paternal (Turkish-Ottoman) side of the family. In other

words, the author refers here to the tragic events of 1915, during which a large number of Armenian inhabitants of the Ottoman Empire were forced, by military forces, to leave their motherlands. Many Armenian people died in tragic conditions during this forced march. In S. Burak's story, although the baby is drawn out of the water and confided to the paternal relatives, thus survived the tragic fate of the maternal side; the savior is at the same time the aggressor. The survivor -baby- is identified with both the aggressor, as well as the victim. In other words the conflicting, explosive parts are united in the self of the narrator. Their union, or the primal scene is impossible to symbolize, unless as a disaster.

The process that leads the narrator, and us, to the revelation/discovery of the traumatic event, involves a lot of denial, secret, guilt, shame (hidden behind the couple affects of contempt and despise) and repressed anger. Those affects determine the climate of the text, which leads to the devastating fire at the end.

The family romance form serves here to hold that explosive affective content in a firm context, which might be congruent with the original context of those affects in the psychic experience of the author.

Therefore, having in mind a similar family constellation in the author's biography (Jewish vs. Muslim; minority vs. ruling class; debased vs. valorized), my initial question was: Can we read the story as an attempt of the author to symbolize a tough experience, similar in some respects to that of the narrator?

Or further, cannot we think that one of the motives that led the author to become a writer has been her need to symbolize the confusing union (couple) of her parents, in a controlled environment, i.e. the world of fiction.

I believe that this is not by accident if the author introduces and insistently brings again and again the figure of *enemy* from her first short story on. The author herself notes that the enemy is a predominant figure in her texts. She states: “Generally speaking the people in the stories I have written do not behave as normal people; they hide themselves in the day time and they show up in the evening – That person walks along the walls. He wanders always in by-ways. He fights in by-ways. He is doubtful; in my Stories every one suspects the other. Two people cannot come together and think about an issue. They always have secret thoughts” (from the author’s BBC Speech, given circa 1975, family archive).

The sense of danger, which is an outcome of both the ambivalent nature of the source of animosity, as well as the idea of an enemy infiltrated the family under fake identities, seem to lie in the origin of recurrent themes of *secrecy* and *suspicion*.

The author seems to have borrowed a sequence from a socio-historical fact (Armenian people killed in the forced march) in order to use it as a container for her own conflicting thoughts and feelings. We also know from biographical data that in adolescence she used her preference for Armenian

language as a compromise, while she rejected maternal (Jewish) language. But the conflict is not a plain one, and my claim is that the story gives us an idea about the nature of the conflict. To examine the nature of the conflict, I propose to transpose the elements of the fiction onto the historical facts in the author's biography and draw a multifaceted portrait of her parents, in order to identify the figure of enemy, the problem of identity, and the sense of danger and insecurity in her probable experience.

In the story, we witness the confusion about what has happened in history and who killed whom. The narrator first claims that her father is Ottoman, then she implies that Ottomans have killed her Armenian parents. She has a clear hesitation about the role of the father in what has happened.

The parallels between the story and the biographical fact suggest that on the one hand the rejected Jewish mother might be seen both as a victim, as well as a spy like figure who infiltrated the sovereign Turkish pasha family. As the real mother lived in her mother's house after her first baby (the author's sister), she might have given the confusing impression of a single mother, and that reinforces the problem about the identity of the father. Her position might evoke a multitude of possible questions: Does she have a secret companion? Does she love her husband who stole her baby? Does the baby belong to mother and father or has the mother conceived it by herself? The secret companion, is it

her brother, (as *the* male of the short story the General Andranik)? Is he the father of the whole lineage?

On the other hand, as for the actual father, he might be seen either as a cruel or as an impotent figure, which steals babies from their mother, and gives them to his own mother and family. Or on the contrary he might be a loving, and kind husband whose household is threatened by rejecting, brute, rebel Jewish relatives (again in the image of General Andranik who attacks the established Ottoman rule). Or else, might he be mistreated by a spy-like, unworthy wife?

Those descriptions portray each parent as an enemy in his position against the other. Freud notes that the child has questions about the nature of the relationship between his parents in intercourse, and the primal scene is usually conceived as a violent exchange in which the couple does harm to each other (Freud, 1905, p. 196; Freud, 1908; 1918, p. 45). Freud (1908) calls that a *sadistic view of coition* (p. 220). Needless to say, for the imagination of the child, those parents are enemies in the context of sexual intercourse, which is seen as a “sex battle” (p. 221), even in the most ordinary, and sociologically harmonious couple.

Arlow (1981) discusses, in his essay on the work of the Japanese writer Yukio Mishima, the relationship between primal scene and pyromania. He notes that the child experiences primal scene as a humiliating defeat; it arouses

narcissistic rage and it calls for retaliation in the same kind. Setting fire has also a representational value in expressing oral sadistic and destructive wishes, and it re-enacts “unconscious fantasies of devouring, consuming and incorporating” (p.113) which are recurrent fantasies that appear in relation to primal scene in clinical setting. Arlow states, in Mishima’s story the primal scene is “symbolically represented by the element of fire or is screened off by memories of fire” (p. 113).

I believe that the image of ‘burnt palace’, and the image of Aunt Fulya sitting on the balcony and being destroyed by fire stand for the same kind of memory, screening off the primal scene. It is interesting to note in that context that, Aunt Fulya who is the enemy attacked to death by the WOMAN, belongs to the paternal family but she is named after a maternal relative: she is a maternal aunt (in Turkish). She seems to incarnate in her person both maternal and paternal figures. She appears as a powerful composite figure, or a combined parental figure, which represents the parental couple. So we can suggest that the parental couple is the enemy attacked through the figure of Aunt Fulya.

COMBINED PARENTAL FIGURE, or united parents (Klein, 1929) is an early form of the primal scene. Klein, as Freud, believes that the child has a sadistic view of the parental intercourse, but for Klein the fantasies about the primal scene develop earlier, in the first months of life. The child creates a

dreadful figure out of the image of the mother who has inside her the penis of the father. This figure is at the origin of the scary figures of nightmares and night dreads.

Further investigation about the enemy in Burnt Palaces leads us to discuss the position of the WOMAN too. Similarly she is *the* enemy from the point of view of Aunt Fulya, and the so-called paternal family. She is an alien and spy-like figure through her identification with maternal ancestors. In case she is adopted still she is a total stranger and she has a strong resentment and envy within her, regarding the riches of Aunt Fulya's family. Therefore the WOMAN is the dangerous figure hiding herself behind the fake identity of a beloved, 'joyful' daughter, or a nice and chaste girl. She plots and succeeds to revenge by extinguishing the adopting family. I believe that, as with the narrator, the parts of the self of the author who has been formed through identification with either the maternal or paternal object makes her the intrusive element for their respective families.

Therefore the recurrent themes of secrecy and suspicion might have a connection with the difficulty of securely identifying with maternal and paternal figures. The difficulty involves the necessity to choose either one or the other parent, and never both of them at the same time. Secrecy and suspicion might involve also the confusion about which is the approved, or legitimate parent. In Kleinian terms, it reflects the difficulty to integrate splitted

parts of the self and internal objects, in the presence of a highly splitted external world.

To terminate the analysis of the first story I would like to emphasize that the baby in the chest drawn from the water evokes undoubtedly another baby, in the basket, drawn from the water: namely Moses. Freud (1938, 1939) in his essays on Moses elucidates the ways a hero is created in popular imagination. He stresses that legend manipulates the origins of the hero in such a way that, at the end he is being attributed noble origins; either he is born in a modest family but raised by a noble one, or he is raised by a modest family and discovers later that his real parents belong to noble class. Freud (1939) draws parallels between the legends underlying the birth of a hero and family romances. The aspect of family romance as a characteristic of 'highly gifted people' involves a capacity to use the internal conflict in order to create a more desirable version of ones own past story.

The associative chain that links the story of the WOMAN to the story of Moses underlines the biographical element of Jewish origins. The story of the WOMAN intersects with the story of the author. The story of Moses is quite revealing in that context and it supports the idea that the author's probable wish to create a heroic version of her origins might involve a wish to promote the value of the maternal lineage (reparation of the maternal imago).

According to the story of Moses told in the Torah, the Pharaoh suspected that Hebrew people might help Egypt's enemies. He ordered that all newborn Hebrew boys be killed. His parents set adrift baby Moses on the Nile in a basket. The Egyptian princess, the Pharaoh's daughter, drew the baby out of the water, and adopted and raised him as her son. Thus Moses is an intruder in the 'enemy's house', and the concepts of enemy, hidden identity, suspicion and secrecy are the touchstones of the Hebrew story too. As we know, Moses grows up and becomes the savior of his people oppressed by his adopting family. He guides his people through the desert, and he gives them a History. S. Burak seems to borrow implicitly the touchstones of the founding narration of Hebrew people for her short story, and in doing so not only she attempts to create a legendary identity for herself but also she attempts to integrate the missing elements of her personal history, which are the aspects of maternal lineage. Maternal origins risk to be drowned in the river of oblivion in real life, as the great General Andranik and his people has been drowned in the river Zap, unless the author integrates them into memory/history through literature.

In conclusion, the image of enemy, and the related themes of identity, secret and suspicion, handled in *Burnt Palaces* within the setting of an explosive environment can be seen as a reflection of the efforts of the author to seek an answer to the question about her origins on social, historical, and psychological levels.

On social and historical levels, these concepts enable the author to reassess and to formulate the contrasting positions of her parents; they constitute the key concepts of a narration that inserts the parents in history.

On psychological level:

1. These concepts seem to represent the efforts to symbolize the primal scene/parental intercourse.
2. They are likely to help the author to formulate both the confusion about the role of the father in the injustice inflicted to the mother (taking her baby away), as well the role of the father in conceiving a baby.
3. They seem to be the container of the psychic conflict generated by the mutually discordant social positions of her parents and the feelings of insecurity this conflict might have created.
4. They are likely to offer the opportunity to elaborate psychically her identifications with maternal and paternal figures.
5. Presumably they fulfill the need to ask overtly the question about the origins of her mother, and to utter her full identity.

8.2. Oh Lord Jehovah!

Although the compilation was named after the short story *Burnt Palaces*, in the mind of the readers, stylistically and thematically the book is identified rather with: *Oh Lord Jehovah!* (Burak, 1965, pp. 64-91). This short story is innovative in its creative use of language of the Torah and characters, but at the same time it seems quite familiar, with the parallel use of very popular diary form, and its narrative course, which is rather plain in comparison to the narrative of *Burnt Palaces* and other short stories in the same book. This text remains quite apart in the book, and it seems rather a stable chronological matrix, constituting a frame of reference to other texts that almost explode in time, having a dissolving course of events and a fragmented rhythmical language with strong visual qualities (see Fig. 2). This text is also different from other short stories with its explicit reference to autobiographical facts.

8.2.1 Analysis Step 1 (Analytic Summary)

Oh Lord Jehovah! is dedicated to the author's mother. The story begins with the epitaph of Zembul Allahanati, deceased on July 7th, 1931, after a complicated childbirth. This date corresponds to exactly 11 days after the birth of the author herself. The baby is born in a mixed couple similar to the author's parents: a Jewish mother and a Muslim father. The couple has fallen in love and the woman has abandoned her Jewish fiancé for her Muslim lover. The setting is Kuzguncuk, and the real parents and grandparents of the author appear in the

text with their actual names amongst figures of the short story as neighbors of the hero and the heroine: Mandil family, Captain Mehmet and Nazlı Hanım, and ‘their Jewish bride’.

The first few paragraphs (p. 64-66) announce the events that we will read in the following pages. It is told in a prophetic language. Zembul Allahanati, from Israeli lineage, has committed a sin, and she got pregnant from a Muslim man, Bilal.

The elder brother, Israel Allahanati, announces the prophecy: Zembul’s destiny will be “burning” and “fire”, and the child will be “a tramp and a fugitive on the surface of earth”. The brother comes as a messenger of their ancestors, but he cannot change the mind of his sister. To the question “why did you refuse all that represent the paternal house”, she answers that she did not love her fiancé Aşer, but she loved Bilal. She sends to her relatives the message that they should not bury her to the Jewish cemetery. The prophecy ends when the brother sees “his sister’s face dead, and her hand burnt”, and he retires, ‘turning her adrift’.

The chronological story is conveyed through Bilal’s diary. The diary part begins with a simple note from which we learn that Bilal was born on February 22 1885, lived in Kuzguncuk, and passed away the same day as Zembul. The paragraphs that follow consist of a meticulous account of the days from September 5th 1930 to July 7th 1931. Bilal in his diary informs us, in detail,

about his daily routine, from the time he takes the boat in the morning to the time he goes to bed in the night; he lists up the quantity of meat he buys on his way back home, the people he meets, the meal he eats, the parts of his body that ache this or that day... Among those details, we learn quite early that Zembul is pregnant, Bilal does not want the baby, neighbors encourage Zembul to give birth to the baby, and Bilal is angry and suspicious, in particular against Ziya Bey. He believes that Ziya Bey provokes the neighbors, including Jews, against him. He is also on his guard because he tries to get rid of the obligatory military service, and he makes himself a fake identity assuming the identity of a dead officer: Muzaffer Seza. He is afraid neighbors denounce him.

Through the narration we learn the death of Bilal's father; the same evening while Bilal is sleeping in his father's bed a needle pierces his heel and enters his body. Gradually the account of the daily routine becomes the account of the needle's trajectory that moves forward in Bilal's body, in direction of his heart.

Anger and suspicion grow stronger and we observe Bilal obsessively counting his steps. He notes the number of his steps from home to various spots in the neighborhood. He seems to constitute a map of the neighborhood. He watches neighbors. He writes down also the exact number of petrol cans he stores day after day in the basement of his house. Meanwhile the baby's time has arrived. Ziya Bey has to arrange a midwife because Bilal is absent. The

delivery is delayed, and the mother suffers. A second midwife and a doctor, Dr Bizanti, are called on, and the baby is born after a difficult labor. He has been given the name Verdul in Jewish, meaning ‘the one who has beautiful eyes’, and the name Ferdi in Turkish, meaning ‘individual’.

After the birth of the baby Bilal gets more and more angry. He suspiciously watches the relatives of Zembul who arrive to the neighborhood as an invasive people; they sit everywhere in the streets, on doorsteps, like awesome wild animals, and they invade the house up to its smallest corner.

The story reaches its end when finally the needle reaches the heart. Bilal seems to be no more a human after his heart is attacked. The image of angry Bilal who collects explosives in his house, and that of the blaming brother, Israel Allahanati, are condensed into a single image: that of the God Jehovah. The furious and terrible God Jehovah arrives at the door of the house, with fire in his hand. The story ends with those words announcing the approach of a devastating fire: “The one who came was OH LORD JEHOVAH/He had fire in his hand/A crowd climbed the hill/They had FIRE in their hands too/They tore their garments away and cried/FIRE FIRE FIRE/ZEMBUL RAN TO THE DOOR/SHE HAD FIRE IN HER HAND TOO” (Burak, 1965, p. 91).

8.2.2. Analysis Step 2 (The Uncanny and the Enemy)

One can easily remark that the story of Zembul, Bilal and the baby is like an echo of the story told to me by her sister about ‘herself’. But, one can also

remark that in its literary version, this story of origins is enriched with details from the author's biography and almost made her own: difficult birth; incompetence of the first midwife; Doctor Bizanti who comes to save the baby and the mother, like Dr Alber Aşer did in the author's life. Similarly Ziya Bey who is preoccupied with the health of the mother interferes between the wife and husband just like the author's brother. Or the name of the baby: 'Verdul' which is so significant, in relation to an anecdote told by the author in a letter to her son (Burak, 1990): when she first went to the United States as a fashion model¹⁶, newspapers welcomed her praising her beautiful eyes, 'bigger than her feet'... All those elements take the story told by the sister of the author, to a personal level, and support the idea that the creation of this short story has its roots in a personal myth of origins.

Again in this short story the narrative about the origins develops around a conflicting couple, and conflicting families. This time the cause of conflict is set more explicitly. The birth of a child causes a headache (or maybe a heart-ache in case of Bilal) because it brings forward the question of lineage. Which of maternal and paternal lineages will he belong to? Obviously not to the

¹⁶ After high school, S. Burak has attended the fashion school (Olgunlaşma Enstitüsü) and before becoming a committed writer she worked as a fashion model. She also ran her own fashion house up to mid-sixties, in Olivo Han in Pera, Istanbul. She went to Europe and United States several times as a fashion model to represent Turkish culture (for further details see N. Güngörmüş (2003) *A'dan Z'ye Sevim Burak*).

Jewish lineage because the brother warns since the beginning that this union is not approved, and its fruit will be considered illegitimate; it will be seen as an offense to ancestral rules and values. On the other hand the baby's place within the Muslim paternal lineage is not clear either since the father does not agree with his birth wholeheartedly.

Then whose name that child will bear? How will he identify himself? The prophecy foretells that even if he bears the name of the father there will always be a missing part in his identity since he will not call Zembul his mother. Here we can read between the lines and suggest that he will not call Zembul his mother because she will have another name, a Muslim name (otherwise his father cannot marry her), and he will call mother that other woman. Therefore his mother will have a hidden part, which will remain a potentially dangerous part, and will threaten to show itself unexpectedly. I believe that we can refer to that hidden part as a source of 'uncanny' as described by Freud.

Freud (1919) in his article on The 'Uncanny' mentions the 'double' that the child creates at the earliest days of life, and he states, this " 'double' was originally an insurance against the destruction of the ego, an 'energetic denial of the power of death' " (p. 234). When the primary narcissism is over, the double, which had initially the function of protecting the ego, gains a totally converse aspect; "from having been an assurance of immortality, it becomes the uncanny harbinger of death" (p. 234). The return of the repressed 'double', with

the uncanny effect, has a connection with the material repressed during the later phases of life. Every time the subject feels the urge to bring the repressed material back, this compulsion to repetition awakens the uncanny feeling. Freud notes that the “uncanny is in reality nothing new or alien, but something which is familiar and old-established in the mind and which has become alienated from it only through the process of repression” (p. 241). The uncanny is a familiar internal object or part, which suddenly comes to represent the danger, the death, or the enemy. Any familiar object, person, or situation can trigger the uncanny effect, or become the container of the uncanny.

In the text uncanny feelings are evoked first of all through the arrival of the relatives of Zembul. They invade the scene, and they are identified overtly with awesome wild animals. They seem to come to claim their right. The author makes the names of Hebrew people travel across the history, she makes them ‘walk’ a long way from the Torah into her text, so to speak. We witness the formation of a huge, living, mobile genealogical tree. The names from the Torah cover the whole neighborhood as branches and leaves of it. We observe from the perspective of Bilal that those names change the familiar neighborhood and transform it into an uncanny surrounding. The author pictures the maternal lineage magnificently, and emphasizes that they are imposing and insistent. It is impossible to ignore their name any more.

The uncanny is mobile too throughout the text. The crisis of identity infects the relationship between Bilal and Muzaffer Seza. Bilal assumes the identity of the dead officer, and he sticks it to his own personality, in other words he introjects a dead object and he makes it an unassimilated part of his self. In consequence, he suspects his savior, Muzaffer Seza, who becomes the enemy with his threatening dead face. He is inside but Bilal is not aware of it yet, he believes that the danger will come from outside. But we get closer to the original source of the uncanny (as it is described by Freud: ‘uncanny harbinger of death’) through this shift on a dead person. Then, the uncanny leaps to another dead, the father of Bilal. While Bilal sleeps in the dead-bed of his father, an insidious needle attacks his heel. The needle is now the enemy; it is also introjected, and this time literally it attacks from inside.

The author states in her BBC speech (circa 1975¹⁷) “Nearly in all my stories I have struggled against ‘Death’ and still I do the same. ‘DEATH’ is referred to in all my stories as the ‘Enemy’”. We should note here that S. Burak has struggled with death literally in real life too; she had a heart disease since her very young age, she underwent a serious heart surgery in 1975, during which her cardiac valve has been changed; and she died at the age of 52 from a heart attack. Indeed it would be interesting to further study the relation between the underlying theme of Death and Enemy in her texts, and Death that lies in

¹⁷ Family archive.

ambush in her own body, as an Enemy in form of a sick heart. But the discussion of these topics goes beyond the limits of this study and I wish to keep from that topic about death only the destructive aspect that it represents.

Aggression and destructivity are components of death instinct. As described by Freud and Klein from slightly different perspectives, aggression is closely connected with creativity. In the healthy functioning of the psychic apparatus, or psychic world, aggressive and destructive drives are bound by libidinal drives and they are directed to aims that promote the preservation and development of life. Artistic creation involves the positive use of these aggressive and destructive drives and it enhance the activity of symbol formation. In pathological situations, on the contrary, the fusion of aggressive and destructive drives with libidinal ones is precluded and aggressive and libidinal drives get into fusion with and serve the aims of death instinct. Bion (1959) described the harms that unbound aggressive and destructive drives cause to the development of symbol formation, in his theory on ‘attacks on the linking function of emotion’. The subject’s psyche contains a destructive internal object, which attacks all links, “from the most primitive (which I have suggested is a normal degree of projective identification) to the most sophisticated forms of verbal communication and the arts” (p. 314).

In Oh Lord Jehovah! S. Burak stages a foolish destructivity, which is literally in the service of death. Bilal is almost the incarnation of that

pathological case that is opposed to all links, from his union with Zembul to the social bonds (suspicious of any solidarity). He bears within himself the destructive internal object, the needle, which will finally finish him off. And he gets ready to destroy the community through fire.

8.2.3. Analysis Step 3 (The Contagious Fire)

Fire is the contagious element that is carried over from Burnt Palaces to Oh Lord Jehovah! . The link between two texts informs us about the probable nature of the destructive fire: It is related to the union of a man and a woman. This union is considered a sin and will be punished. In other words we are again in the presence of the primal scene, but this time it finds its expression in a more mature story.

The *envy* of the first story seems to be replaced here by *jealousy*; the *dual* relationship between Aunt Fulya and the WOMAN has evolved into a *triangular* relationship with figures of the mother-father- and baby.

DUAL RELATIONSHIP in psychoanalytic theory denotes the type of relationship the infant necessarily has at the beginning of life with the mother. Yet the mother introduces the third part, which is the father, from the very beginning. In that sense there is never a dual relationship, and the father is always present as a third part at least in the mind of the mother. Father has the role to end the symbiotic mother-child relationship. TRIANGULAR RELATIONSHIP refers to the specific interaction, which occurs in Oedipal

situation. Mother, father and child are the components of this relationship. The conflict in dual relationship is characterized by envy: the infant envies the riches of the mother. In the triangular Oedipal relationship jealousy becomes the leading negative affect. The child is jealous of the mother and/or father depending to the nature of his relationship with both parents.

In this short story the primal scene is embedded within a story, which reflects the tendency to a happy resolution of Oedipal situation. That is, 1) mother and father are integrated as whole objects, and gender difference is established: there is no more unisex, part object, “mother-and-father” Aunt Fulya, but *the* female mother Zembul, and *the* male father Bilal; and 2) the difference between generations is established: the father is the son of a father too (who dies, and leaves his bed to his son); and the mother has ancestors, and she has an incontestable place in the genealogical tree spectacularly traced in the text.

Yet, the psychoanalytic understanding suggests that, as a characteristic of the Oedipal situation, the primal scene can never be fully represented. It arouses envy, jealousy and aggression, and any attempt to represent it wholly, is dismissed by more or less violent attacks depending on the psychic structure of the individual. Similarly in the text the construction of the story about “This is how the baby – I - was born”, is abolished since the beginning by the prophecy

about burning and fire. Actually in the end, the house that has been the place where the baby is conceived and delivered is destroyed.

I believe that, we can carry the analysis out of the limits of the text and connect our constructions with the position of the author, but we should see the contagious fire from a still different point of view, as the rescuing, purifying fire.

Oh Lord Jehovah! starts by *two* prophecies about the fate of the mother and the child:

“Your end will be ‘Burning’ and ‘Fire’. Oh sister, how shall I save you? This man slept with you but he is not your husband. You gave birth to a child that is not your own, he will not call you “my mother”, he will not know your name, he will remain hidden on this earth, he will be a wanderer and a fugitive on the surface of earth.”

M. Blanchot (1986) in the opening of his text on *Prophetic Speech* stresses that prophecy is not just future-telling and it has a much more complex relation to time. Although it seems to be about giving the future, in reality prophecy only withdraws the present; and “all the possibilities for a firm, stable and lasting presence” (p. 110) are gone with it.

Blanchot examines this particular relation to time and this particular state of wandering, in the biblical story of the Hebrew people. He follows them in their travel through the desert, which is yet neither the space nor the time. The desert is a huge Outside, because it comes before the Promised Land. Yet nomadic people, motivated by the prophecy about the Promised Land, place themselves voluntarily in it as if it was Inside. Through crossing the expanses of the desert they construct space and time in the middle of nowhere and no-

time; they create History. Blanchot affirms that the poet's stance is similar to the existence of this wanderer of the desert. The 'space of literature' is that huge desert through which the author walks, asking existential questions. Literary experience occurs as 'happenings' in the process of wandering and of search through the dark.

The prophecy uttered in the beginning of the story tells that not only the mother but also the son will suffer: He will not know his mother, and he will be a wanderer. In my view, this prophecy corresponds to an accurate description of the initial position of the author. I wish to stress the word "author" here, because the bridge between fiction and real life operates for me, not in the level of the person of S. Burak, but in the level of the author of these short stories, as I sense her through the lecture of her texts. So the author S. Burak starts out in a similar position. If we look closely to the paragraph on prophecy we can remark some implicit meanings.

You gave birth to a child that is not your own: a paradoxical expression, as if she is a hired mum, only the carrier of the baby. I feel that the idea conveyed here is: "you is us". "You exist as a part of us, you don't have a separate identity". In other words, the emphasis is on the community. The mother's identity is hardly distinguishable from group identity. This reflects the sense of becoming aware of the close, or undeniable adherence of the mother to specific ethnic origins.

he will not call you “my mother”: either he will reject you or there will be another woman whom he will call ‘my mother’. In the former mother and child are described as in conflict, in the latter, one remembers that since there is no individual identity, then this other mother should represent also a community: the *other* community.

he will not know your name: as if she will be dead. Or somebody will prevent her to say her name to her child. Or somebody will prevent her to meet the child.

he will remain hidden on this earth: the succession of these phrases give the impression that they constitute a causal chain, and evoke the idea that, if the child is alienated to the real identity of his mother he will be an alien too. If he does not recognize his mother, his mother will not recognize her either. He will be nobody. Or if he does not get in touch with the identity of his mother, his own identity will not blossom. If the name of the mother is not told, the name of the child will remain also unknown.

he will be a wanderer and a fugitive on the surface of earth: I believe that this is the most obscure (despairing) part of the prophecy: The child will be banished from all communities. But at the same time this is the starting point, the hopeful part, because he will be a wanderer, as the wanderer of the desert.

Therefore we can reformulate the prophecy as the “author” might have heard it: *If you ignore the name of your mother, or if you keep it secret, your*

own identity will suffer from it. You will not be able to become a whole person, worthy to have a name and a place among others. You will have to run away from others, and seek for your own place and identity desperately.

Blanchot (1986) stresses that in the biblical story of Exodus, in a specific moment, the Hebrew people who walk across the desert are stuck in the darkness; all hopes are gone. They do not want to walk anymore; the words of Moses do not touch or convince them anymore. At that moment God arrives bringing punitive fire. It is only after that ultimate moment, where all hopes are consumed, that God says ‘Yet...’ there is a solution. Without this punishment and this consuming of hopes history cannot begin.

In my view the punitive fire in *Oh Lord Jehovah!* (and also in *Burnt Palaces*) plays a similar role in regard to the carrier of the author, and both short stories can be read as components of a personal Exodus. The fire emphasizes that there is an impossibility: this might be (or not) the impossibility of representing the primal scene, as I claimed and tried to demonstrate; or maybe the impossibility to reconcile the splitted internal and/or external parts; or the impossibility to reconcile the maternal and the paternal families etc. We cannot be sure about anyone of these hypotheses, but we can rely on the feeling evoked by the text that: there is an impasse, and the conflict leads to destruction. Through the transformation of the destructive fire (recklessness, aggression, anger) into the imagery of fire woven in the text, the author transforms

impossibility into literature. I believe that at that point the contagious punitive fire transforms into the rescuing, purifying fire. In the narrative of the story the problem might lead to destruction, but in real life, it is symbolized, it is no more aggression, anger, destruction or confusion, but creation.

It seems to me that the prophecy uttered in the opening of the text is also the prophecy about the literary devotion of the author. The roots of her carrier as a writer lie in that prophecy, which propelled her to the desert in search of names and identities. Yet we can be sure that, unlike the baby of Oh Lord Jehovah! she is never lost or without a name; because she becomes maybe the wanderer of the space of literature, but as she utters out loud the name of her mother, and makes a literary piece out of it, as a result she gains a name and identity: the name and the identity of an 'author'.

In my opinion, Oh Lord Jehovah! is like an urgent cry, in which the author summons her mother's God, in the expectation that He will support her in the task of building an identity for herself, which integrates her mother's hidden identity too.

It is interesting to note that the name Jehovah, which is 'announced' since the beginning, in the title of the text, is in fact a name that is not pronounced. This is a name that cannot be vocalized. In Jewish tradition, when read, the name Adonai is substituted where the Hebrew letters (Tetragrammaton) that denote this name appear. Jehovah is a later transcription introduced by

translations of the Torah, and it is a matter of discussion if it really gives the sound as we pronounce it. Therefore when the author cries out for Jehovah, knowingly or unknowingly, she chooses to pronounce out loud a name, which remained hidden for a long, long time.

In the analysis of the first short story I have told that the reader is invited to enter S. Burak's literary/fantasy world through the labyrinth-like streets lying before Baron Bahar. In my view Oh Lord Jehovah! is the heart of the labyrinth that we reach through those streets, and that we will lose and find again and again in her following works. The two short stories complement each other in that respect. Whereas *Burnt Palaces* communicates the experience of getting lost, hopelessness, and destruction, which involves the sense of being in nowhere and no-time, and the feeling that one does not have a clear, reliable identity; *Oh Lord Jehovah!* in contrast, corresponds to moments of construction and organization in space and time, and it places the individual within the firm frame of orderly generations. Thus it provides the individual with the sense of identity. *Burnt Palaces* represents the wandering, whereas *Oh Lord Jehovah!* is the spot where we see the whole picture. *Burnt Palaces* is the periphery, whereas *Oh Lord Jehovah!* is the Inside, the core of the story. When combined they constitute a specimen of the literary search of S. Burak, which she keeps pursuing during all her literary career. I believe that the epitaph of Zembul at the beginning of *Oh Lord Jehovah!* is one of the touchstones of her literature. It

signals that her literary journey begins with mourning after the loss of the mother, and after the recognition and restitution of losses inflicted to the mother. I believe this is an illustration of how creative act of literature intervenes as a reparatory act.

9. Discussion

The main purpose of this study has been to discuss the function and limitations of applied psychoanalysis. I handled the topic both on theoretical level, as well as on the level of application.

On theoretical level I described the field of applied psychoanalysis, and presented contributions of authors from Freud to contemporary writers. I focused my review on psychoanalysis applied to the field of literature, and partly to the field of biography.

We can distinguish several methods of handling the text to be examined. Skura (1985) and Baudry (1984) proposed alternative classifications of the current approaches. Both classifications focus on how the analyzer is considering the object. Skura's classification involves literature as a case history; as a fantasy; as dream; as transference; and as psychoanalytic process; whereas Baudry emphasizes treating the text as a case history; as a free association; carrying out a thematic analysis of the text, and searching out for

“traces or derivatives of mental contents”; and promoting the reaction of the reader, and his experience of reading.

In my analysis I favored the approach that views literature as psychoanalytic process. Analysis in this model focuses on the dynamics of the process. Psychoanalytic process in clinical situation involves a reorganization of the material brought by the analyzand. Analyst’s interpretations help the patient shift his point of view and work his material through in a new constellation. This is a process of giving meaning to the experiences of the analyzand. In applied psychoanalysis, in a parallel fashion, the analyzer follows the dynamic process in a text, rather than promoting one aspect of psychoanalytic theory or method. As in clinical setting, following the process in applied psychoanalysis promotes the here-and-now experiences. Theory and method are seen as sets of tools, from which the analyzer chooses the appropriate tools according to the necessities of the moment. I believe that this approach is required by the intrinsic qualities of the literary text, which I tried to demonstrate in the description of the object.

My study covered also biographical data. In integrating biographical data into my analysis, I was inspired by the approach illustrated by Volkan (2007). This is the developmental approach, and it is based on the processing of a large amount of data coming from various sources. After this task of processing, the subject’s entire ‘life history’ is retold through a developmental perspective. My

aim was not to construct the whole life history of the author, but I clearly wished to take a snapshot of the author at the moment of creation. I wished to catch a glimpse of the moment the author felt the urge to write. This was the “primal scene” of literary creation; and probably this is why I focused on the psychoanalytic concept of “primal scene” in my analysis.

My interest about ‘what has happened before these texts were born’ can be seen as an expression of my counter-transference in reading process, and this is related to the applied part of my study. I reflected about counter-transference issues while I did this study. I was informed about this important limitation of applied psychoanalysis, mentioned by most of the authors whose views I presented here, namely unavailability of the live encounter which generates transference - counter-transference situation in clinical setting. Volkan (2007) suggested that a psychoanalyst who has clinical experience and the experience of his own analysis could use counter-transference responses as a tool in understanding the life events of the person under scrutiny. During the analysis I monitored my reactions to the text in order to be able to address this question. I should stress that at the beginning, theoretically my intention was to emphasize the inter-generational transmission of values. Yet during the process of repeated readings and analysis, and monitoring my own responses, the idea of primal scene imposed itself to me. I hope I succeeded in describing a meaningful experience out of this counter-transference response.

Other limitations of applied psychoanalysis are unavailability of free association and patient response; the difficulty to assess the importance of biographical data that is used in literary analysis; one-sidedness of the interpretation; the absence of analytic frame; and the problem of ‘reductionism’.

I tried to reduce these limitations first of all by setting an alternative frame. In this study the setting included the characteristics of the space of literature and the surface of the text as described by contemporary literary theories. I presented the dynamic interaction between the text and the reader as a factor that reduces the effects of the unavailability of live response. I believe that unavailability of free association constituted less a problem in case of S. Burak, since her texts included a free flow of the ideas. Those texts were particularly suitable for a psychoanalytic analysis. Clearly I was not able to assess the impact of the biographical data I included into the material of analysis, on the thoughts and affects of the author. I used biographical data as a catalyst for my own thoughts, and I wanted this process to be transparent.

I argue that the favorable attitude in applying psychoanalysis to literature would be to always have in mind that what we are doing by the analysis is one of the possible readings of the text, and our frame of reference is the text itself. This attitude would overcome also the problem of reductionism, which leads to an underestimation of the artistic value of the object, i.e. the text.

On the level application, as I mentioned above I effectuated my reading of the two texts of S. Burak around the problem of identities. I fixed the objective of my investigation to the Oedipal aspects of the problem of identity. Another important focus of interest has been the act of creation itself. I associated the questions about identities implied by the author in both texts, with the origins of her carrier as a writer.

This study could be further developed around the theme of identity, on the level of narcissism. We could better examine the stylistic choices of the author from the perspective of primary narcissism. In my opinion in such a study the focus of interest would be the ‘Anne-Marie voice’ of the mother, and the relation of the author to the ‘mother tongue’. The origins of the peculiar rhythm of her texts, her choice of words, and special transcriptions she used as stylistic elements could be studied in regard to the ‘Anne-Marie voice’ and intonation of her mother.

The animosity between the two families of the parents could be evaluated within the context of a particular situation of Jews in Turkey. Jewish, Armenian, and Greek communities constitute three major religious minority groups in Turkey. Jewish community has been less the object of severe oppressions, as compared to Armenian and Greek communities. They seem also to be in better terms with Turkish Muslim majority, with considerable privileges in some areas of economic, social and cultural life, in comparison to

other minorities. The fact that S. Burak promotes the Armenian identity in *Burnt Palaces* as the maternal side could be viewed from that perspective as an attempt to stress more boldly the position of minority. In other words, the investigation of the concept of ‘otherness’ could be developed and complemented also from sociological and historical perspectives. Eventual feelings of guilt connected with the ‘privileged position’ among other minorities could be also studied.

Finally, the clinical implications of this study remain a topic to be developed. I would like to briefly mention that Freud (1926) states the training of psychoanalysts should include the study of literature, arts and humanities. Freud’s position has been encouraging for psychoanalysts to integrate literature into their clinical work. The use of fairy tales, and myths in the psychoanalysis is an illustration of this approach (Lechevalier, Poulouin, & Sybertz, 2008; Bettelheim, 1976). Similarly authors emphasize imaginative literature can serve as a container for the affects of the patient in clinical situation (Camden, 2009; Shields, 2009). In that perspective it would be interesting to investigate the ways the texts of S. Burak could be used in clinical work. Finally the observations collected through the analysis of the works of S. Burak, about the link between the issues of identity and the primal scene could be investigated within the clinical setting, and the present study could be further developed in a clinical track with the presentation of relevant clinical material.

10. Conclusion

In this study I tried to apply psychoanalytic theory and method outside the clinical context for the purpose of understanding two literary texts by S. Burak.

I argued that in applied psychoanalysis the analyzer should readjust his position according to the field and the object of scrutiny. The nature and the intrinsic rules of the field and the object that is being studied are as important as psychoanalytic theory and method. The analyzer should take into account those qualities and define his object meticulously.

This is why I have devoted a large chapter to literary theories and views of some contemporary authors that describe the literary text as a sustained, open structure the meaning of which is being constructed during the process of reading, within the interaction between the text and the reader.

I tried to demonstrate, through the views of authors such as R. Jacobson, W. Iser, U. Eco, and R. Barthes that during the process of reading the leading experience is the need to search or to create a *meaning*. The pursuit of a meaning manages the process of reading in specific ways. It also determines the role of the components of the meaning formation process, which are the text, the author, and the reader.

Literary text is constructed in more than one stage. In the first stage, the text is constructed by the author, and it is given its final form for publication.

Yet this is not really the final form since the meaning of the text comes into being in the second stage, only in its contact with the reader. In that perspective there is not such an idea of the final form and literary text is always being constructed almost endlessly, every time the reader gets in contact with it. The formation of the meaning occurs in the areas where the mental and psychic contributions of the author encounter and overlap with the contributions of the reader. The space of the text is the space where meaning is potentially contained. Meaning breaks out in these moments of encounter, and we can suggest that via literary text an interaction between the reader and the author takes place. The dynamic relationship that occurs through the mediation of the text is also a cultural phenomenon, described as ‘intertextuality’ (Kristeva, 1996b).

I tried to bring evidence to the ‘open’ nature of literary text also by exposing the views of the French writer and literary critic M. Blanchot about writing experience. His witnesses are based on both his observations about his own writing processes as well as the writing processes of modern authors such as Kafka, Joyce, Bataille, Duras, Proust and Mallarmé. The overlapping views of writers, poets and critics demonstrate that the seemingly finished text that we have in our hands in form of a book, is in fact an open and dynamic structure, which is embedded in the context of a process, and which suits well to the psychoanalytic ‘listening’ and interpretation.

In the light of the views I exposed, I defined my object the ‘text’: as a sign system, which has a dynamic structure linguistically and semantically, and which is destined to communication. It is produced to grasp or to reveal a meaning; as a matter of fact it conveys a meaning. Potentially it encloses this intended meaning. The meanings that are produced by the reader are never identical to that intended meaning. Yet they are all valid readings of the text, because the linguistic and formal characteristics of the text constitute a frame of reference that prevents the reader from heading towards irrelevant interpretations. I concluded that the psychoanalytic reading of the texts of S. Burak that I tried to perform is one of the many plausible readings of it.

In order to enhance the dynamic interaction of the reading process I brought biographical data from the life history of the author. In terms of psychoanalysis, I considered the literary and biographical material as a ‘word uncertain’ (Reed, 1985) and I listened to it as I listen to the discourse of an analyzand. I tried to let the discourse of the author meet with my psychoanalytically informed ear, and to meet with my unconscious. I used my counter-transference responses as a guide to elucidate some aspects of my own process of reading.

The problem of meaning in psychoanalysis brings us to the psychic sources of the speech. Psychoanalytic reading of the literary text involves a closer look to probable psychic realities, wishes, conflicts, or fantasies of the

author. My analysis of the texts of S. Burak has centered on the conflict about the 'primal scene' and the 'resolution of the Oedipus complex'.

Yet the question of meaning has also an ontological dimension. I tried to expose the response of psychoanalytic authors to the ontological problem, via the theories of Klein, Winnicott and Bion. Symbol formation process is in the center of these theories. Those authors investigate the ways the human mind and psyche is constructed gradually in the interaction between the infant and the mother (or environment). The self and the other, the internal world and the external world exist only as couples, and they are all to be constructed by the infant with the help of the mother (environment). In other words the self cannot be conceptualized if the other is not perceived and conceptualized as different from the self. The same rule applies to the internal/external world. From the psychoanalytic perspective, the fundamental ability that makes these constructions possible is the ability to symbolize. In this perspective literature and arts are indispensable components of a healthy psychic life, and creativity is our major ability to survive psychically and to live as fully flourished human beings.

In the light of the psychoanalytic views mentioned above, I focused my analysis of the texts of S. Burak on the investigation of the aspects of creativity in case of this author. I tried to demonstrate that her literary journey was motivated by basic questions about her origins.

First her origins as a baby: Where did I come from? And how did I get inside my mother? This is the Oedipal dimension and it involves the conflict around the primal scene. This conflict is about the difficulty to represent the intercourse of the parents that generates the baby (the self).

Second, her origins as the daughter of her parents and the granddaughter of her ancestors: This is the problem of identifications. It involves the identification with internal representations of the parents on the one hand, and the identification with the internal objects of the parents, which are the images of the ancestors as internally represented by the parents on the other hand. In case of S. Burak, maternal and paternal ancestors seemed to be represented as conflicting parts because the Jewish origins of the mother were despised and rejected by the paternal family. In Burak's texts I pointed out to how ancestors, and lineages were represented. In the first short story, they are referred to as quarreling parts within the context of Armenian-Turkish conflict. In the second one the conflict is overtly identified between Jewish and Muslim communities.

I argued that the author inherited from her large family, conflicting thoughts and feelings about the ethnic origins of her mother. She enacted these thoughts and feelings in her short stories. I tried to demonstrate that the creative process, which has resulted to the writing of these texts, helped the author to work through the conflict around the problem of origins and identities. The figures, and other elements of the narrative that represented the conflict served

also as a container of the Oedipal rage and aggressive destructive impulses.

Literature, or creative activity has been a reparatory act, which implied the transformation of rage, aggression and destruction into a valuable object, which is the text.

In conclusion, I tried to demonstrate that the author constructed her carrier, at the beginning, on the revelation and restitution of the original identity of her mother. This gives us a particular portrait of the author, which I wish to call 'the portrait of the author as her mother's daughter'.

I believe that the onset of the creative process, or symbolization process, has worked in a restricted sense as a 'healing' process, and enlarged and enriched the psychic space of the author, as psychoanalytic theories on symbol formation pretend. I should stress that I consider the innovative and dazzling texts that the author offered to us as evidences of the blooming of her psychic space.

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APPENDIX A

A CHRONOLOGICAL BIOGRAHPY OF

SEVIM BURAK

1931 Sevim Burak was born on June 26 in Istanbul, at No. 6, Fıstıklı Street, Ortaköy, Istanbul, where she lived for a time with her mother and father. Her father Seyfi Bey (Mehmet Seyfullah Burak) worked as a pilot steering large ships through Bosphorus and Dardanelles. Her mother Anne-Marie Mandil came from a Jewish family from Rumania. After her marriage, Anne-Marie took on the name Aysel Kudret. She was only accepted into her husband's family house in Kuzguncuk after the birth of her first daughter Nezahat in 1921. Later it was in this house that Sevim Burak lived her childhood and adolescence years, among family elders and their friends and neighbors in the area. The stories she listened to in this period and the cosmopolitan structure of the district of Kuzguncuk, then referred to as 'Little Paris' were to become the foundation stones of her writing.

1938-50 Sevim Burak's elementary school years started in Çanakkale because of her father's occupation; but when the family moved soon after to Istanbul, she continued her primary school education at the Süleyman Şefik Paşa Nakkaştepe Primary School No. 45 in Kuzguncuk. She was enrolled at the German High School's middle school upon the persuasions of her paternal uncles.

At the age of 8, inspired by the stories she heard from family elders, she started writing heroic poems. She wrote her first story at the age of 12.

Her mother died in January 1947, her father 7 months later.

After graduating from middle school, Burak dropped out of school and got job as a fashion model at the Beyoğlu Vocational Training School (Beyoğlu Olgunlaşma Enstitüsü), telling her family that she was studying in the school's Dressmaking Department. Burak continued with her writing, and she found another job as a sales clerk at the Beyoğlu Book Palace bookstore. There she made new friends and began to find her way in literary circles.

1950-60 The 1950's were predominantly modeling years for Sevim Burak. In 1954 she went to the United States as one of Turkey's 'national models' as part of a major tour conducted by the Vocational School and geared to promote Turkish culture abroad. She made frequent trips to Europe and once traveled to Cuba to exhibit authentic pieces of classical Turkish handicrafts. She was married to her first husband, the violinist Orhan Borar, during this period. Their son, Karaca Borar, was born in 1955. Their marriage ended in 1958.

In the second half of the 1950's, Sevim Burak established her own fashion house and atelier in the district of Siraselviler. The atelier made outfits for the well-known personalities of the day. Later moving to the Olivo Building in the district of Beyoğlu, the atelier was forced to close

down following the civil insurrection of 1960 because of the resulting economic upset.

In those years Sevim Burak was producing what she referred to as “the products of my childhood years”. Among these products were “Hırsız” (Thief), published in the newspaper *Ulus*, “Manken” (Fashion Model), “Madam Violette’in Terzihanesi” (Madame Violette’s Dressmaker Shop), “Her Şey Beyazdı” (Everything Was White), published in the newspaper *Milliyet*, and “Beşten Sonra” (After Five) published in the magazine *Yenilik*. Her short story, “Büyük Günah” (The Big Sin) competed in the World Short Story Contest organized by the newspaper *Yeni İstanbul* in 1951. It was selected as one of the top five winners.

1960-70 Burak ended her modeling career after 1960 and concentrated on her writing. In 1961 she married the painter Ömer Uluç. Their daughter Elfe Uluç was born. What she called “my first serious literary work”, Sedef Kakmalı Ev (The House of Mother-of-Pearl), was published in the magazine *Türk Dili*, in 1961. This was followed by many other masterfully written short stories. Her first collection of short stories *Yanık Saraylar* (Burnt Palaces) was published in 1965, with illustrations by Ömer Uluç. The book created a great stir and in 1966, Burak was nominated for the prestigious “Sait Faik Short Story Award” for this work. When the award was given to another author, the literary

community fell into conflict. The renowned critic Memet Fuat resigned from the jury. Sevim Burak's reaction was to stop writing in protest. Later when she decided that above everything else she was writing for herself and gave up on her protest, she was to wait for a long period before she could start to publish her books again. At the beginning of 1970 she started writing *Sahibinin Sesi* (Her Master's Voice).

1970-75 The first symptoms of Sevim Burak's heart condition began to appear at the start of the 1970's. Her illness stemmed from the rheumatic fever she had suffered as a child. During the period 1972-74, Sevim Burak and her husband Ömer Uluç made three trips to Paris and London for Burak's treatment. Examinations showed that she needed to have her heart valve changed.

Burak started writing *Ford Mach 1* in 1971. She worked on this novel for ten years and used it as a resource for other works.

1975-80 In 1974 Ömer Uluç went to Lagos, Nigeria as a planning expert for the United Nations. His wife Sevim Burak and their daughter Elfe followed him some time later, coming to Nigeria via London. Burak stayed in Nigeria for a year-and-a-half. There she became acquainted with African art. Her African experience left her with deep impressions and brought a new breath of life into her literature.

In 1978 Sevim Burak underwent open-heart-surgery at London's Hammersmith Hospital where her heart valve was changed. Immediately after this risky operation, Burak chose to neglect her doctors' warnings and returned to Istanbul before her period of recuperation was over. It took her more than a year to get back on her feet and her health never quite returned to normal. In 1978 she contributed to the first African folk art exhibition (Galeri Baraz) in Turkey.

1980-83 The remaining years of life were spent fighting her steadily increasing health problems. In her writing, however, she was going through one of most productive and lively periods of her life. The seventeen-years silence following her first book, *Yanık Saraylar* (Burnt Palaces) was broken with the publication of a play called *Sahibinin Sesi* (His Master's Voice), which she completed in 1982. This was followed by *Afrika Dansı* (African Dance), a collection of short stories that was full of the impressions of her days in Africa and of her operation, and where she gave full reign to her exploration of language. The long-awaited reprinting of *Yanık Saraylar* was finally undertaken, and the book was published this time illustrated with photographs by the artist Sarkis. The works of her last period, the "three-act novel" she introduce as "an experiment in language" *Everest My Lord*, and an earlier play *İşte Baş*

İşte Gövde İşte Kanatlar (Here's the Head, Here's the Body, Here are the Wings) could only be published posthumously.

On December 30, 1983, without seeing the publication of her many completed texts and a nearly finished novel (*Ford Mach 1*), leaving behind many more creative ideas for her writings, Sevim Burak died in Istanbul.

(This chronological biography is based on interviews I conducted with relatives of Sevim Burak. I wrote this text originally for the exposition "One Master, One World: Sevim Burak", which took place in June 2004, in Yapı Kredi Cultural Center. This chronological biography is published by Yapı Kredi Editions (2004) in the book of exposition, with the translations of Mary Işın and Emine Mizyal.)

APPENDIX B

ILLUSTRATIONS

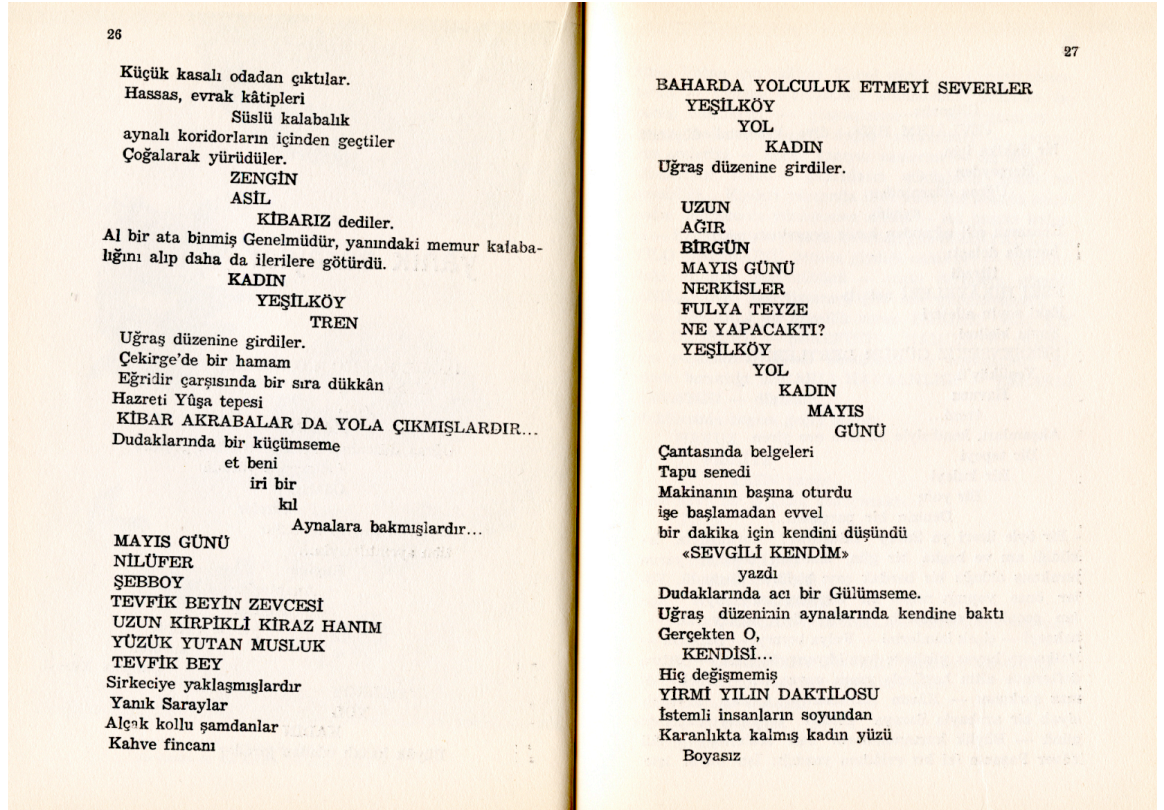


Fig. 1. Burnt Palaces

Bu saha Ebe Madam Anastasiya Tevrat'ı getirdi -
- İki gündenberi elimle sırtım arasında dehşetli ağrılar
yapan iğne bugün 1931 Temmuz Çarşamba kürek kemiği-
me girmiş ağrı ve sancı çok derinden hissedilmeye baş-
lanmış ve iğnenin göğüs boşluğunda bir yere saplanmış
olması ihtimaliyle sabaha kadar göz kırpmamıştır -
- Sabahleyin bir saat Tevrat okunmuş — Ağrı ve sancı
durmamış — Durum ehemmiyetini muhafaza etmiş
- Sancı gittikçe artmış-

Sokağa çıkmış- Filip Zempto Efendinin çıktığı
Lehimci Amigonun girdiği Taş basamaklı eve kadar
yürünmüş fakat ağrı durmamıştır — Bizim evin kapısın-
dan Taş basamaklı evin kapısına kadar 141 adım sayıl-
mış — Ağrı durmuş — Taş basamaklı evin kapısına ka-
dar 141 adım sayılmış — Ağrı durmamış — Bizim evle
Taş basamaklı evin arasındaki sobacı Yasefe 50 adım-
Ağrı durmamış — Sobacı Yasefin evinden Taş basamaklı
eve — Taş basamaklı evden bizim eve — Bizim evden
sobacı Yasefe — Sobacı Yaseften gene bizim eve — Bizim
evden Yani Efendinin kahvesine — Yani Efendinin kah-
vesinden Kiryakonun gazinosuna 64 adım — Ağrı dur-
mamış — Kiryakonun gazinosunda oturulmuş — Bir
nargile içilmiş — Ağrı durmamış — Kiryakoda dükkân-
ların açılması beklenmiş — Ağrı durmamış — Eve bir
teneke gazla beraber dönmüştür — Ağrı durmamıştır —

Bugün 3 Temmuz ağrı durmamıştır
Bugün 4 Temmuz Tevrat Anastasiyaya verilmiş-
-Ağrı durmamıştır-

Bugün 5 Temmuz ağrı durmamış Ebe Anastasiya
Tevratı tekrar bize getirmiştir.

Bugün 6 Temmuz Tevrat Ebe Anastasiyaya geri veril-
miştir- -Sancı durmamıştır-

Bugün 7 Temmuz ağrı durmamıştır.

Bugün 7 Temmuz — Aynı gün — Saat 9 da çarşı

kasabı Nahum-karısı-İda- adları Yasef. Şalom- Moiz-
olan- üç çocuğu bizim evin tam karşısına taşındılar- Aynı
saatlerde takriben 9 sularında Madam Anastasiya elinde
Tevratla beraber bizim kapının önünden geçip gitmiştir-
Biraz sonra iğne sol kaburgalarının arasına girerek ora-
da durmuştur — Saat 11 de Kasap Nahum taşındığı evin
penceresinde görünmüştür — Kasap Nahumun benim
pencereme olan uzaklığı 10 adımdır- Kasap Nahumun
evinin benim evime olan uzaklığı 10 adım — Kasap Na-
humun evinin en alt katındaki odadan en üst katındaki
odaya kadar olan ölçü bizim evin en alt katındaki odadan
en üstteki odaya kadar olan ölçünün aynı — Sağdaki
oda 5 — Soldaki oda 5 adım — Odaların boyu eni bizim
odaların boyu eni gibi — Kapılarının yangın duvarının
tavanların yüksekliği bizim kapıların bizim yangın duva-
rının bizim tavanların yüksekliği kadar — Evin ön cum-
bası 3 — Yanı cumbası 3 — Arka cumbası 3 — Evin cep-
hesindeki pencerelerinin sayısı 3 — Arka pencerelerinin
sayısı 3 — yan pencerelerinin 3 — Bizim evin cumbaları —
pencereleri de 3 3 3 — 3 3 3 .

İğne kalbime doğru yürümeye başladı — İğnenin
kalbime doğru gelmekte olduğunu müşahade etmem üze-
rine — Cenuba doğru yürümeye başladım — O yandaki
bahçe duvarları — bahçe kapıları — Evlerin duvar yüz-
leri — Tek kanatkapılar—Çift kanat kapılar — Çam
ağaçları — Bütün tahta kaplamalar — Evlerin yüzüyle
beraber sokağın yüzü 604 adım idi.

Garba doğru yürümeye başladım. Yani sağa. O yan-
daki çam ağaçları — Kök kısımlarından tepe bitimlerine
kadar 7 arşındı — Direkler 7 arşındı — Duvarlar 7 ar-
şındı — Evler yukarıdan aşağıya aşağıdan yukarıya 7
arşındı — Eşikler kapılara 7 arşındı — Kapılar kafes-
lere 7 arşındı — Kafesler pencerelere 7 arşındı — Pence-
reler çatıya 7 arşındı — Çatı eşiğe — Eşik kapıya — Ka-

Fig. 2. Oh Lord Jehovah!