

UNSYMBOLIZED MOTHER LOSS:
REWRITING ON THE BODY AS ANOREXIA

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REWRITING ON THE BODY AS ANOREXIA**

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ABSTRACT

UNSYMBOLIZED MOTHER LOSS: REWRITING ON THE BODY AS ANOREXIA

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The current study aims to examine the discourse of young adult subjects who lost their mother and who experience remarkable anorexic symptoms later in life. The similarities and differences in the discourse of two concepts, and also the discourses female and male subjects are the main concerns of the current study in the light of Lacanian discourse analysis. Semi-structured interviews were done with five participants. In the analysis, anchoring representation, formal qualities of the text: conflict and unspoken points, and the relation with the Other are examined discursively. The results of the study were discussed in the light of relevant literature and clinical implications, and suggestions for future studies were provided.

Keywords: Loss of Mother, Anorexia, Symptom, Psychoanalysis

ÖZ

SEMBOLE EDİLMİYEN ANNE KAYBI: ANOREKSİYA OLARAK BEDEN ÜZERİNE YENİDEN YAZILMASI

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Bu çalışma, anne kaybı yaşamış ve hayatlarının ilerleyen dönemlerinde anoreksik semptomlar deneyimleyen genç yetişkin öznelerin söylemlerini incelemeyi amaçlamaktadır. İki kavramın söylem içerisindeki benzerlikleri ve farklılıklarının, yanı sıra kadın ve erkek öznelerin söylemlerinin Lacanyen söylem analizi perspektifinden araştırılması bu çalışmanın temel konularıdır. Beş katılımcı ile yarı yapılandırılmış görüşmeler yapılmıştır. Analizde, temsilin demirlenmesi, metnin biçimsel nitelikleri: çatışma ve konuşulmayan noktalar ve Başka ile ilişki söylemsel olarak incelenmiştir. Çalışmanın sonuçları ilgili alanyazın ışığında ve klinik uygulamalar bağlamında tartışılmış ve gelecek çalışmalar için öneriler sunulmuştur.

Anahtar Kelimeler: Anne Kaybı, Anoreksiya, Semptom, Psikanaliz

To my beloved family

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CHAPTER 1

INTRODUCTION

Death as a part of living being is a hard concept to apprehend by the subject. According to Freud (1917), the subject does not include any information about his/her own death in his/her psychic world since it is contrary to human nature. The subject, who has no place for his/her own death in his unconscious, can only comprehend death as a way of punishing someone else. Therefore, it is seen that the subject does not have a direct relationship with the concept of death which creates a lack in many spheres for the subject. The literature shows that human understanding of death differs in each developmental period. In this sense, the abstract nature of the concept of death with its abstract nature gains meaning through cognitive and developmental progress of the subject. Besides its importance, developmental nature of the subject is not the only factor in the comprehension of death. Factors such as culture, discourse of this culture, and religion, which encompass the subject and determine his/her spirituality, also play an important role. Within the discourse, every subject takes a subjective position which is very specific to the subject. From this point of view, it is stated that death as a concept has its own unique form for each subject (Orbach & Glaubman, 1979). In other words, as in every field where the subject is involved, subjectivity is at the forefront in the field of death.

1.1. Lack in the Light of Lacanian Psychoanalytic Theory

It is important to mention the concept of lack in Lacanian psychoanalytic theory to apprehend death and mourning process. In the teaching of Lacan, the relation of the subject with the object *a* has a fundamental role. In his fourth seminar on object relations, Lacan discusses that the object is a lost object for the subject (Lacan, 1956-57). Because of this characteristic of the object, the subject is constantly searching for this lost object. The object is lost, and then, it is found again and again in its own

search. Thus, the subject deals with a process that has no end. The subject's relation to the object is not about possessing it – which will never happen – but about searching for it. Lacan describes the lack of the object through three orders: the real, the imaginary and the symbolic. According to Lacan, lack of the object in these three different orders leads the subject to three different experiences in terms of subjective positioning: privation, frustration, castration in sequence. The difference between them is characterized by which object is lost.

To begin with, lack of symbolic object in the real order is seen in privation (Lacan, 1956-57). As its nature, real order consists of lack of lack. Beyond the subject's experience, the real order which the subject has no access can only be apprehended by the subject through the means of the symbolic order. It is only through signification that one can speak of a lack in the real order. In this sense, Lacan states that a lack in the real order is completely symbolic. More precisely, in order for the subject to speak of a lack or an absence of something that once existed, there must first be a recognition by the law. In other words, there must be a symbolization first. Therefore, the lost object in privation is always a symbolic object because it has to be recognized by the law, namely language, and has to be expressed in signifiers. In privation experience, the subject has to take a position as either frustration or castration.

Secondly, mentioning frustration, Lacan refers to loss of real object in the imaginary order. Even though the object of frustration is the real object, the subject has no direct relationship with it. Lacan states that frustration is observed in the relationship between (m)Other and the child. The (m)Other denies the child's demand of love, not his/her biological need. In this sense, Lacan does not underestimate the importance of biological needs (such as hunger which must be satisfied) (Evans, 1996). However, it is mentioned that the child's need, which is about real object, is overshadowed by its symbolic value, namely love of the (m)Other. Therefore, the object's symbolic resemblance is seen more importantly than its real function. In other words, love of the (m)Other takes priority over satisfaction of the need. In this context, it is underlined that, on the one hand, frustration is experienced by the child in the case of not satisfying his/her biological need. On the other hand, the child is

frustrated when his/her biological need is satisfied to compensate for the refusal of love by the (m)Other (Evans, 1996).

Lastly, castration includes lack of imaginary object in the symbolic order. The imaginary object cannot be reduced to penis, however; it represents the imaginary phallus for the subject (Lacan, 2006). The unity between the (m)Other and the child is triangled with the entrance of phallus into the psychic system. The child realizes that his/her (m)Other desires beyond himself/herself, and tries to be that imaginary phallus for the (m)Other. With the intervention of paternal function as the Name-of-the-Father, the father nominates the desire of the (m)Other and frees the child from being imaginary phallus for the (m)Other.

1.2. Mourning and Melancholia in Psychoanalytic Theory

1.2.1. Freudian Theory on Mourning and Melancholia

In “Mourning and Melancholia”, Freud (1917) writes about the subject’s experiences of loss. According to him, mourning is characterized as inability of the subject to find no more meaning in the outside of himself/herself. Therefore, world becomes meaningless for the subject. In this sense, a strong emphasis is made about identification with the lost one for the subject (Freud, 1955). In other words, Freud states that mourning is experienced if the subject identifies himself/herself with the lost object, the lost one. In his article of “Inhibitions, Symptoms and Anxiety”, Freud (1926) mentions that the difference between permanent loss and temporary absence cannot be understood by the child who feels anxiety about the absence of mother, or her love. Therefore, it is worthy to note the importance of fort/da game. In fort/da game, child is exposed to absence and presence of the ball repetitively (Freud, 1920a). Related to mourning process, a way of coping with loss object is observed in the world of child through the repetitive games resembling for symbolization. With the help of these games, the child tries to alleviate the anxiety caused by the absence of the object of love.

According to Freud (1917), in melancholia, unlike mourning, there is a disruption in the test of reality which is related to the acceptance of loss. Freud states that

distinctive characteristic of melancholia is the disturbance of self-regard. Other features are similar to mourning. However, in melancholia, which resembles for deep sadness, the subject considers himself/herself as empty and meaningless. Reality testing shows that the loved object does not exist anymore and asks to deattach all ties with the lost object. At that point, the subject experiences a resistance to this deattachment. In the case of melancholia, even if the subject knows who they have lost, he does not know what he has lost with the lost object. Therefore, unlike in mourning, it is observed that there is an unconscious object loss in melancholia.

The melancholic subject directs the loss towards his/her own ego. Thus, loss of the loved one is experienced by the subject as loss of his/her own self. While in mourning it is the external world that is seen as meaningless and empty, in melancholia, it is the subject himself/herself. In other words, the loss is experienced as loss of the subject. The underlying reason for this is the subject's inability to break the ties with the lost object (Freud, 1917). The failure to dissociate from the lost object mentioned here causes the subject to direct negative emotions not to the lost object but to himself/herself because of identification with the lost object. Freud mentions that the accusations to the self is actually directed to the lost object. However, in melancholia, the accusations are directed to the self just as other negative emotions. Freud states that the subject cannot show his/her hostility to the lost object.

The melancholic subject experiences deep sadness, loss of interest in the world and loss of the ability to love. The main characteristic that distinguishes it from mourning is decline in self-worth. In melancholia, the subject is empty and meaningless. There is a loss of self-esteem. With loss of the beloved object, the libido breaks its connection with this object, but this process creates a resistance. In mourning, the subject can find a new object, whereas in melancholia this is not possible. Withdrawal of the libido back into the self serves the subject's identification with the lost object. In other words, loss of the object leads to loss of the self. An important point to mention here is that in melancholia, even if the subject knows who he has lost, he cannot know what he has lost with this lost object. For this reason, Freud (1917) says that the loss of the object in melancholia is withdrawn from consciousness. Therefore, this hostility is directed to the self. Through this kind of

self-punishment, the subject aims to take revenge on the lost object and successes to torment one who loves him. In this context, Freud emphasizes that ambivalent conflict with the object is seen in the melancholia. It is seen that, in melancholia, the drive that binds the subject to life is diminished. In other words, the object loss evolves to loss of self, and also the conflict between the self and the loved one becomes a gap between the criticism of the self and the self that changes as a result of identification. Therefore, situations such as self-devaluation, punishment, loss of the capacity to love, sleep deprivations, and refusal of eating arise in the connection with this identification and these are related to accusation to the self. Freud (1917) mentions that regression to primary narcissism occurs in the process of object choice, since the choice of object starts with the identification. In primary narcissism, the subject wants to incorporate the object in accordance with the oral phase of libidinal development. Related to this, Freud mentions that he supports the idea of Abraham who suggests that, in the severe cases of melancholia, the refusal of nourishment is observed (as cited in Freud, 1917).

1.2.2. Lacanian Perspective on Mourning and Melancholia

Lacan (1962-63), unlike Freud, speaks of the intertwining of loss and lack rather than the subject's turning towards the self (Salecl, 2004, p. 19). The relationship of the subject with this object of desire is important since lack is associated with desire in Lacanian psychoanalysis. The object of desire serves as the fundamental construction of the subject in his/her structure.

Lacan declares that the subject only mourns for the lack in the Other. In this sense, the identification with this particular lack has a crucial role. The subject considers the object *a* in the Other but the death of Other results in shaking the place of the object *a*. In melancholia, it is seen that the subject has an illusion that the object existed before the death of Other and the death is responsible for the lack in the Other (Harari, 2001; Lacan, 2004). In the context of loss and mourning, it is stated that the subject mourns someone whose lack he embodied (Lacan, 1962-63). In other words, what is observed in melancholia is that the idealized image of the Other fills this lacking space, which is the space of the object *a*. This structurally empty space is

occupied by the idealized image. In this sense, Lacan mentions that the melancholic subject is in a misunderstanding. The melancholic subject believes that the lost object existed before death. In other words, the object is absent only because of death. However, the place of object a precisely always remains incomplete and the subject cannot fill and satisfy it in anyway.

Related to that, Lacan emphasized that the lack does not only consist of a place associated with death. The mourner subject establishes a love relation with the lack of the Other before mourning process. In other words, the subject has already established a relationship with the Other through lack. Death of the Other is experienced by the subject as disappearance of this space which belongs to the lack, and an emptiness is created in this space. In this context, Lacan mentions that the subject mourns for the lack in the deceased in the process of mourning. In other words, the subject mourns only for the object that "*I was his lack*". Aforementioned lack of the Other is related to a constitutive lack that represents desire of the Other for the subject. It resembles to the question of "what the Other wants from me". The subject's psyche is based on the answers that he/she tries to find for this fundamental question. From this point of view, the subject mourns for object a, which is the representation of the Other's lack, namely the desire of the Other.

In the case of melancholia, the confrontation with this lack puts the subject in a different position from the normal process. Rather than recognizing this lack as a kind of driving force that ensures the continuation of life or as an object of desire to be chased after, the melancholic subject experiences it as a lack that emerges as a result of the object that once belonged to him/her but being taken away from him/her (Lacan, 1962-63). The destructiveness of melancholia is precisely related to this. The melancholic subject does not experience this lack at the level of desire, that is, in the symbolic order; on the contrary, the subject experiences it as a loss in the real order. Loss, which is experienced as privation, cannot be carried by the melancholic subject to the symbolic order, it remains as a lack in the real order (Grigg, 2016). Therefore, the subject experiences a momentary encounter with the real order with the lost object. However, the real order escapes from the subject due to its fundamental structure, where the subject develops defenses to get away as there is no

symbolization and nomination. Therefore, it cannot be captured by the subject symbolically. In other words, the melancholic subject is unable to carry this loss which is experienced as privation to the level of castration. More precisely, melancholia is a solution that the subject uses to escape castration (Özkan & Baltacı, 2020). The important point is that the melancholic subject experiences a unique jouissance by feeling worthless or having no interest in outside world. The melancholic subject, who confuses lack and loss, experiences jouissance from the pain experienced by the subject (Özkan & Baltacı, 2020). From this point of view, the melancholic subject's difficulty is not being in an endless mourning process. On the contrary, what the melancholic subject faces is the inevitable closeness to the object in the real domain (Gherovici & Steinkoler, 2015; as cited in Worthington, 2016).

It is also stated that the melancholic subject impulsively desires his/her own death. Lacan gives example of those who commit suicide by jumping out of a window to this impulsivity, which is considered as passage to the act (Lacan, 1962/2014; Özkan & Baltacı, 2020). At the point where the subject severs its relationship with the Other, he/she no longer expects an answer from it. As a result, the subject allows this painful jouissance to lead him/her to his/her own death. As a result of this strong identification with the lost object, the melancholic subject maintains its closeness to the lack in the real order by not giving any place to the reality (Salecl, 2004).

1.3. The Place of the (m) Other

Freud (1920) emphasizes that the child is symbolic substitute of penis for the mother. Here, penis envy that is experienced by the mother in relation to Oedipal processes comes into play. In Freudian terms, the penis, which is lacking in herself, takes place as a phallus. The mother's attempt to overcome this lack of phallus is through the birth of a child. Also, Lacan states that the child is at the position of object a for the mother, and this position creates an illusion of wholeness in this duo. This illusion belongs to the imaginary order (Alves & Poli, 2016; Evans, 1996). On the (m)Other's part, she regains the object lack in herself by having a child (Soler, 2010). In parallel to Freud, Lacan states that the child stands in as a substitute for the

symbolic phallus for the (m)Other. This symbolic phallus is what the (m)Other lacks (Evans, 1996). Since the child serves as object a for the mother, all the (m)Other's investments are in the child. Her own future and ideals are projected into the child. However, there is fundamental incompleteness. The symbolic substitution cannot serve to fulfill the mother's lack. In other words, having a child cannot satisfy this lack. Therefore, the child is on the track of what the (m)Other lacks. The child, who tries to make sense of what the (m)Other lacks and to be whatever it is, identifies with the (m)Other's imaginary phallus. In this sense, the child's answer to the question of "what my (m)Other wants from me" is an answer found by the child. This answer is the imaginary phallus resembles for the (m)Other's desire (Lacan, 1956-57).

In terms of this relationship, Lacan says that "*the child is completely at the mercy of the capricious desire of the mother, helpless in the face of her omnipotence*" (Lacan, 1956-57). The emphasis on helplessness stems from Freud's view of the newborn baby's inability to meet its own needs and its dependence on others. The (m)Other who fulfills the child's needs interprets the infant's cries and ascribes meaning retrospectively to determine whether the baby needs (such as satisfaction of hunger). The child's helplessness contrasts with the (m)Other's omnipotence, as she holds the autonomy to fulfill or disregard the child's needs. The realization of this contradiction leads to a depressive effect in the child (Lacan, 1956-57). Related to depressive effects, Lacan described the position of the child as being the phallus for the (m)Other through the metaphor of jaws of crocodile where the Oedipal child is situated (Lacan, 2006). Being in the jaws of (m)Other begins to evoke anxiety in the child. Through castration via the-Name-of-the-Father, which is the very representation of law, the child is escaped from being swallowed by the (m)Other's suffocating desire. So that, the child can go out into the world to gain recognition as a subject and be recognized by the Other as a signifier in the symbolic. In other words, Lacan emphasized that there must be a deattachment from imaginary relationship with the (m)Other so that the child can enter the social world, namely the symbolic order (Evans, 1996).

When looking at how the relationship with the (m)Other is experienced by the child, the mirror stage's importance is noteworthy. It resembles early construction of the

subject in relation to the Other, that is, (m)Other. For the child to discover the (m)Other's desire, he/she must understand that he/she is not one with the mother (Lacan, 2006; Özcan, 2023). Mirror stage corresponds to the period between 6 and 18 months. The child sees *itself* in the mirror for the first six months, but there is no mention of a child who understands the language in this process. By the sixth month, there is a child who has the mental capacity to understand when he is called or "*This is you!*". Although he/she still cannot speak or use signifiers, he/she understands something from what is spoken. For example, the child looks after his/her name is called.

In the mirror, the child sees his/her (m)Other in the first place. What he/she sees is the image of his/her mother, and the mother looks at the child and says "*This is you!*". This statement of the mother is the most critical point. As soon as the child understands the phrase "*This is you!*", he/she is now nominated by the (m)Other. However, the child realizes that he/she is an object just as others. Before the mirror stage, there is only the child, and everything else is an extension of it. Therefore, everyone, especially the (m)Other, feels everything it feels. However, with the nomination, the child now realizes that others see and recognize the child as he/she is in the mirror. Others recognize the artificiality in the mirror, not what the child feels. In this context, the mirror stage is both a moment of victory and a moment of war (Lacan, 2006). It is the moment of victory because his/her body, which he/she sees it as fragmented, is as a whole as others. This is a war moment because others see the child as in the mirror, not as himself. The self in the mirror does not recognize the child as he/she sees and feels himself/herself. The self sees it like a mirror image. However, the child no longer addresses the gaze of others as himself/herself but as his/her mirror image. At this point, the construction of ego begins. The child begins to ask questions such as "*how do I look in the mirror*", and "*with whom do I identify*". At this stage, the relationship between the little other and imaginary ego begins. The subject's need to identify with the little other is to show himself/herself to others. This is related to the gaze of the Other. The discourse "*they see me like this*" is related to the ego of the subject. The important thing here is the mother's gaze. Because the child looks at the mother's gaze, not to his/her own image. Nomination with "*This is you!*" is important. With the construction of the ego, the

child realizes that his/her mother also separates by saying “*This is you!*” at the mirror stage. The mother says, “*You are not my phallus*”. Therefore, the mirror stage is separation moment for the mother as well. It is also the moment when the child perceives himself/herself as an independent object that results in the construction of the ego.

With ego construction, the child tries to find a place in the (m)Other’s mind. The child, who used to be one with the (m)Other, realizes that the (m)Other’s interest is towards something else. At this point, the child notices the presence of the (m)Other’s desire. The child wants to fill this lack in the (m)Other with himself/herself. At first, process of naming the (m)Other’s desire is about the phallus. “*I don't know what my mom's desire is, it must be an object*”. However, this phallus has no object, it is the object a, the representation of the desire. Object a refers to the lack since (m)Other’s desire is what she lacks. The child is on the track of the (m)Other’s lack.

1.4. Loss of the (m)Other

The (m)Other as the very first representation of Other has a structural role for the subject as it is mentioned. The subject is constructed based on this particular relationship with the (m)Other at the beginning of his/her life. The child has an understanding not only of himself, but also the world through the gaze of the (m)Other. Therefore, the place of the (m)Other plays such an important role in the subject’s life. In the literature, it is stated that a parent’s death represents something fundamental as a traumatic event in the child’s psychic life (Berlinsky & Biller, 1982; Furman, 1974; Worden, Davies & McCown, 1999). According to the pioneers working on this issue, parental loss during childhood is considered as very subjective and overwhelming for the bereaved child. It is emphasized that death of a parent is experienced as one of the most stressful life events (Pfeffer et al, 2000) by constituting a fundamental injury to attachment (Stedmon et al., 2008). Among the effects of parental loss, social impairments, problems in emotional development, and occurrence of psychopathology are the most prominent (Barker et al., 1992; Birenbaum, 2000; Bowlby, 1979; Ribbens McCarthy & Jessop, 2005). These effects can be seen both right after the loss, and later in the individuals’ adulthood. Miller

and Belizán (2015) stated that the mother has an enormous role in the family system in which she is responsible for home such as children's health, education, their social activities, and she corresponds to production and reproduction. When the mother dies, all these responsibilities that the mother has are disrupted.

Children's cognitive and emotional development determine the way they react to death (Dyregrov, 2008). It is stated that even babies react to death in some way. However, babies experience the death of a loved one as a short-term separation (Wolff, 1986). The reason for this is simply explained as when the caregiver leaves the baby, it means that the person is gone for the baby. Therefore, for babies, the loss of mother and short-term separation from her are equivalent. The relation between the baby and the mother in early ages shapes the baby's other relations in later life. The loss occurred in that age period of 0 and 2 cannot be understood by the baby, therefore the relation between baby and the substitution of the mother has a vital role for the baby to construct his/her psychic world. It is stated that in that period there is a difference based on the baby's age. If the baby has lost his/her mother in the first 9 months, this loss affects the baby less than the loss that would occur between the ages of 9 months and 24 months. In the literature, it is emphasized that the relation between the mother and the baby is precognitive. Therefore, the baby cannot understand the mother's death but, on some level, can sense it.

Studies show that children with normal intelligence understand that death around the age of five is an irreversible and universal event that has a cause and leads to permanent separations. Again, children at this age can understand that a deceased person can no longer move, feel, see, smell, taste, speak, and all other bodily functions have come to an end. Therefore, it cannot be grasped by children that death is a permanent and irreversible phenomenon before the age of five (Worden, 2001; Yörükoğlu, 1986). Because until the age of five, children cannot think that a person is gone forever, that he will not come back. Children may believe that he/she is continuing his/her life elsewhere. Also, before the age of five, children's thinking is egocentric, so they tend to believe that events are controlled by people. By perceiving death as an event under human control, they can liken death to sleep or travel far away and believe that people who die can return. In this sense, mourning is

a result of a persistent loss but, with the lack of an understanding of time, children cannot experience mourning as adults do.

When it comes to the school age, children have learned the concept of time. They can perceive the concept of death as they gain the ability to think abstractly. They may understand that death is something irreversible. During this period, children may mourn and experience sadness in ways similar to adults. Children know that the loss of a family member is a painful and difficult process. Changes in crying, sleeping and eating habits may occur. Behavioral problems such as withdrawal, aggression, and wetting can be seen temporarily (Dyregrov, 2008; Granot, 2005).

Losing parents as a young child primarily means the loss of the caregiver and attachment figure (Nolen-Hoeksema & Larson, 1999). According to Granot (2005), if one of the parents is dead, children can experience the first shock in a shorter time. If the remaining parent recognizes their own feelings and expresses their pain, they also set an example to the child in expressing their feelings.

The development of language use in children has an important role in understanding loss and experiencing grief. Once children gain an ability to use language, they can express their thoughts and emotions about the loss. However, in some cases, children may not be able to express themselves in terms of that loss. In those cases, as it was mentioned before, it is observed that there are some disturbances in eating, sleep, adaptation, control of aggressivity, and withdrawal.

1.5. Anorexia Nervosa in Psychoanalytical Perspective

Freud mentions eating disorders related to drive theory. The underlying mechanism of eating disorders is observed as rooted in childhood fantasies of unconscious. Freud states that there is a displacement of Oedipal wish to have a child onto the erogenous zone of mouth. In terms of anorexia, the subject rejects everything to put into his mouth (Breuer & Freud, 1985/1974).

Freud draws attention to the relationship of eating disorders with melancholia (Freud, 1987-1904/1985). In this context, anorexia is taken into consideration related to

underdeveloped sexuality. The anorexic subject experiences melancholia depending on issues occurred about his/her sexuality development. It is well known that anorexia is characterized by not eating. Freud explains pattern of not eating with decline in the libido related to the sexuality. Therefore, it is observed that there is a displacement between erogenous zones. As it is mentioned before, the very similar pattern occurs in melancholia in which deattachment of the subject's libido results in loss of ties with the object. In this sense, loss of libido and loss of appetite seem similar to each other. Freud also associates nutrition with sexuality at the beginning of human life (1905/1953). The intervention of weaning has a function of separating these notions.

Later, Freud states that anorexia nervosa is resulted from both erotic value of oral libido and the fact that feeding takes the place of death drive (Freud, 1910). Freud relates the anorexia nervosa with melancholia (1917). According to him, in the case of identifying with the lost object, the subject and his/her life become empty. Therefore, the lost object represents the loss of the subject completely. In the following years, Freud declares that, in melancholia, superego's sadism is observed. In this sense, he highlights that the sadistic superego seems to hate and inflict pain on the ego (Freud, 1923). In this context, Rudge and Fulks (2014) point out the difference between anorexia as a defence of subject and death drive related anorexic symptom of hysteria or melancholia.

Related to eating disorders, Lacan draws distinction between need, demand and desire in relation to lack. It is stated that eating is the first experience of satisfaction for a new born child at the level of need (Dor, 1994). The child shows responses of deprivation through his/her body. This response is considered as call for other. In other words, these responses, which are bodily manifestations of the body, are addressed to the (m)Other. Therefore, these bodily manifestations have certain meanings in the case that (m)Other acknowledged. (m)Other recognizes the child is at the level of need, and satisfies him/her. From this point of view, the (m)Other takes bodily manifestations of the child, resembling need, to the level of demand. By doing this, (m)Other introduces the child to the world of meaning, to the language, to the discourse (Dor, 1994). When (m)Other responds the bodily manifestations of the

child through providing food, she subjects her child in her own discourse. Also, the (m)Other gives the satisfaction to the child by fulfilling the need. Later, in the reappearance of need, the child uses the meaning given to him/her by (m)Other to demand what he/she needs. In other words, bodily manifestations of deprivation create demand through signifying mobilization. Lacan states that the desire is constructed in this relation between need and demand. In this context, the subject's demand for satisfaction of a need results in a surplus which is the demand for love. In other words, in every demand of the subject for satisfying a need, there is a demand for love. In this sense, the child desires to be the (m)Other's object of desire. This (m)Other is the one who satisfies the child's needs. However, the child's later experiences child to satisfy his/her demand leads him/her to experience loss. The child chases on the first – primary – satisfaction which gives him/her jouissance. With the entrance to the language, the child has to verbalize his/her demands, so that his/her desire can be seen. Therefore, the impossibility is occurred in reaching the primary jouissance.

The (m)Other in the history of anorexic subject has a characteristic of satisfying the subject's basic need without any fault. However, this particular (m)Other tends to ignore the desire of the subject. In other words, the (m)Other focuses on the demand, but not the subject's desire. Recalcati (2010) mention that in anorexia the (m)Other has a confusion between the need and the desire of the subject. The (m)Other tends to reduce desire to the field of need. In this sense, the subject is traumatically reduced to a passive object that is object of care (Lacan, 2002). The anorexic subject's main concern is related to terrifying relationship with the (m)Other (Recalcati, 2014). The subject has a fear of swallowing from demanding (m)Other since the boundaries, which save the subject from being an object, are not clear. The subjective position as being anorexic has a function of defining these boundaries rather than refusing the (m)Other. It can be said that the subject tries to construct the (m)Other as being not suffocating with its excessive demand.

According to Lacan, anorexia does not represent "*not eating*", however, it is fundamentally eating "*nothing*" which takes place in the symbolic order (Lacan, 1977). To reach subjectification, this nothing, which has a constructive value, is

placed on the level of object. Through the choice of object of nothing, the child reverses the dependent relationship with his/her mother. The anorexic subject gains a power to resist the demand of suffocating (m)Other by rejecting to eat. By doing this, the subject can control this omnipotence and the (m)Other's suffocating demands. This kind of control shapes also the way the subject control his/her body. Overcoming the most basic need, namely hunger, guarantees having a relationship with the Other. So that, the subject perceives himself/herself as a desiring subject. In other words, anorexia is considered as a subjective position that is an unconscious choice of the subject (Recalcati, 2014). This subjective choice or position has a characteristic of refusal which is the core element of anorexia. Refusal in anorexia is seen as refusal of food, namely feeding the body. In this sense, there is refusal of the body's biological necessity. Subject's attempts to refuse is related to separation from the (m)Other's demand as it is mentioned before. Therefore, by refusing food or feeding the body, the subject actually aims to refuse to be an object of jouissance of the (m)Other. Recalcati (2014) mentions that the anorexic subject tries to leave his/her slavery position in relation to the (m)Other. In this context, anorexia is considered as "*celebration of independence*" of the subject (Recalcati, 2014). It is stated that not eating, namely self-starvation, points the subject's struggle for autonomy, control, competence, and self-respect (Bruch, 1973; Orbach, 1985). In this sense, Bruch emphasizes that anorexic symptoms show themselves as a result of weakening in the subject's autonomy because of failures in mother's parenting techniques (Bruch, 1973). According to Siverman (1977), anorexia nervosa is highly related to the failure of the mother to recognize and accept the expression of her child's independent needs. The (m)Other, who is taken into account by the subject, is the imaginary Other. Therefore, the subject deals with a reflected image in the mirror which represents the ideal ego for him/her. In this sense, the function of anorexia can be seen as narcissistic-imaginary independence from the (m)Other. Fundamentally, the subject's attempts to declare his/her independence from the (m)Other lead to refusal of his/her own division as a castrated subject. Therefore, anorexia leaves the subject out of castration's domain (Recalcati, 2010).

It is mentioned that the child wants to be the sole object of desire of the (m)Other. In this sense, the child gets satisfaction also from satisfying the (m)Other's demand.

Therefore, the child tends to satisfy the (m)Other's demand by its nature (Lacan, 2002). In this bilateral relationship, while the (m)Other is in the position of omnipotence, the child is placed in the position of impotence. In this context, the function of eating nothing is based on a dialectic. Eating nothing is considered as a tasted absence (Dutra, Balbi & Sexias, 2016). This absence is addressed to the (m)Other whom the child depends on. Therefore, by refusing to eat, which is actually eating nothing, the child reverses the relationship with the (m)Other. From that point, the dependent one becomes the (m)Other since she has a new position in that particular relationship. Now, the (m)Other tries to provide eating for the subject. In sum, the child becomes the master of omnipotence, and the (m)Other becomes at the position of merey of her child's whims (Lacan, 1956-57).

In anorexia, the main mechanism is to control the demand of the Other so that the subject can remain as a desiring subject. Lacan (1962-63), indicates eating nothing in anorexia has a symbolic value which resembles need for separation, lack of something for the sake of reducing the (m)Other's omnipotence. Therefore, it can be said that eating nothing is an attempt to set barrier to the (m)Other. By eating nothing, the anorexic subject tries to make the body disappear so that the lack can be created on the level of body. The anorexic subject tries to deal with his/her body, so the place assigned to the Other is occupied with the body. Therefore, the emptiness in the anorexic will never end and this leads to losing more and more weight. On this basis, separation in anorexia has paradoxical characteristics of having no experience of lack. In this sense, narcissistic compression takes the place of lack in anorexia. Therefore, the paradox in anorexia is related to that the attempts for separation actually function as a defence against separation (Recalcati, 2014). The reason of this is that separation fundamentally serves to divide the subject and encounter the lack in normal process, however, separation is built on the negation of the lack in anorexia. Therefore, Recalcati (2014) conceptualized anorexia as a separation without mourning.

Lastly, the association between anorexia nervosa and death drive can be explained the anorexic subjects' death risk. Statistically, it is stated that anorexic subjects have six times higher risk level of death, accompanying with suicide. In this sense, it can be said that domination of death drive and sadism of superego is seen in the psychic

structure of the anorexic subject (Rudge & Fulks, 2014). A clinical example is given related to this issue. A female teenager shows anorexic symptoms just after her grandmother's death. During therapy sessions, she declares that her anorexic symptoms resemble for a slow death. She explains her experience as painless and enjoyable. It is interpreted that her symptom shows that she has a tendency for self-destruction patterns since she turns against herself and also has several suicide attempts (Rudge & Fulks, 2014). Dutra, Balbi and Sexias (2016) mention about the case of Laura, who has anorexia nervosa diagnosis with the symptoms of vomiting. Her anorexic patterns start after the death of her primary care giver, who was her grandmother. It is stated that anorexic symptoms and vomiting patterns have a role of symbolic replacement of childhood memories. In the case of Laura, among the other grandchildren, she is the only one who is willing to take care of her grandmother when she was ill. The important part is about the way Laura explains the situation. She emphasizes that she had to take care of her grandmother before lunch. Moreover, it is observed that, as an anorexic subject, Laura tries to deny her dependence on the Other by eating nothing. In psychoanalytical terms, "nothing" represents the identification object for anorexic subject. This identification occurs in the light of transference with the Other.

In the literature, there are several studies mention the relationship between anorexia nervosa and death themes related to it (Debray, 1987; Jackson & Davidson, 1986; Kreisler, 1987; Maffei & Nissim, 1987; Morra, 2005;; Russell et al., 1990). It is stated that unsolved traumatic loss is seen in the past of anorexic patients and their families (Morra, 2005). Morra (2011) mentions that anorexia nervosa is a way of avoiding from unendurable anxiety related to death. In his study, it is revealed that unsolved grief of the mother has an effect on her child, and shows itself as anorexia nervosa (Cardenas et al., 1995; Morra, 2005). In this sense, it is highlighted that an unsolved grief in the parents leads some problem in separation-individuation processes of their children. In other words, failure in the Oedipal process is observed (Morra, 2005).

1.6. Present study

The current study aims to examine the discourse of young adult subjects who lost their mother and who experience remarkable anorexic symptoms later in life. The

similarities and differences in the discourse of two concepts, and also the discourses female and male subjects are the main concerns of the current study.

CHAPTER 2

METHODOLOGY

2.1. General Methodology and Research Design

Qualitative research gives an opportunity of gathering more intense and adequate feelings and thoughts of individuals, even if these feelings and thoughts are not expressed overtly. In this sense, it is stated that qualitative research opens a domain for researcher to investigate subjects' point of view about a certain phenomenon as they are (Elliot, Fischer, & Rennie, 1999).

Also, qualitative research makes it possible that researcher's own identity and standing can be taken account into the research process. That is, the interaction between researcher and participant affects the whole research process, and qualitative research gives a chance to accept and explain this effect of interaction (Smith, 2004).

2.2. Epistemological Position: Social Constructivism and Relativism

As an epistemological position, qualitative research governs the social constructivism and relativism approaches when dealing with data. The change in the field of psychology has started after 1950s. From that point, social constructivism and relativism has become apparent in psychology research (Kuş, 2003). Contrary to mainstream psychology which adopts positivist and realist perspective, qualitative research as a methodology accepts the idea that it is not possible to approach to knowledge from an objective standpoint in social sciences (Elliot, Fischer & Rennie, 1999). Therefore, social constructivism and relativism approaches enable the researcher to study human experience in the light of subjectivity.

Social constructivist perspective employs the idea that world is dependent on individuals' subjective experience (Burr, 1995; Giorgi, 1985). It underlines that there

are different versions of world since the reality is constructed based on the subjective experience. Therefore, one cannot talk about one unique or objective world. In this context, it can be said that there is not an objective reality independent from the subject (Burr, 1995). Every subject construct different realities based on their interactions with the others since the world is constructed with the interactions of the subjects (Giorgi, 1985). Knowledge is shaped based on who the sender and the receiver are (Gearing, 2004). Therefore, the researcher cannot talk about one unique truth related to the subject.

Gergen (1999) mentions that social constructivist perspective focuses on the social structures rather than individuals when studying psychological phenomena in the field of psychology. According to Wetherell and his colleagues (2001), it is possible to define discourse as “*human meaning making*” since the meaning is not fixed at a certain thing, however, the meaning is reconstructed over and over again with the subject’s interactions. Thus, the focus is now on the use of language (Harrê, 1989). From this point of view, the subject’s experience is seen as an effect of the subject’s language. Georgaca (2005) highlights that there is a difference between psychoanalytic sessions and the talk which is produced in both everyday conversation and interviews. In psychoanalytic sessions, transference relationship between the analyst and the analysand, and also free association as an analytical technique, lead to expression of unconscious in its particular way. In this context, the language is considered as a tool to analyse the subject. Therefore, for research purposes, naturally occurring talks and the talk that is produced in a certain research context are used to analyse participants’ language. In this context, Carter and Little (2016) also mention that obtaining knowledge about the subject is affected by the researcher’s point of view. Related to this, social constructivism underlines that it is not possible to declare an objective judgement since the judgment is produced in the certain discourse (White, 2004). Therefore, White (2004) says that, since the meaning is constructed in its analysis, the researcher has to deconstruct that meaning.

2.3. Turn to Language

In the history of psychoanalysis, the movement of “return to the language” has an incredible effect (Brock, 2016). With this movement, the focus is at the formation of

the subject and the subjectivity (Hollway, 2011). The articulation of subjectivity depends on language. It is declared that the subject is spoken by the discourse. In this sense, the subject is not a separate unit from the discourse, rather it is a product of the discourse, of the language. From this perspective, the subject is considered as the subjective position in a certain discourse (Brock, 2016).

Lacan is the prior psychoanalyst with his movement of turning to the language. In Lacanian psychoanalytic perspective, the main focus is on language. Lacan declares that the language has a constitutive role in the formation of the subject (Lacan, 2006). In this context, he highlights that “the unconscious is structured like a language” (1964). Fundamentally, the language has a constructive role in the formation of the unconscious. Since its fundamental tie with the language, the unconscious is considered as symbolic by its nature. In this sense, Lacan says that the unconscious composes of signifiers which form the signifier chain (Lacan, 2006). In terms of expression of the unconscious, Lacan stresses that the unconscious is not hidden or buried in the deep, rather it is on the surface of the speech. Therefore, Lacan emphasizes that psychoanalytic work is to articulate the truth of the subject. This kind of work can be achieved only by working through the subject’s language. Therefore, Lacan highlights that the analyst’s job is to focus on the formal features of the language, namely the analysand’s speech. To achieve that, the analyst focuses on the signifiers rather than the meanings of the words or the content of them. In this context, Lacan says that the only tool the analyst has is the speech of the analysand.

2.4. Discourse Analysis

In the literature, it is underlined that to make a definition of discourse is not an easy job (Arkonaç, 2017; Edley, 2001; Parker, 1992). Attempting to define a discourse in a certain way leads to some problems since a certain definition of discourse fixes the meaning at a certain point, and this is against the nature of discourse itself (Arkonaç, 2017). In its broader sense, discourse is conceptualized as that it enables the individuals to define and talk about the things (Parker, 1992).

As a result of the movement of “returning to the language”, discourse analysis emphasizes that the object of social science research is the language (Burr, 1995). It

is characterized as orientation of social constructivism and relativism to the knowledge(White, 2004) and has linguistic background (Frosh, 2014). According to these epistemological perspectives, one cannot talk about one certain reality, rather that the reality is organized based on social construct and language (Georgaca, 2000; Parker, 1998). Therefore, discourse analysis concerns both the content, style and language (Willig, 1999). In other words, it focuses on the subject's speech and the text of it (Arkonaç, 2017). To achieve that, the researcher studies the subject's speech through the language itself (Wetherell, 2001). While doing that, the researcher focuses on both what has been said and what has not been said in the discourse. Therefore, it targets the subject's discourse while focusing on the language. More specifically, discourse analysis puts emphasis on similarities and differences in different social constructs.

Discourse analysis employs the idea that the subject's psychological features can be seen in the traces of the language in use (Brock, 2016). For this purpose, repression in the discourse of the subject is studied by the researcher.

According to Lacan (1986), truth of the subject is not a universal phenomenon. Therefore, one cannot consider the truth of the subject as reality.

2.5. Lacanian Discourse Analysis

Lacanian discourse analysis is developed by Ian Parker. It embodies Lacanian terms into the discourse analysis. In other words, the roots of the Lacanian discourse analysis are relied on the Lacanian psychoanalytic theory. Lacanian discourse analysis is a type of discourse analysis which focuses on how the language or the speech of the subject constructs different categories depending on the place (Baltacı, 2022; Parker, 2005). The subject's use of language has a constructive role in the subject's world. From this perspective, the relation of the subject with language, discourse and the Other is highly emphasized since the subjective position is determined by these notions (Fink, 1996). Basically, in terms of language, Lacan pays attention to the metaphors and metonymies in the subject's speech (Evans, 1996). As the subject is constructed by the language, the subject's position in that particular language regulates him/her as being. From this background of Lacanian

psychoanalysis, it is stated that this type of analysis has critical, discursive, and linguistic elements (Parker, 2005).

In Lacanian terms, the subject is subjected to the lack. When the communication occurs between two parties, there are always gaps between what is said and what is intended to be said; between what is said and what is received in the discourse. Also, what comes later in the discourse may change what comes earlier. That is to say, a signifier that comes later or punctuation in sentences would change the meanings of signifiers that come earlier. The whole meaning and the knowledge in the discourse is retroactively constructed. Therefore, it is impossible to talk about one specific fixed discourse: The discourse is always floating. Through the analysis of the text in a discursive way, the discourse is expected to unfold so that associations and connotations come together and lead to mean something different. Lacan mentions that the meaning is an element that is produced in the discourse. This production of meaning, as mentioned above, occurs within the frame of associations. What is called as “point de capiton” is the key process of meaning production. With the help of point de capiton, the subject thinks that he/she understands what has been said. However, as Lacan stresses, these moments are just the form of illusion. The reason behind this is simply that the discourse has a characteristic of being moved on all the time. In this sense, Lacan (1966-67) says that “*there is no universe of discourse*”.

This leads to the subject to the point of “*communication is impossible*”. Lacan stresses that the subjects are in the illusion of understanding each other. To be clear, the subject tends to believe that when he/she says something, the other party understands what is said, and vice versa. Therefore, in Lacanian terms, the subject perceives the discourse from his/her imaginary. From this point of view, Neill (2013) emphasizes that the discourse analysis is impossible since the researcher as a subject can only approach to text of data with his/her own distortions. It is stated that the meaning cannot occur without the subject’s relationship with the signifier. Thus, the discourse contains this fundamental problem in it. Lacan mentions that the subject can perceive certain things in the discourse based on some preconceptions which are on the imaginary axis of the communication. When facing with a speech or text of a speech, the subject’s identifications get involved.

From this theoretical standpoint, Lacanian discourse analysis allows the researcher to investigate the relationship between the analyst, analysand, and language (Rabate, 2001). The analysand's speech which targets the analyst is structured based on the transference. In other words, to whom the subject is speaking determines the nature of the speech fundamentally. Therefore, it is mentioned that the speech between analysand and analyst is constructed based on the specific nature of the analytic relationship (Benvenuto & Kennedy, 1986). While the analysand working on his/her unconscious materials, the discourse analyst has a function of interpreting what is going on (Parker, 2005). By doing that, the analyst has concerns about the effect of signifier in the speech of the analysand (Nobus, 2000). However, Lacanian discourse analysis does not aim to explore the meaning of the signifiers, rather, it concerns to open the structure of the discourse of the Other in the subjects' speech (Parker 2005; Pavón-Cuéllar, 2014).

For the research purposes, Parker (2005) mentions the seven theoretical elements in the Lacanian discourse analysis. Briefly, this methodology is interested in the form of the language rather than the content. Also, it avoids interpreting or uncovering the unconscious meaning of the signifiers; however, there is a search for the difference in the language patterns. Nonsensical signifiers in the speech of the subject are also important for the Lacanian discourse analysis. In other words, it concerns what the absence represents in that discourse. Moreover, it focuses on the "deadlocks" of the discourse. Also, the master signifier of the speech is searched, which is the dominant signifier in the discourse. Besides, the Lacanian discourse analysis is able to capture the difference between empty speech and full speech in the subjects' speech. In addition, it can show repetitions of signifiers, also considering that the language of the subject is depending on the discourse of the Other and that the unconscious is constructed upon it. In this sense, the Lacanian discourse analysis holds the idea that as the subject constructed by the discourse of the Other while the Other is put in the place of the "subject is supposed to know". Lastly, the Lacanian discourse analysis accepts the existence of sexual differences (feminine or masculine), different clinical structures (psychosis, perversion, neurosis), and different discourses (master, hysteric, university, and analyst) in the subject's relation to the language (Parker, 2005).

To begin with, in Parker's seven theoretical elements of Lacanian discourse analysis, formal qualities of text are related to the form of the language over the content. How the signifiers are organized in the discourse is the main concern of the analyst. For this interest, the analyst engages in decomposing the text (Parker, 2005). The reason behind is that Lacanian psychoanalytic work considers obtaining the absolute difference in the speech. This kind of work, obtaining the absolute difference, leads to search for patterns and connections between signifiers. Also, it enables the analyst to spot the connections between signifiers which differentiate and hold the signifiers in tension. By doing that, a discourse analyst focuses on the variability in terms of signifiers. Lacan mentions that signifier represents the subject for another signifier, not for another subject (Lacan, 1979). This representation is not related to what the speaker means. Therefore, the analysis does not concern the underlying meaning of what has been said. It aims to spot irreducible, non-sensical elements in the speech (Lacan, 1979). In this sense, Lacan mentions the existence of a certain signifier, which is unique to each subject. This certain signifier is defined as irreducible, traumatic, and non-sensical (Lacan, 1979).

Parker mentions the anchoring of representation as second element of Lacanian discourse analysis (Parker, 2005). In the analysis process, the analyst approaches the text by looking how it is structured. The flow of speech gives the analyst an understanding. In this sense, it can be said that non-sensical signifiers have a function of blockage. These signifiers should be taken into consideration since they have a function of constructing the text. Lacan mentions repression's function in the scope of the structure of language and unconscious. The points of capitone keep the signifiers in a system. The analyst pursues the repetition of certain signifiers and metaphorical substitutions in the text since they indicate the points of capitone in the discourse of the subject (Lacan, 1977). Lacan reveals that a signifier has its own value based on other signifiers. Therefore, in the discourse of the subject, the points of capitone and the master signifier are important elements. Repetition of certain signifiers and metaphorical substitutions of them have a function of the points of capitone or master signifiers. Lacan stresses that the process of anchoring of signifier occurs only retroactively (Parker, 2005). This idea is based on Lacan's conceptualization of the formation of language. To be clear, a sentence's meaning

can be understood only after the certain punctuation. Accordingly, for the sake of the analysis, it is important to mark the anchoring points in the speech. These points refer to the conclusion of sentences or extension of the text. In this sense, anchoring points put their own starting point in place at the conclusion of sentences (Parker, 2005).

As it is mentioned above, Lacan said that “*the unconscious is structured like a language*” (1964). From that point, the subject’s world is constructed around the language since the unconscious of the subject is the discourse of the Other (Lacan, 2006). In this sense, it is revealed that the signifiers have a function of organizing the subject’s relations. To analyze the unconscious as a form of written text, the gaps and holes in the speech must be examined. Thus, Lacanian discourse analysis deals with absences in a text as a third element since it has a function of revealing the unconscious (Parker, 2005). Although the notions of agency and determination are used as counterpart to each other, these notions are closely related. In this context, there is no such a big difference between the overdetermination of meaning and overdetermination of subject. In other words, what is most close to the subject is what is outside of the subject as well.

Lacanian discourse analysis also concerns the role of knowledge in the subject’s discourse (Parker, 2005). According to Lacan, it is possible to define subject as an “act of speaking”. Therefore, it is highly underlined that the language’s effect on the subject is so powerful. To work on the subject’s unconscious is to work on the discourse. The subject cannot be separated from the discourse that surrounds himself/herself. In the text, it is quite visible the subject’s position in relation to the Other, namely the unconscious authority. The subject engages in any kind of communication by referring to the Other which is the address of the subject’s speech. The important point here is that the analyst must be aware of that the addressed Other may be different from what the analyst gets from the text (Parker, 2005).

As a fifth element in Lacanian discourse analysis, subject’s position in language has an important place in the analysis (Parker, 2005). The subject cannot exist without taking any position regarding to language. According to Lacan (1977), what the

subject says does not occur out of signifier chain. In this context, Lacan mentions the difference between empty and full speech. In full speech, it is seen that the unconscious reveals itself through the signifiers. This moment is called as realm of the truth. Accordingly, as Lacan points out, the subject's unconscious is not something hidden or far below the surface but it is in the speech of the subject. However, when the subject's speech is received by another subject, the distortion is inevitable. Lacan reveals that the speaker receives his/her own message in a distorted way from the one who is addressed (Lacan, 1977). Thus, in Lacanian discourse analysis, the analyst pays attention to the subjective position taken in the certain discourse.

Lacanian discourse analysis does not aim at deeper understanding or meaning of the text, rather its focus is on the deadlocks of the discourse. Parker (2005) mentions the existence of agreement between analyst and analysand, and highlights that it is a problematic issue. The agreement between analyst and analysand is in the imaginary order and so it leads to a failure in analytic process, which can only be carried out in the symbolic order. This is because the imaginary relationship between analyst and analysand prevents to reach absolute difference, and this is contrary to the main aim of the analyst (Lacan, 1979). Thus, in Lacanian discourse analysis, working on the text requires disagreement. As one of three orders, the real is not something separate from the symbolic and the imaginary. Lacan stresses that the real exists in the discourse which can be seen at the point of breakdown of representation, trauma, and shock. At this point, the real is covered by the imaginary and the symbolic orders so that the subject can speak about it (Frosh, 2002). In the text, the deadlocks of the perspective can be found at points which seem as unspeakable and unrepresentable. Therefore, an analyst focuses on the failure of agreement in the discourse.

Lastly, Parker (2005) mentions interpretation of textual material. The aim is not to obtain the "horizon of meaning" of text which is completely imaginary. Lacanian discourse analyst seeks to disorganize the text. By doing that, the analyst pursues the function in the discourse. In Lacanian discourse analysis, it is highly underlined that the researcher must be aware of that there are always other possible interpretations (Freud, 1999; Parker, 2005). In other words, the discourse cannot be reduced to one particular notion (Neill, 2013).

Parker (2005) mentions that discourse analysis works with the written texts which include both naturally occurred conversations, and interviews done before the analysis. The focus on written text leads to concern with all kinds of socially constructed signification. In the analytic work of Lacan, the speech of analysand is the main tool. Thus, Lacan puts emphasis on the specific qualities of analysand's speech (Thurston, 2002).

2.6. Participants and Sampling Method

The criteria of participation in the current study are determined as young female and male adults who lost their mothers and also experience anorexic symptoms after their mother's death. For the current study, it is not a criterion to have any diagnosis with eating disorders. Therefore, purposive sampling was used in accordance with the rules of qualitative research since it enables to obtain rich and in-depth information (Lutz & Knox, 2014).

Demographic information of the participants can be seen in the Table 1. Among five of them, there is only one male participant in the current study. All of the five participants declared that they lost their mothers and have anorexic symptoms in the history of their lives time to time. The age range of the participants was between 18 and 27. Although there was another male participant who wanted to attend to the study, he declared during the interview that he lost his mother but has had no history of anorexic symptoms in his life. Also, there was one female participant who suffers from anorexia but she said that her mother is alive during the interview. Therefore, these participants are not taken into analysis.

Table 1. Information about participants

Nickname	Age	Age at Mother's Death	Cause of Death
Mine	18	5	Skin Cancer
Cansu	28	14	Renal Impairment
Yildiz	21	13	Cerebral Hemorrhage
Merve	26	21	Breast Cancer
Ferit	27	15	Colon Cancer

2.7. Ethical Considerations

Ethical approval was secured from Human Subject Ethical Committee of Middle East Technical University (see Appendix A). Informed consent was administered to the participants before the interviews and an information form was given at the end of the interviews. For the sake of anonymity, nicknames were given to the participants and specific identity information was changed.

2.8. Procedure

Once all permissions were obtained, the data collection process started. This process lasted almost nine months. The researcher tried to reach participants through social media accounts and e-mail groups. In the process, there were some participants who were not included in the analysis since they misunderstood the criteria of the current study. Semi-structured interviews were conducted from five participants during the data collection process. It was planned to be done at least two interviews with the participants. For four of them, the researcher did two interviews with each one, and three interview sessions is held with one participant. The interviews lasted between 10 hours and 47 minutes in total. The interviews were done both via online sources and face-to-face depending on the availability of the participants. Informed consent forms were obtained from the participants before the interview started (see Appendix B). The participants were informed about confidentiality both in verbal and written forms. Also, the researcher emphasized that they are free to share about themselves as much as they want to quit from the interview if they feel uncomfortable to continue. Moreover, at the end of the interviews, the researcher informed the participants about the channel of getting psychotherapy if they need. The interview question was created just as a template (see Appendix C). These questions, which are based on the main research questions, are open-ended and aim to encourage participants to talk freely. The researcher kept a diary regularly about the interviews to discuss them later. During the data collection process, the analysis of the interviews was presented to the thesis monitoring committee for discussion. The process was proceeded based on the recommendations. Also, the research team was arranged to discuss the data once a while.

2.9. Analysis of Data

The interviews are audio-taped and transcribed based on the instructions of Lacanian discourse analysis. The researcher examined these transcriptions and held the analysis in depth. The interviews' audio recordings were transcribed by the researcher. After the transcription process ended, the researcher read the transcripts over and over again to get familiar with the data as in the form of text of unique discourses. As the guidelines of Lacanian discourse analysis which employs the social constructivist perspective, the researcher was interested more in the form of the data, and not the content of it. To be clear, during the analysis, the participants' positions in relation to the researcher is questioned. For this purposes, Parker's seven theoretical elements of Lacanian discourse analysis were employed. The extracts from the transcripts of the interviews were presented both in Turkish and English in the "Analysis" section of the current study. Also, for the sake of the trustworthiness of the current study, the researcher kept a diary about the process, interviews, and data analysis.

2.10. Trustworthiness of the Study

Lacanian discourse analysis as one of the qualitative research methods requires the criteria of trustworthiness. The criteria are defined as subjectivity and reflexivity (Morrow, 2005). The effect of researcher on data collection and analysis processes cannot be put aside. It is important for the researcher to be aware of his/her personal, educational, and cultural background, and also his/her positions and assumptions that can influence the research process (Gearing, 2004).

As a researcher in the current study, I am a 30-year-old woman, studying in METU Clinical Psychology Doctoral Program. Also, I work as a lecturer in METU, and as clinical psychologist and supervisor in AYNA Clinical Psychology Support Unit. The theoretical background of my education and my clinical practice is based on Lacanian psychoanalytic perspective. I have an interest in the mourning process of subjects who had lost their loved ones in the early ages of life. I had an experience of losses in my family, therefore, the roots of my motivation to study this topic over

time resulted from those losses. Also, subjects' eating habits seem to me worth studying. As the relation of the subject with the Other constructs the subject's life, both losing a loved one and eating patterns shows the intersubjective experiences according to that particular relation.

CHAPTER 3

ANALYSIS

11 semi-structured interviews were conducted with five participants. Data analysis illustrates the discourse of the participants which can be seen in Table 2. The main concerns and emerging notions are listed, and related passages from the transcripts are included under the headings.

Table 2. Analysis of Mother Loss and Anorexia in the Speech of Participants

Main Concern	Emerging Notions
1. Anchoring of Representation	<ol style="list-style-type: none">1. Dead Meal2. Absence (poverty) and being successful3. Being in the first place4. Reaction to the pain5. It will not change
2. Formal Qualities of the Text: Conflict and Unspoken Points	<ol style="list-style-type: none">1. When the hunger overshadows the loss of the mother2. You feel that... Not me!3. Existence of absence and absence of existence4. Food represents the aliveness of the mother5. Absence of variety of emotions6. Guilt: what have I done!7. A different way of accepting: Negation
3. The Relation with the Other	<ol style="list-style-type: none">1. "Is it me or my mother who died?"2. "Do you 'see' me?": The Other at the position of gaze3. "You tell me about me. I don't know": The way of obtaining knowledge
4. Thoughts on Sexuation	

3.1. Anchoring of Representation

In this section, the main focus is to examine how the text is structured and also revolved. Anchoring of representation is a metaphoric process. With the effect of points of capitone, metaphors are produced, and certain signifiers repeat themselves in the discourse. This repetitions of signifiers spot the points of capitone.

3.1.1. Dead Meal

Yıldız talks about a cultural tradition about condolence. In the speech of Yıldız, she uses the signifier “dead meal” (ölü yemeği in Turkish) in order to refer condolence meal. For forty days after her mother’s death, other people had brought food to them. Yıldız mentions that she could not eat these foods. Also, Yıldız mentions that after her mother died, she had a phase that she cannot remember anything about her life for fifteen days. Yıldız says:

Yıldız: It’s a tradition in our place, you see, that during the first forty days, no food is cooked in the deceased person’s home. Instead, the villagers bring food to the house of the deceased. So, when someone in our family passes away, food arrives at our home. However, no one eats that food because my mother hasn’t prepared it. I guess it’s a dish brought for my mother’s funeral and that’s probably why I can’t bring myself to eat it. Anyway, after that, I don’t remember much because the last thing I recall is waking up, and by then, about two weeks had passed since my mother’s funeral

Resarcher: Hmm.

Y: But during that time, I don’t remember anything at all... When I came to my senses, you know, after my mother’s funeral and all, it seemed like two weeks had passed, and there were meals provided, like dead meal or something. I had reached a point where I could comprehend things a bit more by then (voice becomes tearful)

R: Oh, you don’t remember anything

Y: Yeah, I don’t remember. Of course, I remember the morning I woke up but you know, I woke up consciously that morning knowing that my mother had passed away

Original

*Yıldız: bizim orada adettir işte ilk kırk güne kadar **ölü evinde** yemek pişmez köydekiler işte **ölü evine yemek** getirirler işte o **bizim eve biri öldü** yemek geliyor o yemeği kimse yemiyor çünkü **annem yapmamış** o yemeği artı **annemin ölüsünü için getirilen bir yemek** sanırım bu yüzden de yemek yemiyo olabilirim neyse ... ondan sonrası bende yok çünkü noldu*

hatırlamıyorum en son ben kendime geldiğimde artık bir şeyleri idrak edebildiğim de annemin cenazesi üzerinden 2 hafta falan geçmişti
Araştırmacı: hımm

*Y: ama o ara bende hiç yok hiç bir şey hatırlamıyorum ... ben kendime geldiğimde hani annemin cenazesi kalkmış yemekler verilmiş hani **ölü yemeği** falan verilmiş üzere iki hafta falan geçmiş ben o zaman **bir şey daha** idrak edebilecek duruma gelmişim (ağlamaklı oluyor sesi)*

A: hı hı hiçbir şey hatırlamıyorsunuz

*Y: işte hatırlamıyorum ya ben tabi o uyandığım sabahı hatırlıyorum ama hani **annemin öldüğünü bilincinde olarak uyandım** o sabah*

In the speech of Yıldız, “not remembering” the time after her mother died for a while constantly repeats itself and she puts emphasis on the food in relation to that. She describes food that she cannot eat as “*I can’t eat any of the things I remember*”

Y: Well, you know, after my mother, I don’t remember much from the following 2-3 weeks, maybe 2 and a half weeks. What I do remember is a tough period. When I remember, there are certain things I can’t eat in my life right now unfortunately. For example, I vividly remember when I came home on that Wednesday, a neighbor who is close to us ... whose mother brought us dry beans and rice. Even though I used to love it, I still feel nauseous when I eat dry beans and rice. I mean, I used to like it, but, you know, after taking a few spoons, I couldn’t continue, or if I forced myself, my stomach would churn ... By the way, I don’t remember every meal that was there but I remember certain meals that I thought I liked. There was a meal from our region, for instance, on the last day, the fortieth day, they brought it to us. I never ate it again, and it was one of my favorite dishes. My family used to make it a lot for us. It’s something that is always prepared when an important person is visiting but I never ate it. After a few spoons, my stomach starts to churn, and I stop eating. I probably remember those moments because, as I said, I don’t remember every meal there, and I can’t eat any of the ones I remember... Now, you see, I’m not really capable of cooking because I’m still young, you know. Since her mother thought I couldn’t cook at home, she didn’t bring that dish, thinking it wouldn’t align with our culture. She brought it as a meal for the dead person’s home, saying that meals are not cooked in their homes during the fortieth day. I didn’t think about her not wanting me to cook at home or not wanting me to get tired. So, she brought it, and I directly thought of it as a meal for the dead person’s home according to our culture.

Original

*Y: şöyle hani ben annemden o sonraki 2 3 haftayı 2 buçuk haftayı çok hatırlamıyorum zaten ama hatırladığım kötü bi süreç oluyor zaten hatırladığımda işte komşuların getirdiği yemekleri maalesef ben şu an hayatımda yiyemiyorum mesela uu şeyi çok iyi hatırlıyorum ben ilk böyle hatırladığımda o çarşamba günü eve geldiğimde evde işte bize yakın olan komşu var ... **annesi** bize kuru fasulye pilav getirmiş ben hala kuru fasulye*

pilav yerken midem bulanıyor yani seviyorum aslında seviyordum daha doğrusu ama yani böyle birkaç kaşık aldıktan sonra benim için orda bitiyor o yemek ya da kendimi zorlarsam da midem bulanıyor ... bu arada orda olan her yemeği hatırlamıyorum ama belli böyle sevdiğimi düşündüğüm yemekleri hatırlıyorum ... bir yemek var bizim yöreye ait mesela son gün o kırkıncı gün bize ona getirmişlerdi ben o günden sonra ... hiç yemedim ve benim en sevdiğim yemeklerden biriydi... hani çok yapıldı ailem tarafından çok yapıldı bize şeydir zaten eve önemli biri geliyorsa o yemek yapılır zaten ama ben hiç yemedim ... birkaç kaşık sonra midem bulanmaya başlıyor ve yemeyi kesiyorum ihtimalle o anı hatırlıyorum o zamanları hatırlıyorum çünkü dediğim gibi hani orada olan her yemeği hatırlamıyorum ne olduğunu hatırladıklarımın hiçbirini yiyemiyorum... şimdi şöyle normalde hani ben yemek yapabilcek düzeyde değilim hani küçüğüm çünkü onun annesi sadece evde yemek ye- ya- yapamadığımı düşündüğü için getirmemişti o yemeği bizim kültürümüzle bağdaşılabilir şekilde getirdi hani kırkıncı gün içerisinde yemek pişmez evlerinde diyerek getirdi ben ona şey düşünmedim bizim evde benim yemek yapmamı istemedi yorulmamı istemedi o yüzden getirdi evde fazla getirdiyi ben düşünmedim direktmen ben bizim kültürde ölü evindeki evine giden yemek olarak düşündüm

Related to food, she mentions that she stopped eating at a moment she realizes her mother is dead.

Y: I never asked if she made it. I never asked. I took a few spoons, my father... said that his mother brought it, and at that moment, I realized that this meal came here because my mother passed away. I stopped eating, and, you know, when you eat with that sense of unhappiness, I remember the feelings I had at that time. Probably, even now when I eat, I unconsciously go back to that moment.

R: Mm-hmm.

Y: And, for example, there's this thing, I forgot its name, it's a dish with a certain plant... When my mother passed away, it coincided with the times when that plant was picked and sold. On the morning of the day my mother passed away, she told my father to buy it when he goes to the market. She said, "We'll cook and eat it". My father bought it but my mother didn't make it, she made something else.

R: Mm-hmm.

Y: For instance, I have never seen that dish again in my life, and if I do, I don't know how I would react because it was something my grandmother used to make, you know, and after my mother's death, I couldn't look at it anymore.

Orginal

Y: hiç sormadım o mu yaptı diye hiç sormadım birkaç kaşık aldım babam ... annesi getirmiş dedi ve o an fark ettim ben bu annem öldüğü için bu yemek buraya geldiği fark ettim ve ye- yemeyi bıraktım u ve hani zaten yemek yiyince o zaman çıkardığımı hatırlıyorum ... o mutsuzlukla yiyorsunuz

haliyle o yediğiniz yemekleri büyük ihtimalle şu an yerken de hâlâ o ana gidiyorum ben bilinçsiz olarak

A: hı hı

Y: bir de mesela şey var adını unuttum yemeği- şeyin ya bir ot var ... annem vefat ettiği zamanlar çıkıp toplanıp satıldığı zamanlara denk geliyordu ve annem uu o gün vefat ettiği günün sabahında babama şey demişti çarşıya giderken onu al ... pişirip yeriz demişti a- a- babam alıp gelmişti ama annem onu yapmamış başka bir şey yapmıştı

A: hı hı

Y: ve mesela ben hayatım boyunca bi daha onu görmedim ve görsem ne tepki veririm bilmiyorum çünkü şeydi dedemin şey uu yani annemin ölümünden sonra hiç bakamadım

Yıldız frequently mentions that she loves having routines in her life. However, when it comes to her eating routine, Yıldız repeatedly said "*I eat enough not to die*":

Y: Because eating doesn't bring me much joy, I'm kind of in that mindset. There's no problem when I eat just enough not to die. I'm not the type to eat until I'm completely full, so eating is never a big deal for me. The irregularity in this, I think, comes from my tendency to postpone eating. Even when I plan my day, if I eat alone, I can't even think about eating. I can't force myself to urge in eating at a certain time because it doesn't come from within, and it doesn't bring me pleasure.

Orginal

Y: çünkü yemek yemek bana çok keyif vermiyor yani biraz şey düşüncesindeyim ölmicek kadar yediğim zaman problem yok ... böyle tıka basa doyuyum gibi bir insan değilim bu yüzden de yemek yemek benim için hiç böyle büyük bir şey olmuyor bunun düzensizliği de sanırım yemek yemeyi ertelememden dolayı hani günü planladığım da bile yer teksem hiçbir şekilde yemek yemeyi düşünemiyorum o arada hani şuraya yemek yemeye sıkıştırırım diyemiyorum çünkü içimden gelmiyor bana keyif vermiyor

3.1.2. Absence (Poverty) and Being Successful

The absence of something repeats quite frequently in Ferit's discourse. This signifier of absence is treated as a signifier around which the entire discourse revolves. So that the signifier of absence represents more than one notion within the discourse. Ferit states that he does not need things that do not seem to have any effect on the continuation of his life while talking about the place of eating in his own life. He mentions that in order to define himself as successful, this success must be present in the absence of certain conditions. Even though this absence emerges through eating in his discourse, it is somehow seen where he talks about the loss of his mother. In

order to negate the connection of this issue with maternal loss, it limits absence as the absence of things necessary for life to continue.

Ferit: What I perceive as achievements, you know, when everything is in place, when you're already in a good position, what is expected becomes an achievement but that kind of success doesn't satisfy me much. I see those accomplishments as nice things because they happened when the conditions were already suitable. However, I don't view them as significant achievements. Not everyone does them, maybe not everyone can but when I think about it, having certain conditions is enough for these accomplishments. I had sufficient conditions; I wasn't in a bad situation, so yes, I succeeded but I don't think it's a very big deal.

Researcher: Mm-hmm. Why is that? How do you connect it in your mind?

F: I think it's something that shouldn't be exaggerated, you know. I consider what I haven't done as normal because it seems normal to me. These things are not achieved from impossibility or absence. So, they don't feel like significant achievements to me. But achieving things when the conditions aren't quite enough makes me feel stronger.

Orginal

Ferit: başarı olarak gördüğüm şeyler hani böyle bütün şartlar sağlanmışken yerindeyken hani beklenen şey zaten başarı oluyor ya o başarı beni çok tatmin etmiyor... şartlar zaten yerindeyken bunu başarmaya müsaitken gerçekleştiği için onları yani güzel şeyler olarak görüyorum ama çok büyük bir başarı olarak görmüyorum ... gerçekten herkes yapmıyor herkes yapamıyor belki ama yani düşününce bunları yapabilmek için belirli şartların varlığı yeterli şartlarım vardı çok hani kötü durumda değildim ama hani o yüzden başardım evet ama bence bu çok büyük bir şey değil

Araştırmacı: hı hı niye peki nasıl bir yerden bağlanıyor zihninizde

F: çok abartılacak şeyler hani yapmadığımı düşünüyorum hani normal bana normal geliyor çünkü böyle ne bileyim o imkansızlıktan yokluktan falan yapılmış şeyler değil ya

A: hı hı

F: o yüzden bunlar bana çok büyük başarılar olarak gelmiyor ama böyle belli yeter şartlar yokken bir şeyleri yapmış olmak beni daha güçlü hissettiriyor

When he is asked what absence remind him of, he starts to talk about absence of that parent:

R: Well, what do these impossibilities or what you call non-existence make you think?

F: I don't know, this absence of parents may be a factor for this, but I think I see it more as a cover for my failures my failures rather than my successes, you know, the absence of parents etc., you know. People encountering each other, you know, during those comparisons with others, I guess, you know, I don't know. I think I see their own failures as more of a cover, the absence of a parent, the loss of a parent.

... when I compare myself with them or when I encounter someone else, I see myself as a little less successful, I see myself as not yet able to realize myself, I don't know, I don't take the loss I experienced in the past as a reason for this failure I see, I see it as a cover... I see it as a cover for having done something when the necessary conditions were present. Being like this is not something that I can make a big deal out of, I mean, these are things that I consider very normal, I don't feel successful in myself but after such an absence, having achieved something, when I have won, these are the things that give me pleasure. Then, I say, I have accomplished myself well or something like that. There are more things happening, so I think there can be a connection between the two, I think they are things that support each other.

Orginal.

A: e peki bu imkansızlıklar ya da yokluk dediğiniz şey ya o ne düşündürüyor size

F: bilemiyorum hani **bu ebeveyn yokluğu** bunun için bir faktör olabilir ama ben daha çok hani başarılarım değil de biraz daha **başarısızlıklarım** **başarısızlıklarım kılıf** olarak görüyorum sanırım bunu hani **ebeveyn yokluğunu** falan hani böyle insanlar birbirlerini birileriyle karşılaşıyor ya hani sizi böyle o karşılaştırmalar esnasında sanırım hani ne bileyim kendi başarısızlıklarını biraz daha **kılıf** olarak görüyorum sanırım bunu **ebeveyn yokluğunu ebeveyn kaybını**

... ben şu an kendimi onlarla karşılaştırdığımda veya bir başkası karşılaştığında biraz daha başarısız görüyorum hani biraz henüz kendini gerçekleştirememiş görüyorum bu bu gördüğüm başarısızlığa hani ne bileyim **geçmişte yaşadığım kaybı** bir sebep olarak götürme hani bir **kılıf** olarak görüyorum bunu... gerekli şartlar varken bir şeyleri yapmış olmak böyle çok gözümde büyütebildiğim büyüttüğüm bir şey değil yani çok normal karşıladığım şeyler hani bir şey **başarılı hissi oluşmuyor kendi içimde ama böyle bir yokluğun peşinden bir şey hani başarmış olmak kazanmış olduğumda bunlar hani zevk veren şeyler hani bu o zaman hani kendimi iyi başarmışım ya falan dediğim** şeyler oluyor daha çok o yüzden ikisi arasında bence gayet bağlantı kurulabilir yani birbirini destekleyen şeyler bence

Following that Ferit starts talking about the loss as an excuse (“bahane” or “mazeret”), and a cover for his failures.

F: I should have done that, so this shouldn't be an excuse for this, I think to myself, you know, I am always conflicted about whether this is a cover, an excuse

R: What are you thinking? Is it a cover, or an excuse

F: Well, it changes with time, it changes depending on my mood at that moment, sometimes it feels like an excuse, I say it's really normal, it's not an easy thing to happen like this, it's very normal, it's normal for it to happen like this... The freshness of the pain goes away, you don't think about it as much as you used to, it's better. You can focus, then you won't have such an

excuse for what you were at university for, I mean, your classes will definitely not be an excuse for my loss of a year at university. And now it will be too far away for it to even be an excuse, I think in terms of time, it is like this.

Original

*F: Onu yapmam lazımdı yani bu buna bir **bahane olmamalıydı** diye düşünüyorum kendi kendime hani bunun bir **mazeret** mi yoksa **bahane** mi olduğu konusunda hep kendi içimde çatışıyorum hani*

A: ne düşünüyorsunuz peki mazeret mi bahane mi

*F: ya o işte zamana göre değişiyor hani o anki ruh halime göre değişiyor **bazen mazeretmiş gibi geliyor gerçekten çok normal diyorum** bunu böyle olması hani **kolay bir şey değil** hani **çok normal yani böyle olması...** acının tazeliğini gidiyor artık o kadar eskisi kadar düşünmemiş oluyorsun daha iyi odaklanabiliyorsun o zaman üniversitedekine böyle bir bahane olmamış oluyor yani derslerin mazeret kesinlikle olmamış **oluyor üniversitedeki sene kaybıma ve artık hani bahane bile olamayacak kadar uzaklaşmış oluyor hani zaman olarak** bence bu şekilde*

3.1.3. Being the First One

Cansu says that the most important thing in her relationship is being the first one for others. When she does not experience this particular position, she becomes upset, and her eating habits change.

Cansu: Could it be that, as I thought just now, when I eat, I feel happy and maybe more valuable? On the other hand, could my behavior of not eating be related to feeling worthless due to the problems I've experienced? I've thought about it, and not much came to mind but I've realized something, I guess

Researcher: Mm-hmm

C: I've noticed that maybe I want to be number one for everyone, I want to be significant for everyone. And when I can't see that in myself, I feel bad, feel more worthless. I noticed that but not much else came to mind regarding other issues.

R: But you've actually caught on to a pretty interesting point there, I mean, in terms of what it evokes in you

C: Yeah, I realized that I want to have a significant place in the lives of the people I care about

Original

*Cansu: şey olabilir mi şuan düşündüm ve dedim ya hani yemek yediğim zaman kendimi mutlu hissediyorum belki daha **değerli** hissediyorum diye diğer tarafta **yaşadığım sorunla** birlikte kendimi **değersiz** hissettiğim için **yemek yememe** davranışı gösteriyor olabilir miyim acaba ... yani evet düşündüm bunlar üzerine çok bi şey gelmedi ama şöyle bi şey fark ettim galiba*

Araştırmacı: hıhı

C: böyle **herkes için birinci** olmak istediğimi fark ettim işte herkes için **önemli biri** olmak istediğimi fark ettim ve bunu ben göremeyince hani kendimi kötü hissettiğimi daha böyle **değersiz gördüğümü** hissettim onu fark ettim ama diğer konularla alakalı çok bi şey gelmedi aklıma

A: ama baya güzel bir nokta yakalamışsınız aslında yani orada sizde çağrıştırdığı

C: yani **benim sevdiğim** insanların hayatında **ben de önemli bi yere sahip olmak istediğimi** fark ettim

Cansu mentions that her mother cared about her eating. This makes her think that she is important, and at the first place for her mother.

P: So, I made this connection, yes, it's related to my mother because in my life, I was always the first, the most important for my mother

R: Mm-hmm

P: So, I guess after losing my mother, I seek this in other people

R: Alright. What does it mean for you to be the one in the first place

P: Being treated with kindness... Could it be something that comes from my childhood, like when I was little, my mother used to emphasize a lot on me eating... I felt more important. I had already told you before that I was in the first place for my mother

R: Mm-hmm, mm-hmm

P: I feel important, safe, connected to my mother

R: Alright. Anything else that you remember

P: There's also this thing; for example, when I used to sleep at night, my mother used to pinch my nose so that I could suck milk. When I couldn't breathe, I would open my mouth, and she would do it so that I could drink milk in that way

Orginal

C: yani bu bağlantıyı kurdum evet **annemle alakalı bi bağlantı** çünkü **annemin hayatımda ben hep ilk sıradaydım yani en önemli bendim**

A: hıhı

C: bu yüzden diğer insanlarda da galiba **annemi kaybettikten sonra bunu arıyorum**

A: peki ne demek sizin için o ilk sırada olan olmak önemli

C: **şefkatli davranılmak** ... bu küçüklüğümde gelen bi şey olabilir mi mesela hani küçüken benim mesela annem falan **yemek yememe** çok **önem** veriyormuş... kendimi daha **önemli** hissediyordum annem için zaten **ilk sırada** olduğumu söylemiştim size de daha önce

A: hı hı hı hı

C: **önemli** hissediyorum **güvende** hissediyorum işte anneme **bağlı** hissediyorum

A: peki başka var mı hatırladığınız

C: bi de şey varmış mesela ben geceleri uyurken annem benim süt emeyim diye **burnumu sıkarmış nefes alamayınca hani ağzımı açayım** o şekilde süt içeyim diye o şekilde yaparmış

3.1.4. Reaction to the Pain

Merve states that she worried about her mother right after her death. He wonders how she is doing. Related to her worries she states she forgot to eat since she expected news from her mother.

Merve: You feel like eating; you want to eat, your stomach is growling but, at that moment, you feel guilty. You see it as something you shouldn't be doing, and you also think about this: for example, if a person you love has passed away, there's an uncertainty – is she okay there? While you're eating, you might think along the lines of not being able to hear from a person you love, and you would feel the same way. You need to eat but you forget to eat because you're waiting for news from her; she is in your mind. I've experienced a situation like that more

Original

*Merve: senin canın istiyo sen yemek yemek istiyosun senin karnın acıktıyo ama o an kendini suçlu hissediyosun yapmaman gereken bir şeymiş gibi görüyorsun bunu ve mesela şunu da düşünüyorsun mesela **sevdiğim bir insan ölmüş hani bir bilinmezlik acaba o orada iyi mi sen yemeğini yiyosun hani gibilerinden hani çok sevdiğiniz bir insandan haber alamazsınız yine aynı şeyleri hissedersiniz ya hani yemek yemeniz gerekiyodur yemek yemeyi unutursunuz çünkü hani ondan haber bekliyorsunuzdur kafanızda o vardır gibi** öyle bir durum yaşamıştım yani daha çok*

Merve frequently complains about the pressure she gets by others to eat more. After she lost her mother, she had no desire to eat anything. According to her, this her way of feeling pain, her way of mourning.

M: They used to force me, saying, "Eat, everyone says you have to eat," and they were constantly trying to feed me. They would insist that I eat that way because otherwise, I would lose strength, they would say things like, "Look, you need to eat, or you'll weaken." Generally, I don't want to eat at that moment; I don't derive any pleasure from it. Being pressured to eat and having people eating next to me even bothered me. At that moment, I don't want to see it, I don't want to eat it. It's like you're not respecting my pain; it's like you're not respecting my wishes. And eating next to me and trying to force-feed me feels like you're saying, "Suffer!"

R: So, not eating there is like experiencing pain, is it equal, or does it complement each other, or does it represent something

M: It represents something, exactly

R: What does it represent?

M: Well, everyone's response to pain is different. At that moment, it's like saying I want to mourn. For example, in our culture, sometimes people don't

understand how others want to mourn. People can sometimes experience and overcome their own pain in their own way. What I mean is if I'm in pain at that moment, my way of reflecting it, my way of enduring it, is different from yours, and it's different for each person. In our culture, there is no tolerance for something different. It's like, "Don't suffer, don't mourn," even though mourning is something that happens, and you get over it. Maybe for a week or ten days, you will experience that, and you may not eat during that time. But then, what will happen? It will get better and you will get used to it. So, during that process, there is no meaning in telling you to eat or not eat. I think interference is unnecessary

Original

*M: zorluyolardı ye falan diye işte herkes ye ye diyodu sürekli bi şey yedirmeye çalışıyolardı işte o şekilde yemen lazım bak yoksa güçten düşersin bak ye falan diye o tarz şeyler söylüyolardı genelde ... yani ben mesela onu yemek istemiyorum ondan tat almıyorum o an ve ye ye hani diye zorlanması ve yanımda yenmesi bile rahatsız ediyodu beni yani ben o an onu görmek istemiyorum **onu yemek istemiyorum sen sanki hani benim acıma saygı duymuyosun gibi sen benim istediğim bi şeye saygı duymuyosun yani** ve yanımda yiyip bana da zorla yedirmeye çalışıyosun **sen acı çek mi demek istiyosun** yani*

A: yani orada yemek yememek ile acı çekmek hani eşit gibi mi oluyor ya da birbirini karşılayan bir şey gibi mi oluyor ya da temsil eden bir şey mi oluyor

M: tabii temsil eden gibi aynen

A: nasıl bir şeyi temsil ediyor

*M: ya herkesin yaşadığı acıya verdiği tepki farklıdır yani o anda hani demek ki **ben yas tutmak istiyorum** yani şu şu mesela bizim insanlarımızda algılanmıyor insanlar bazen kendi acılarını kendi istediği gibi yaşayıp onu atlatabiliyorlar yani nasıl desem **ben o an mesela acı çekiyosam bunu yansıtmama biçimim bunu çekme biçimim farklıdır sizinki farklıdır her insanın acıyı yansıtmama yaşama biçimi farklıdır** yani bizim insanımızda farklı bir şeye tahammül yok yani sen acı çekme sen yas tutma halbuki **yas tutulur geçilir** yani o an hani belki bir haftalık bi on günlük süreç sen onu yaşıcaksın bir haftada **belki yemek yemiceksin** ama sonra ne olacak **düzelcek alışacaksın** yani o süreçte sana yemek ye denilmesi ya da yememe denilmesinin hiçbir anlamı yok bence karışılmaması gerekiyor*

3.1.5. It will not change

In the discourse of Mine, the signifier of "it will not change" (değişmicek) is considered as master signifier. She constantly refers to the fact that nothing will change in terms of her mother's death.

Mine (MN): Well, I didn't want to talk much about these topics because I knew that talking wouldn't change anything. So, I didn't really want to talk about it with anyone because I knew nothing would change.

R: Okay, so nothing would change.

MN: Yeah, because, you know, since we lost my mother, maybe if I were in these times, I would research that situation, that illness, more. But now, since I didn't know when I was little, I don't need to do much now because I know what happened. Even if I researched it, I wouldn't get anything out of it, so I don't do much. If it were these times, I would do more research, try to learn more... Actually, I didn't look at very strict articles or verified things much. I was looking at websites, and I couldn't spend much time on it. I already guessed how accurate it would be on the internet, I knew that not everything was true on the websites. I was just searching on the internet, using Google, and that's it, to find out what it was

Original

*Mine (MN): yani böyle konuları konuşmakta daha üzgün olduğumuz için o yüzden pek konuşmak istememiştim yani konuşunca da **bir şey değişeni bili-biliyordum** çünkü o yüzden pek bir şey konuşmak istememiştim yani biri biriyle herhangi biriyle yani bir şey **değişmeyeceğini** biliyordum o yüzden yani*

A: peki o bir şeyler değişmeyecek

MN: him yani işte zaten annemi kaybettiğimiz için yani belki öncesinde yani bu zamanlar yaşasaydım o durumu yani o hastalığı daha fazla araştırırdım falan ama şu an küçükken bilmediğim için şu anda ne olduğunu bildiğim için o yüzden pek fazla şey yapmama gerek olmuyor yani

A: hı hı

*MN: yani araştırırsam da **elime bir şey geçmiceği** için pek şey yapmıyorum eğer bu zamanlar olsaydı yapardım daha iyi araştırırdım falan daha çok şeyler öğrenmeye çalışırdım... aslında o kadar sıkı böyle makaleler falan özel şeyler **doğrulanmış şeyler pek bakmıyordum** yani sitelerden bakıyordum o kadar fazla uğraşarak bakamadım şeyler hem **çok vaktimi onla harcayamadım** zaten internette ne kadar doğru olacağını tahmin ediyordum yani her şeyin **doğru olmadığını** biliyorum sitelerde ya sadece internetten bakıyordum googleden falan araştırıyordum yani nedir diye falan*

Similarly, Mine, who did not talk to her friends about the loss of her mother, emphasized in her speech that nothing would change even if she did.:

MN: I didn't really want to talk about that issue, even if I explained, nothing would change, so I don't know. That's why I didn't want to talk about it that's it

R: Yes, the fact that nothing will change

MN: Yes, for example, let's say something simple, like getting a low grade on a test. I felt really sad. When you share it with a friend, you can say, "Let's fix this, let's study more together," but when you talk about it, you're just talking about it, that's it

R: Okay, what does the fact that nothing will change make you feel

MN: Well, it makes me feel sad, of course. Since I've gotten used to it over the years, it doesn't cause much trouble anymore but it still makes me feel sad, even though I'm used to it

Original

*MN: pek o konu yani o konu hakkında pek konuşmak istemiyordum yani anlatsam da bir şey **değişmeyecek** çünkü o yüzden bilmiyorum o şekilde*

A: evet bir şeylerin değişmeyecek oluşu

*MN: evet mesela atıyorum çok kolay basit bir şey sınavdan düşük aldım çok üzuldüm felan üzülmiyorum da sınavdan düşük alınca falan arkadaşınla paylaşıyorsun falan onun **düzeltebilirsin** daha çok çalışalım beraber çalışalım diye ama bunu anlatınca sadece anlatmış olacaksın o kadar*

A: peki değişmeyecek oluşu ne hissettiriyo acaba

MN: yani üzgün hissettiriyor tabii de artık alıştığım için uzun yıllar boyunca çok sorun olmuyor aman yine de üzgün hissettiriyor

Mine also says that when she feels upset, she does not want to eat compared to other times. When a decline is observed in her eating, her family member makes comments, and this makes Mine angry.

MN: I eat as much as I want, if I wanted more, I would get more. But I don't really like it when they say it. Although they say it, it doesn't bother me that much. They say it but it's not a big deal for me. I don't think about it that much. When I think about it, I say it but at that moment, I don't do anything about it, it passes

Original

*MN: ne kadar **istiyorsam** o kadar **yiyorum** zaten daha fazla **istesem alırım** zaten daha fazla ama onların böyle söylemesi biraz hoşuma gitmiyor ama o kadar takılmıyorum söylüyorlar ama o kadar şey değil yani kafamda onu o kadar yormuyorum düşününce hani söylüyorum ama o kadar o an şey yapmıyorum hani geçip gidiyor*

3.2. Formal Qualities of the Text: Conflict and Unspoken points

In this part, the main concern is to focus on the signifiers' constructive function in the participants's discourse in the light of conflict and unspoken points.

3.2.1. When the Hunger overshadows the loss of the mother

At the points that Ferit talked about being hungry are considered as related to loss of his mother. It is important to investigate what is not said by what is said. With this viewpoint, refusing being hungry is actually refusing his mother's loss. It would seem that when asked what these remains him at the end of his speech, he suddenly talked about loss of his mother. This is because of the sequence flowing in the

unconscious flow, the participant references the loss of his mother. This loss, this pain experienced by the person, manifests itself as hunger and refusal to eat. Also by not eating, he made his problem visible to others. Even though he tries to hide his struggle about hunger, somehow he makes it apparent for everyone.

F: Generally, from my friends, it feels a bit odd to say to someone, “I’m hungry,” or something like that when you’re already struggling with hunger internally. Saying, “I’m hungry,” while still doing these things seems absurd. When you look back, you see that you were going through a strange and nonsensical struggle internally. You’re already going through that process by denying that you’re hungry, things happen in that way. If I feel hungry now but if I think I’m hungry, I would want to eat. It’s like rejecting that hunger internally, thinking, “I may feel hungry, but I don’t need it. I don’t need to eat.” When you suggest that to yourself, you can resist that hunger. If we tell someone right now that we’re hungry, it already breaks that resistance within us. That’s why it doesn’t make much sense to tell anyone

Original

*F: genel olarak arkadaşlarımdan yani böyle ne bileyim hani durup dururken ben hani o zaman zaten hani o **açlıkla kendi içinizde zaten mücadele ediyorsunuz** da onu söylerken birisine hani ben açım falan demek **buna rağmen** bunları yapıyorum demek çok hani saçma geliyor... kendi içinde **saçma sapan mücadele** içerisinde olduğunu o zaman görüyor insan geriye dönüp bakınca o an içerisinde onu **kendi içimde yaşıyordum** yani zaten **aç olduğumu da reddederek zaten** şeyler oluyor böyle hani ne bileyim şu an **açım ama aç olduğumu düşünürsem yemek yemek isterim hani o açlığı da bu yönde bir yandan reddediyor olmamız lazım** kendi içinizde zaten o süreçte hani öyle **hani açım ona ihtiyacım yok** şeklinde hani **aç hissedebilirim ama ona ihtiyacım yok hani yemek yemeye ihtiyacım yok** şeklinde kendi içinizde telkin ettiğiniz zaman zaten o zaman **onu da- o açlığa dayanabilir** zaten onu da ben açım diye şu an birisine söylediğimiz zaman o **rejim bozmuş** oluyor zaten kendi içinizdeki o **direnme gücünü kırmış** oluyor zaten o yüzden kimseye söylemek çok mantıklı gelmiyor*

He is asked to what kind of challenge he means, and he answers as a challenge toward powerlessness.

F: It’s the struggle with the bad situation caused by hunger, the struggle with the weakness at that moment, the feeling of fighting against the weakness I gave by opening up to that hunger, it’s within the person

R: Hmm, so, on one hand, when you say rejecting it, what does that make you think

F: What does it make me think? Well, if we don’t reject it, if a person accepts that they are hungry when they are hungry, then they would have to eat. Eating would already end that hunger. If we don’t reject it, if we don’t deny

that we are hungry, we can't continue to feel hungry within ourselves, of course, we would have to eat. It breaks the person's struggle with that hunger, undermining itself

R: Hmm

F: It may sound strange right now but that's the logic I've established within myself

R: Hı hı. So, accepting, denying, and struggling

F: Well, when it comes to dealing with the loss, like the loss of a mother, if you continue to think that you need something you lost so much, you can't overcome it, dealing with loss

R: How was it for you during that time

F: Well, during that time, once you get through the initial, very close period, since it's something that won't be anymore, even if I needed it, you have to think that you don't need it. Eating is not something, a person has the need to eat but the food is already there, and if I want, I can go and eat

Original

*F: o hani o açlığın verdiği kötü durumla mücadele işte hani o an o anki **güçsüzlük** ile mücadele **açtığım verdiğim** güçsüzlükle mücadele hissi insanın kendi içerisinde*

A: humm peki bir yandan da onu reddetmek diye söylüyorsunuz ya o ne düşündürüyor size

*F: o bana ne düşündürüyor yani çünkü **onu reddetmezsek hani insan açken aç olduğunu kabullenirse hani ben açım o zaman yemek yemem lazım işte yemek yemek de o açlığı bitirmiş oluyor zaten onu reddetmez eğer aç olduğumuzu reddetmezsek kendi içimizde aç olmaya devam edemeyiz tabii yemek yemek zorunda kalırız insanın o açlıkla olan mücadelesini kırmış olur kendi kendine baltalamış oluyor***

A: hı hı

F: açlığı reddetmezse şu an çok saçma geliyor bilmiyorum ama hani bu şekilde bir mantık kurdum ben kendi içimde

A: hı hı peki kabullenmek reddetmek mücadele diyorsunuz

*F: yani hani **anne kaybıyla da hani bunun yokluğuyla da o şekilde mücadele ettiği insanın çünkü ne bileyim kaybettiğin bir şeye çok ihtiyacımız olduğunu düşünmeye devam ederseniz üstesinden gelemezsiniz hani kayıpla***

A: sizin için nasıldı peki o dönem

*F: hı yani o dönem hani bu ilk çok çok yakın dönemi atlattığın zaman artık hani **ihtiyacım olsa da artık olmayacak bir şey olduğu için hani ihtiyacım olmadığını düşünmek gerekiyor yani bu neydi sonuçta yemek yemek bir şey değil insan insanın yemek yeme ihtiyacı var ama yemek orda zaten hani istesem gider yerim***

He states that accepting a need brings a void that cannot be fulfilled.

F: But on the one hand, it doesn't replace the other loss, after all, and if you completely accept that you need it at that moment, whether I felt the need intensely, I don't know but if you accept that you have a need, that need will never cease, it will never be fulfilled. When you accept it, that need will never

be fulfilled, and life will pass like that. So, accepting the need and rejecting it seems very sensible behavior within a person

R: Hı hı. Why does it seem sensible

F: I mean, it makes more sense to have a lifelong need than to have that void never filled

Original

F: ama öbür türlü diğer kayıp yerine gelmiyor sonuçta ve ona ihtiyacınız olduğunu hani tamamen hani o an ihtiyacınız olduğunu kabullenirseniz hani çok ihtiyaç hissediyor muydum bilmiyorum yani ama hani ihtiyacı olduğunu ihtiyacınız olduğunu kabullenirseniz o ihtiyaç hiçbir zaman dinmicek hiçbir zaman giderilemeyecek o ihtiyaç onu kabullendiğini zaman hiçbir zaman ihtiyaç giderilmemiş olacak ve o şekilde de bir ömür geçecek yani o zaman mı ihtiyacı ve reddetmek insanın kendi içinde çok mantıklı bir davranış bence

A: hıhı ne açıdan mantıklı

F: yani ne bileyim bir ömür boyu olacak bi gereksinim boşluk yerine öyle boşluğun hiç olmaması

3.2.2. Existence of Absence and Absence of Existence

Ferit also talked about the absence of his mother. In the speech, “she won’t disappear” (yok olmayacak) part can be read at least differently by putting comma in different points. First one is “yok, olmayacak” which has a translation of that “she doesn’t exist”. This is the version of Ferit used at the level of ego. The alternative reading of this passage can be “yok olmayacak” which is “she won’t disappear” means “she will continue to be alive”.

F: What am I thinking, still, in the end, she’s not here. There’s still, when you think there’s still pain, you still suffer when you think she won’t be there anymore. You think about these things but I now believe that they shouldn’t affect me too much, even though it won’t be there anymore. Okay, it won’t be there anymore, but this shouldn’t be a reason for anything in my future life

R: Hı hı

F: Okay, I can be sad, remember, feel it, but it shouldn’t negatively impact my life, and it doesn’t because, when I think about it logically, it doesn’t have much influence on me mentally. When I remember this, it doesn’t have a significant physical impact on me anymore. So, when I think about it, it shouldn’t be a reason for anything. There should be a limit to this logically. Okay, I’m a human being, I’ve experienced a certain loss, a certain sorrow, logically, when I think about it, there should be a limit to how much it can be a reason for things. I’m thinking this way now. There should be a certain limit. Okay, I’m a human being, I’ve experienced a certain loss, a certain sorrow, logically, when I think about it, there should be a limit to how much it can be a reason for things. I’m thinking this way now

Original

*F: ne düşünüyorum hâlâ sonuçta yani **yokluğu var sonuçta hâlâ hani hâlâ olmadığını** düşününce insan acı çekiyor bundan sonra **olmayacağını** düşününce acı çekiyor insan hani bunları düşünüyor ama artık bunların beni çok etkilememesi gerektiğini düşünüyorum hani **tamam yok olmayacak** ama bu artık **bundan sonraki hayatımda** herhangi bir şeyin sebebi olmamalı*

A: hı hı

*F: hani **tamam** üzülebilirim hatırlayabilirim **anabilirim** ama bu kendi yaşamamı olumsuz etkilememeli ki **etkilenmiyor** da çünkü bunun hani **net bir sebep olarak da bunu gösteremiyorum** artık hani o kadar zihinsel olarak beni o kadar etkilemiyor sonuçta çok odaklanmama çok etkisi yok yani bu acının bana **fiziksel olarak artık çok büyük** bir etkisi yok o yüzden hani bunu **hatırladığım zaman u bu artık herhangi bir şeye sebep olmuyor olması lazım mantiken düşündüğümde** hani bundan ... artık bunun beni kötü etkilemiyor olması lazım herhangi bir başarısızlığımın sebebi herhangi bir üzüntümün ... bunun bir sınırı olmalı ama hani şimdi bu şekilde düşünüyorum yani belli bir **sınırı** olmalı hani **tamam ben de insan belli bir kayıp yaşıyor** belli bir **acısı var** yani mantık olarak düşündüğümde ne kadar daha bir şeylerin sebebi olacak ki bu yani belli bir **sınırı olmalı***

Yıldız also mentioned that, for her, there is no possibility of not having a mother.

Even she talked that there is a possibility of her own death but not her mother's:

Y: I guess the absence of my mom weighed heavily on me. It felt like there was no possibility of her not being there. She was always present in my life, like an authority figure, you know? But now, there's no chance of her not being there. It's like she had carved out such a significant place in my life that, even though I'll die, she'll still be living. She was that kind of person in my life. It's just... I couldn't accept it like she wouldn't be there. I couldn't come to terms with the possibility of her not being there. Maybe I had elevated my mom a bit more than just a motherly figure, almost like deifying her a bit. But you know, gods don't die or anything, but my mom died. It just can't be like that

Original

*Y: **annemin olmayışı bana ağır geliyordu galiba hani onun olmama ihtimali yoktu benim için her anımda vardı o otorite her anımda vardı ama artık olmama gibi bi ihtimali yok** hani annem öyle bi hayatımda yer edinmişti sanki hani **ben ölücem annem hâlâ yaşıcak** hani öyle bir insandı hayatımda... değilmiş öyle kabullenemedim sanırım yani **onun olmama ihtimalini kabullenemedim** ... annem biraz hani anlattığım-dan da çıkarmışsınızdır biraz daha böyle anne figüründen çok böyle bir bi tık **tanrılaştırıyodum** galiba annemi yani öyle ama hani tanrı **tanrılar ölmez falan ya ama annem öldü** böyle bi şey olamaz*

Another signifier in the discourse of Yıldız is “black” (“kara” in Turkish). She talks about her dreams after her mother died and emphasizes that this is the most remembered dream for herself:

R: Well, the dream you mentioned, waking up from one dream to another, do you remember that dream

Y: Yes, that dream is probably the clearest thing I remember in my life

R: Hmm, what kind of dream was it

Y: In my dream, we are in the house where my mother passed away... there is a woman in a long black dress with extremely long hair. I am a bit scared of the women, especially those with long hair. I am about to enter, and the woman enters before me... I don't know, I'm going in, and my mother says, "I have entrusted you to this woman," but in my dream, I am conscious that my mother has passed away. I am aware that my mother is no longer there. I start crying, saying things like, "No, don't go, don't leave me." In my dream, my mother says, "I will leave you in the care of this woman and go." And she leaves. The woman in my dream hugs me, trying to console me, but I am afraid of her... In my dream, it's in the evening, the day hasn't completely darkened yet, but it's about to get dark. My mother passed away during those times, around that time

R: Hmm, how do you interpret this dream that you remember the most, a dream that you woke up from one dream to another

Y: Yes, I tried to find the woman my mother entrusted me to for years, until the time when I attempted suicide, about 2 or 3 years, until then, I found out that such a person didn't exist. It was very difficult for me to grasp that there was no one like that because the dream was so realistic. In my mind, my mother had genuinely entrusted me to someone who would be the only person to help me

Original

A: e peki yani rüya bir rüyayla uyandım dediniz ya o rüyanızı hatırlıyor musunuz

Y: evet böyle hayatımda hatırladığım en net şey o rüya galiba

A: hmm nasıl bir rüyaydı

Y: rüyamda annemin o vefat ettiği evdeyiz ... uzun siyah elbiseli bir kadın var saçları uzun var kadınların başta çok korkuyorum sonra ben içeri giricem böyle evin içinden kadın benden önce giriyor ... bilmiyorum içeri giricem ve annem diyor ki ben seni bu kadına emanet ettim diyor ama hani rüyamda annemin öldüğünün bilincindeyim annemin olmadığını bilincindeyim artık anne anne hani gitme beni bırakma falan diye ağlıyorum rüyamda annem hayır seni bu kadına emanet edip gidicem diyor ve gidiyor annem o kadın bana rüyamda sarılıyor teselli etmeye falan çalışıyor ama kadından ilgili korkuyorum ... rüyamda böyle akşam vakti daha gün tam kararmamış ama kararmak üzereymiş gibi annem de o vakitlerde vefat etti hani o zamanlara denk geliyor

A: hum peki siz nasıl yorumluyorsunuz bu gördüğünüz rüyayı bir yandan da en çok hatırladığınızda rüyaymış ya

Y: evet ben annemin o rüyada emanet ettiği kadını bulmaya çalıştım yıllarca 2 yıl 3 yıl o işte intihar ettiğim edicem etmeye çalıştığım döneme kadar öyle birinin var olmadığını kavramak benim için çok zor oldu hani çünkü o kadar gerçekçiydi ki annem beni gerçekten birine emanet edip gitmiş tek yardımcı olacak insan oymuş gibi düşünüyordum

Also, Cansu talks about that even her mother died, she thinks that her mother is with her all the time. Therefore, she does not feel any need to see her mother in her dreams:

C: I don't need to see my mother, she is already in my heart and mind... I don't know, I always feel like she watches over me, like she is always by my side

Original

C: annemi görmeme ihtiyacım yok zaten annem benim kalbimde beynimde yani ... yani bilmiyorum hep böyle bi yerden beni izlediğini hep böyle yanımda olduğunu hissediyorum

When Mine talks about absence, she actually expresses this absence as feeling, so that feeling also indicates existence.

MN: Back then, my older sisters, being a bit older than me, had shown more reaction, I remember that. Since they were older, they probably understood it more. Well, I might have understood as well, but I don't remember showing much reaction during those times. You feel the absence later on, you know, like that. I mostly remember my sisters being more upset, but I don't recall much about how I felt or how I reacted back then when I was little

Original

*MN: o zamanlar ablamlar benden biraz daha büyük olduğu için onlar daha fazla tepki göstermişti galiba onu hatırlıyorum onlar daha büyük olduğu için anlamıştı ee ben de **anlamışım** da o kadar da öyle şey tepki **göstermediğimi** hatırlıyorum pek **anlamamıştım** galiba o dönemler yani **onun yokluğunu falan sonradan hissediyorsun sonuçta** o şekilde yani daha çok ablamların üzüldüğünü hatırlıyorum ama böyle geçmişi böyle kendimi şey olduğumu hatırlamıyorum küçükken o kadar üzüldüğümü anladığımı hatırlamıyorum o şekilde*

Merve mentions that she often wondered how her deceased mother was doing, and that thinking that death was a complete renunciation made the situation difficult.

M: I jumped from topic to topic. I was talking about my dreams. People are curious about where their deceased loved ones are, it's an unknown thing, death, and how my mom is doing there. She's not here anymore, a person I loved, but what's her situation, what is she doing there? After that, in a dream, my mom once said to me that she's in heaven and not to worry, that she's fine. I remember seeing this once, she reassured me, hugged me during difficult times. After that, I somehow convinced myself that I could

communicate with her spiritually. It gave me strength during difficult times. Otherwise, when you think death is the end of everything, it becomes difficult to overcome

Original

*M: konudan konuya atladım he rüyalarımı anlatıyodum rüyamda annemin nerede **olduğunu merak ediyö insan sonuçta bilinmeyen bir şey ölüm ve annem iyi mi orda sevdiğim bir insan artık yok ama nasıl durumu nasıl yani nasıl bir yerde ne yapıyor** ondan sonra annemin bir kere rüyamda işte cennette bana diyodu ki sen **beni merak ediyosun kızım ama merak etme işte ben iyiyim bak falan diyodu bir kere böyle gördüğü hatırlıyorum işte çok sıkıntılı olduğum zamanlarda yine görüyodum sarılıyodu şey yapıyodu işte ondan sonra bide şöyle şeyler oldu hani yaşım büyüktü ama birazcık böyle kendimi hani diyorum ya maneviyata bağladım ya onun **benden haber aldığınu bir şekilde iletişim kurduğumuzu düşündüm** bana o süreçte güç veriyodu yoksa **tamamen ölümün bir vazgeçiş bi hani her şeyin bitişi olduğunu düşündüğün zaman bunu atlatamıyosun bu çok zorlaşıyodu*****

Merve tells that she found a note in their balcony right after her mother died. In that note, it is written that “your mother is fine, don’t worry”.

M: Reading that note made me feel good. After that, you really wonder about your mom’s situation, if she’s doing well, if she needs anything there. So, it felt good. Look, she’s in heaven, she’s really happy, she’s overcome the pains because she had cancer

Original

*M: o notu okumak iyi hissettirmişti yani ondan sonra hani bir de gerçekten gerçekten merak ediyosun nasıl **annenin durumu iyi mi bir şeye muhtaç mı** orada yani o yüzden **iyi hissettirmişti** bak cennette bak o çok mutlu acıları geçti kanser hastasıydı çünkü*

3.2.3. Food represents the aliveness of the mother

Merve mentions that her mother could no longer cook due to the illness. Merve, who realized that her mother was cooking when she came home one day, stated that this situation affected her and that she interpreted her mother’s cooking as a way to show her love.

M: Will she die, will she survive, will she get better, will she not get better? It’s always such an uncertain process. When she couldn’t cook at all and then suddenly made a meal, it made you wonder if things were getting better. It’s hopeful. Sometimes you forget, like forgetting something and then remembering it. She always did something, like a habit. I only noticed it

when she was surprised once. She asked, “How did you know?” I told her, “I recognized it from the smell right away as soon as I entered the house. It’s the smell of the dish my mom used to make.” Then I tasted it, and it was truly different, you know

R: What was in that smell that made you understand? Only you understood

M: Yes, well, when you think about it, it’s just rice, plain bulgur pilaf. How different could it be? But it was different, it was unique, unlike what she used to make. After all, a mother, she expressed her love for us through the variety of dishes she made for us. Perhaps as a mother, the act of cooking and showing love through that, it was different. Maybe it was more of an expression of love for her, providing us with different things. Her inability to cook felt like a lack for her, and this absence was reflected in us

R: So, the absence you’re talking about there

M: Her inability to cook, for example, was a lack for her. She loved cooking so much. She genuinely loved it, so she did it. It was a deficiency for her, and she always felt sadness about it. She didn’t want to eat other people’s food, she didn’t like it. But not just for herself, for us too. We missed the things she made, touched by her hands

Original

M: **yani ölücek mi kalıcak mı iyileşecek mi iyileşmicek mi hep mi kötü kalıcak hani çok belirsiz bir süreç yani hiç yemek yapamıyoken bir yemek yapmış olması hani acaba düzeliyo mu umut veriyor insana bi de unutuluyosun bazen hani unuttuğun bir şeyi hatırlıyosun annenin hep yaptığı bişey öyle ... ben bir tek fark ettim ben annem de şaşırıldı nasıl anladın dedi ben direk kokusundan anladım eve girer girmez dedim bu annemin yaptığı yemeğin kokusu dedim sonra tadına baktım gerçekten başkaydı yani**

A: acaba o kokuda ne vardı da siz anlamış oldunuz bi siz anlamış oldunuz

M: evet yani hani mesela düşündüğün zaman pilav sadece bulgur pilavı yani ne kadar farklı olabilir ama **bu farklıydı işte yani başkaydı onun yaptığı ... yani anne sonuçta bir nevi ne biliyim belki de hani çok yemek yaptığı için bize hani çeşit çeşit şeyler hep yaptığı için anne figürü belki de yemek yapan hani bir yerde herkesin sevgisini göstermesi farklıdır belki bize o şekilde daha çok sevgi veriyordu hani diğer türlü de veriyordu ama o yapıyordu yani ve o eksiklik olarak bize yansıyordu**

A: e peki eksiklik dediğinizin oradaki

M: yani annemin yemek yapamayışı mesela onun için de eksiklik o da yemek yapmayı çok severdi mesela hani gerçekten sevdiği için yapardı ... ya bu onun için de bir eksikliği kendisi de bunun için hep üzüntü duyuyordu başkasının yemeklerini yemek istemiyodu sevmiyodu ama sadece onun için değil bizim için de yani insan özliyodu onun yaptığı elinin değdiği şeyleri

While introducing her mother, Yıldız mentioned that her mother loved to eat, and associates her patterns of not eating with this feature of her mother:

Y: My mother used to eat a lot, she ate a lot, but despite that, she wasn’t overweight. Her weight was slightly below normal, she had a fast

metabolism. Perhaps my current weight issues could be related to her fit appearance. This just came to my mind spontaneously. Her eating a lot, and then later in me, it might be because without my mother, eating didn't make much sense. This just came to my mind now, I hope it's not like that

Original

*Y: şöyle benim annem yemek çok yiyodu çok yiyodu ama ona rağmen çok kilolu değildi kilosunu normalin bir tık daha altındaydı metabolizması hızlıydı çünkü belki benim bu kilolarımın sebebi annemin hani böyle fit görünüşü falan olabilir bu şu an aklıma geldi tamamen spontane **annemin çok yemek yiyor oluşu daha sonrasında bende hani annem yoksa yemenin bir anlamı yok doğuruyo olabilir bu yine şu an aklıma geldi umarım öyle değildir***

Mine shares that she is on a search of the taste, but she could not find it, even if the other makes much more delicious meals:

MN: Well, we had another place to stay outside the house, and we could stay there whenever we wanted. Especially, her meals were so delicious, and we loved staying there. My aunt, not my mother's sister but my mother's aunt, had moved below her. We were close, she was like my aunt. We used to do things together.

R: You said your grandmother's meals were more delicious. Do you think hers were better than others

MN: Well, sometimes my father cooks, but my grandmother used to make a bit more sweet and oily dishes, and they tasted better back then. Her meals were more enjoyable. Not that my father's cooking isn't good, it is good, too. Now, for example, some of his dishes don't taste the same. But it might just be my perception, I feel like her meals were better. I won't be able to find the same taste again. I was trying to cook the same dishes sometimes, and although there are lots of recipes on the internet, it doesn't taste the same. I wanted to achieve that same taste because I knew the taste from before

R: So, wanting to get the same taste

MN: Yes, sometimes I feel like I achieved it. Even though she didn't make it, I feel like she did, and it makes me happier. When I eat, let's say, a cake, if it tastes similar to the one she made, I feel like she made it. That's why I enjoy eating it more, you know. I feel happier eating it, like she made it, compared to the one I made

R: Do you have any memory related to her, like the taste of a specific dish or something

MN: No, there's no such memory, so I can't say I miss that because I don't have a specific dish in mind

Original

*MN: yani işte **ev dışında kalcak bi yerimiz daha vardı istediğimiz zaman gidip orda da kalabiliyoduk hani ee özellikle onun yemekleri falan çok güzel oluyodu baya onu daha çok seviyoduk** orda kalıyoduk falan hatta onun altına teyzemler taşınmıştı benim teyzem değil de annemin teyzesi yine yakınız baya teyzem gibi normal onda da şey yapıyoduk*

A: peki şey dedin ya ananenin yemekleri daha güzel oluyodu diye kiminkine göre daha güzel oluyodu sence

MN: yani işte evde yapılan bazen babam yapıyo falan ama ananem biraz daha şey yapıyodu **şekerli ve yağlı** yapıyodu yemekleri o zamanlar daha güzel geliyodu o yemekler ay daha güzel değil de şey yani u genel olarak **güzel babamın yaptığı evdekiler de güzel de ...** şu an mesela bazı yemeklerini öyle yapan olmuyo gibi geliyor ama **daha güzelini yapan oluyodur elbette** bana öyle geliyo en azından böyle şey oluyo onun yaptığı yemekler daha güzeldi **bi daha bulamıcam gibi** bazen ben de yapmaya çalışıyodum da **aynı tat olmuyodu** internette felan bir sürü tarif var sonuçta ama **aynı tat olmuyor işte o şekil**

MN: **aynı tadı almak isterdim sonuçta sevdiğim birinin yemeğini şeyini tadını önceden bildiğim için nasıl yaptığını bilmiyorum ama tadını falan bil-bildiğim için aynı tadı bir daha almak istiyordum**

A: peki böyle o aynı tadı almak

MN: yani hani onun yaptığı gibi olduğunu hissediyorum o **yapmadı ama sanki o yapmış gibi hissedip daha mutlu oluyodum** yani yerken felan atıyorum bir kek atıyorum onun yaptığı keke eğer tadı benziyorsa hani u aklıma onun yapmış olduğu gibi geliyor sanki o yüzden daha mutlu yiyorum hani o şekilde benim yaptığımkinden yani

A: peki annenle ilgili var mı hatırladığın bi yemeğin tadı ya da başka bir şeyin

MN: o yok ya öyle bi hatırladığım bir yemek felan olmadığı için onu özledim diyemiyorum

3.2.4. You feel that... Not me!

Participants do not use first personal singular pronoun when they talk about their deeper feelings. Mine explains her feeling about the lack of her mother, she mentions about her elder sister and while talking about herself, she refers as “you” instead of me:

MN: Back then, my older sisters, being a bit older than me, perhaps showed more reaction. I remember they showed more reaction, maybe they understood it better because they were older. Well, I must have understood too, but I don't remember showing much reaction in those days. I guess I didn't understand it much at that time. Later on, you feel the absence and everything. I remember my sisters being more upset, but I don't remember much about the past and realizing how I felt when I was younger

Original

MN: o zamanlar ablamlar benden biraz daha büyük olduğu için onlar daha fazla tepki göstermişti galiba onu hatırlıyorum onlar daha büyük olduğu için anlamıştı ee ben de anlamışım da o kadar da öyle şey tepki göstermediğimi hatırlıyorum pek anlamamıştım galiba o dönemler yani **onun yokluğunu falan sonradan hissediyorsun sonuçta** o şekilde yani daha çok **ablamların**

üzüldüğünü hatırlıyorum ama böyle geçmişi böyle kendimi şey olduğumu hatırlamıyorum küçükken o kadar üzüldüğümü anladığımı hatırlamıyorum o şekilde

Similarly, when Cansu talks about trusting other people, sharing her feelings with them, she suddenly stop using the first person singular and says:

C: Well, you can't open up your feelings in front of everyone. It feels like you're giving the other person a trump card, exposing your weaknesses. You can't reveal your weaknesses to everyone

Original

C: ya her insanın yanında duygularınız açamazsınız böyle sanki karşı tarafa bi koz veriyormuş gibi olursunuz zayıf taraflarınızı belli edemezsiniz herkesin yanında

3.2.5. Absence of Variety of Emotions

In the speech of participants, it is commonly seen that there is no room for complex emotions, but sadness. However, this kind of absence in the discourse just points the existence of other emotions.

When Mine rarely speaks about her feelings, she has difficulty in detailing these feelings. When she talks about her feelings, she only talks about sadness. Therefore, in the discourse of Mine, deeper or even just another feeling cannot be seen during the interviews.

MN: Well, it's not exactly like that, but when I remember it now, there's always a sense of lack within me. It's not a specific physical need, but rather a complex set of emotions—mostly sadness

Original

MN: yani o kadar tam-tam şey olmuyor ama şu an hatırlayınca her zaman eksikliği oluyor da içimde yani öyle fiziksel olarak belli bir ihtiyaç değil de o şekilde yani karmaşık duygular değil de üzünlük daha çok

Mine talk about how her elder sisters are upset, and this makes her upset:

MN: Seeing someone sad already makes you feel sad, it used to make me sad when I was little too. However, I didn't quite understand it back then. I would feel sad because they were sad, but I guess I didn't fully grasp it at that age. I

was around 5 years old then, and it wasn't until later that I understood it better. As you grow older, especially when you start school, you comprehend things better, and you experience more sorrow. Loss of a loved one, the absence caused by someone's death – you start understanding it more deeply. Normally, I had some friends who sometimes experienced losses in their families, and they would be initially sad but eventually get used to it. Similarly, I used to be sad initially, and I still get sad occasionally, not constantly, but you get used to the idea that loss is a part of life

Original

*MN: birini üzgün görmek zaten şey seni de mutsuz eder küçükken de mutsuz ediyordu zaten de o kadar pek anlam veremiyordum **yine üzülüyordum tabi de onlar üzüldüğü için ama** yani pek şeyi anlamamıştım galiba o zamanlar hani 5 yaşındaykenki sonraki zamanlarda anladım tabi de hani daha fazla- zaten sonraki zamanlarda **daha fazla üzülüyorsunuz küçükken** anlamadığın için o şekilde ... yani işte **birinin kaybı** sonuçta **herkesi** üzüntüye sevdiğinin birinin kaybı e işte daha büyükken okula başladıktan sonra daha iyi anlıyorsun o yüzden işte her şeyi daha iyi anlıyorsun daha fazla üzülüyorsunuz yani ... **aileden birinin kaybının eksikliği** gibi e normalde bazı arkadaşlarım oluyordu genelde onların da bazen kaybı oluyor ailelerinden birinin falan onlar **da** ilk başta üzgün oluyor ama alışıyor sonradan ben de ilk başta üzgün oluyordum **hala** üzgün oluyorum **da** ara ara şey değil ama alışılıyorsunuz sonradan yani en azından **şey kaybının** şey olduğuna alışılıyorsunuz hani her zaman üzgün oluyorsun ama*

Similarly, when Cansu explains the reasons of decrease of her eating pattern, she can only talk about sadness. She cannot recollect other feelings:

C: I think it was probably due to my sadness, my emotional state at the time. I considered it as a result of my mood because I was very upset back then. I had entered a somewhat depressive state, constantly crying, and I wasn't happy at all during that period

Original

*C: yani **üzüntülü** olmamdan kaynaklı **herhalde**... ruh halim den kaynaklı olarak düşündüm çünkü **çok üzülmüştüm** o zaman mesela biraz depresif bi ruh haline bürünmüştüm sürekli ağlıyordum hiç mutlu değildim o şekilde **gelişmişti***

3.2.6. Guilt: what have I done!

Ferit describes how he apprehended the death his mother by referring to her sudden disappearing:

F: Not being able to see her again is the worst part

R: Hı hı

F: It used to be real, she was there but now she's gone. It just disappears in an instant, and that's a terrible feeling. Then, thinking about the arguments and bad moments we might have had in the past with my mom, you can feel guilty about them. Naturally, one might say, "I wish I hadn't done that."

R: Hı hı

F: But, of course, there's nothing you can do about it afterwards

Original

*F: bir daha **hiç** göremeyecek olmak en büyük şey o*

A: hıhı

*F: hani artık eskiden gerçektir vardı artık yok yani öyle **bir anda yok oluyor bu kötü bir his** aslında sonra biraz ne bileyim eskiden yaşadığım tartışmalar olabilir kötü davranmalar olabilir anneye arasında kavga falan olabilir hani onları düşünüp insan **vicdan azabı** çekebiliyor insan ben de haliyle keşke yapmasaydım deniyor*

A: hı hı

*F: ama sonradan **yapacak bir şey olmuyor** tabii*

Also, Ferit talked about feeling guilty after his mother's death. He explained this guilt in terms of not giving his mother the value she deserved, and elaborated on this situation with a memory about food. In this memory, the mother is starving while the other members of the family are eating.

F: You know, this crying feeling comes over me most of the time, especially when I feel intensely. It's a bit related to a sense of guilt.

R: What is it related to

F: Well, you know, it's related to feeling like maybe we didn't treat her as well as she deserved when she was alive. When I remember certain things, like Ramadan... They had rented a house, my mom was with us, and my grandparents had come to stay. During Ramadan, there was an iftar tent in the square. Only men would go there to eat, and we thought that's where we were going to eat. My brother and I used to go there and eat. My mom would stay at home (teary-eyed)

R: What part of it makes you emotional

F: Well, you know, when we were there (crying), later, when we ate there... When we returned, my mom would be scraping the rice pot, for example, and that used to bother me a lot

R: Hmm

F: Later on, it bothered me a lot. I didn't care much about it before, but after her passing, that image just stuck in my mind, like when she was scraping the pot with bread. It really bothered me

R: Hı hı

F: That moment won't leave my mind

Original

*F: ne bileyim ağlama hissi geliyor çoğu zaman çok **yoğun** hissettiğim zaman o biraz şeyle alakalı yani **suçluluk** duygusuyla alakalı biraz*

A: neyle alakalı

F: ya ne bileyim hani sağken çok daha hani belki **hak ettiği kadar iyi davranmadığımız** falan böyle şeyler mesela şeyi **hatırlayınca çok duygulanıyorum** ramazanda ... ev tutmuşlardı **bir ara annem başımızdaydı** bir ara dedemler gelmişti durmuştu o şekilde oradayken **ramazan vardı iftar çadırı vardı** şeyde bir meydanla orada sadece **erkekler gidiyor yiyor** gibi biliyorduk oraya gidiyorduk yiyorduk abimle beraber **annem evde oluyordu** (ağlamaklı oluyor)

A: nasıl bir kısmı duygulandırıyor

F: şeyde ya işte orada biz (ağlıyor) sonradan da şimdi ya orada **biz yemeği yiyoruz** mesela ... ya işte orada yemeği yiyoruz **yemek güzel** ... oradan döndüğümüzde bir yerde oturmuş pilav tenceresini sıyrıyor mesela o beni çok **rahatsız** ediyodu

A: humm

F: sonradan çok rahatsız etti beni öyle ben **çok önemsemiyodum** vefatından sonra **o görüntü aklımdan gitmiyor** mesela hani ekmekle sıyıyordu geldiğimizde şey var sonradan öğrendik ki orada hani arka tarafında bilmiyorum **kadınlar da iftar çadırında yiyebiliyormuş** o şekilde belki çok önemli bir şey değil ama

A: hı hı

F: **o an gözümünden çok gitmiyor yani**

Yıldız talked about how she blamed herself for her mother's death and felt guilty about it:

Y: He never let me get close to her. Then, as he distanced himself from me, I stopped trying to approach him and started distancing myself from him. Later, when he tried to gather himself and approach me again, I rejected her. I didn't want him close to me in my life, or rather, hmm, because I think I held him somewhat responsible for my mom's death. Still, I think I still hold him responsible to some extent because if he hadn't gone to the coffee shop that day, maybe none of this would have happened. I still blame myself a bit because if I hadn't slept that day, I'm a person who wakes up very quickly from sleep, if I had managed to wake up, maybe my mom would be here now. So, I blame myself, and that's why I distanced myself from my dad. I think I showed my aggression towards him, like he was the absent man at first, later on, when he tried to come to me, tried to get close to me, tried to solve the problem, I didn't allow it. Then, irreparable things happened, I guess

Original

Y: beni hiç yanına yaklaştırmıyoru sonra benden böyle uzaklaştıkça ben daha ona gitmeyi kestim ben de ondan uzaklaşmaya başladım sonra galiba kendini toparlayıp bana yaklaşmaya çalıştığında da ben onu istemedim hayatımda hani o yakın yerde istemedim daha doğrusu uum çünkü **annemin ölümünden biraz onu sorumlu tuttum** galiba hala biraz onu sorumlu tutuyorum çünkü o gün kahveye gitmeseydi belki bunlar olmayacaktı **yine kendimi sorumlu tutuyorum** o gün belki uyumasaydım uykumdan çok çabuk uyanan bir

*insanım o gün hiç uyanamadım bir türlü uyanabilseydim annem şu an burada olacaktı bu yüzden **kendimi suçlu tutuyorum** bu yüzden babamla uzaklaştım biraz sanırım bu agresifliğimi ona gösterdikçe hani ilk başta o gelmeyen adam ilk başta sonra sana gelmeye çalıştı bana yaklaşmaya çalıştığı sorunu çözmeye çalıştı ama izin vermedim buna sonra bir daha da düzelmeyecek şeyler oldu*

Related to guilt, it seems that “pangs of remorse” (“vicdan azabı” in Turkish) is a signifier in the discourse of most of the participants. When looked its place in the discourse in general, pang of remorse (“kabir azabı”) is also heard as torment of the grave. The sequences in which remorse emerged were studied, and it is observed that the participants referenced pangs of remorse when they mentioned about their eating habits.

For example, while talking about the early times following the loss of her mother, Merve tells her experience in this mourning process as follows:

M: ... you're eating, you know, eating is like, in our society too, it's like on holidays, on special occasions, you eat and drink, maybe perceived as something you do in happy moments. It's as if when you do that, it's actually a basic need. But your mother has passed away, how can you do something like that? Even eating creates a guilty conscience in you. It's like meeting basic needs, like going to the bathroom

R: So those moments you mentioned as being happier

M: Well, even though eating and going to the bathroom are basic needs, when you experience such a loss, you don't consider it your right, as if you're doing something wrong when you do that. So, I don't have the desire to eat, even if I feel like it. Even if I want to eat, a pressure arises, a psychological pressure, as if you shouldn't do it, as if you're pressuring yourself not to eat. You see being happy as doing something that will make you happy, that will alleviate your current troubles, so you see doing that as something in yourself. You perceive it that way

Original

*M: ... yemek yiyosun hani yemek yemek sanki şey gibi bizim toplulumuzda da vardır ya bayramda hani **özel günlerde yenilsin içilsin** hani belki böyle mutlu anında yapacağın bir şey gibi algılandığı için sanki onu yaptığında aslında temel bir ihtiyaç ama **senin annen ölmüş nasıl böyle bir şey yapabilirsin yemek yemek bile vicdan azabı** uyandırıyor insanda temel ihtiyaçlarını karşılamak mesela gibi oluyo*

A: peki hani böyle daha mutlu olunan anlar dediniz

*M: yani halbuki **yemek yemek tuvalet** işte bunlar temel ihtiyaçlar ama öyle bir kayıp yaşadığında onu bile kendinde **hak görmüyorsunuz** hani sanki bunu*

*yaptığın zaman **yanlış** bir şey yapıyomuşsun gibi bir **izlenim** oluyor o yüzden yemek yeme **isteğim olmuyo** hani canım **istese** bile yemek **istesem** bile bunu **yapmamalısın** gibi bir baskı uyanıyor baskı uyandırıyor psikolojik olarak kendinde... **mutlu olmayı** kendinde hani mutlu seni mutlu edecek o anki sıkıntını giderecek şeyi yapmayı kendinde **şey** olarak görüyorsun yani hani o şekilde*

3.2.7. A different way of accepting: Negation

The analysis shows that the discourses of the participants are based on a lot of negations. Especially when Mine talks about her feeling about her mother, she generally uses negations. It seems that she has some difficulties about her feelings in terms of both experiencing and talking. She tends to express their feelings by negating:

MN: We didn't do much. We talked about ourselves, so, from a high school perspective, it wasn't too difficult. Of course, I always feel it, not really because I don't remember much from when I was little, like, when I was five, I don't remember those times much. It feels sad, of course, but I've gotten used to it over the years, so it's not a big problem, but it still makes me feel sad

Original

*MN: pek şey yapmıyorduk normal kendimiz hakkında konuşuyorduk o yüzden lise açısından **pek zor olmadı** yani da yani her zaman **tabii ki de hissediyorum da** şey **değil** öyle küçükken pek hatırlamadığım için öyle yani küçükken beş yaşında o dönemleri pek hatırlamıyordum yani ... yani üzgün hissettiriyor **tabii de** artık alıştığım için uzun yıllar boyunca **çok sorun** olmuyor **ama yine de** üzgün hissettiriyor*

Mine talks about the loss of her mother and how she was not affected by the loss when it occurred. But when she talked about it, she said hypothetically that it would be more difficult if it happened now. She can only talk about being affected in the past through a hypothetical scenario:

MN: I don't do much because even if I research, I won't get anything in my hands. If these times were back, I would do more, research better, try to learn more things

R: Are you saying it would be different if it were now

MN: Actually, I don't know. Would I overcome it more easily or find it more difficult? I didn't experience much difficulty when I was little because I grew up directly with her, so it wasn't that bad. I struggle in every aspect, but maybe if I experience it now, I might have found it even more difficult

Original

MN: yani araştırsam da elime bir şey geçmeyeceği için pek şey yapmıyorum eğer bu zamanlar olsaydı yapardım daha iyi araştırırdım falan daha çok şeyler öğrenmeye çalışırdım

A: şu an olsaydı daha farklı olurdu diyorsun

*MN: aslında bilmiyorum daha mı zor atlatırdım daha mı kolay da hani küçükken direk **onla** büyüdüğüm için o yüzden **pek şey olmadı** yani e **yine zorlandım** tabii her alanda zorlanıyorum ama şu anda belki yaşasaydım belki daha **zor** atlatırdım yani şu an **öyle** bir kayıp olsaydı*

Mine almost always normalizes what she has experienced related to her loss, and generalizes it to everyone:

MN: No, I wasn't expecting a different reaction from what I said, they were already treating it normally. I didn't want a different reaction, and it was already normal. What they said to me was like, you know, some friends losing their fathers or something, and I was reacting normally in that way

R: What do you mean by reacting normally

MN: We were saying "I'm sorry for your loss," and that was it, we didn't talk much about it. After that, we would move on to another topic. We didn't talk much about it because no one really wants to talk about it for a chat or anything

Original

*MN: yo yani öyle söylediğimden **farklı bir tepki beklemiyordum** zaten **de normal** karşılıyorlardı zaten **ondan farklı bir tepki olsun istemezdim** zaten **normal** zaten öyle onların da bana söylediği oluyordu bazı arkadaşlarımin **babasını** kaybettiği falan **ben de normal karşılıyordum** o şekilde yani*

A: normal karşılamak dediğin ne peki

*MN: başın sağolsun diyorduk işte o kadar **fazla konuşmuyoduk** sonra işte **başka** konuya falan **geçiyorduk** o şekilde pek konuşmuyoduk o konuyu hani **zaten pek konuşmak istemez kimse** zaten o konu hakkında pek böyle hani **sohbet için***

Ferit constantly says that he is not affected by this “process”, but paradoxically, this “process” repeats itself frequently for the text.

F: Well, since I was away, I wasn't really immersed in the events, but learning about it suddenly feels like it happened all at once, you know

R: Hı hı

F: Since I wasn't systematically involved in the entire process and things were being kept hidden, I didn't get affected much during the process

R: Hı hı how did it affect you when it happened all of a sudden

F: Well, it affects you badly, of course. You wake up one morning at five or six, my grandmother is wailing, screaming. It gets even worse with those

laments. If you don't feel like crying, you start crying, even for someone unrelated. It hurts you like that

R: Hı hı. Do you remember the moment you heard about it

F: Of course, I remember it very clearly. It all seems like a dream, like a fairy tale. It feels unreal, like you're in a bad dream that will pass but it doesn't. You know it's real but it feels like it's not. The fact that you won't see her again, that it's over, becomes clearer in the process. It's not thought about much at that moment. I don't know, there is sadness, but there isn't much disbelief. There isn't much disbelief, and you're kind of expecting it when things worsen and go downhill. Like my dad and my grandmother were in the car, crying on the way here. They were crying on the way, so it was quite clear during those times; it was a bit more prepared in that process, in that time

R: What do you mean by being prepared

F: I don't know, like when you close your eyes and think about it, people can imagine their mother's death or something like that. You prepare yourself for the worst scenario, like if she dies, what will I do, how will it be, and I have thoughts like that

Original

*F: yani uzakta olduğum için aslında çok **içinde değildim** olayların ama bir yanda öğrenmek de hani **bir anda gelişmiş gibi** oluyor aslında*

A: hı hı

*F: hani bir olay sürecinin tamamı içerisinde olmadığınız için bir şeyler de **saklanıyor** olduğu için sistematik olarak çok fazla içinde **olmayınca çok fazla etkilenmedim şey sürecinde o süreçte***

A: hı hı peki böyle bir anda olmuş olmasını nasıl etkiledi acaba sizi

*F: ya o kötü **etkiliyor** tabi bir sabah uyandırılıyorsunuz saat beşte mi altıda mı anneannem şeyler ağıt yakıyor böyle bağılıyor böyle çok daha o ağıtlar da da çok kötü oluyor zaten **insanın ağlayası yoksa ağlayası geliyor çok alakasız birisine** bile öyle oluyor o şekilde **onlar üzüyor** yani*

A: hı hı peki ya duyduğunuz anı hatırlıyor

*F: tabi çok net hatırlıyorum ya hepsi şey gibi oluyor aslında **rüya** gibi oluyor **masal** gibi oluyor ya böyle hani **gerçek değilmiş gibi** oluyor o an*

A: hı hı

*F: yani gerçek olduğunu biliyorsunuz ama **gerçek değil gibi de sanki geçecekmiş** gibi **kötü bir rüyaymışsınız** gibi oluyor ama öyle olmuyor yani onu da zaten süreç içerisinde anlaşılıyor ama **bir daha göremeyecek olmak** yani **bitmiş** olması birçok şeyin sonra süre içerisinde anlaşılıyor yani **o an o kadar da düşünülüyor** ... bilmiyorum böyle üzüntü oluyor inanamama çok fazla olmuyor mu öyle inanamama gibi bir durum olmuyor zaten kötüleşip gittiğinde bunu zaten bekliyor oluyorsunuz ... böyle babam anneannem vardı arabada böyle ağlıyorlar yolda gelirken ağlıyorlardı yolda gelirken yani o zamanlar çok şey belliydi aslında hani biraz daha **hazırlanmış** oluyordu **o sürece o süreç içerisinde***

A: nasıl hazırlıktan söz ediyorsunuz

*F: ne bileyim böyle hani **gözünü kapatıp düşününce** hani **insanlar annesinin öldüğünü falan düşünebiliyor** yani böyle yani en kötü senaryoya hazırlıyor*

*insanın kendisini böyle **ölse ne yaparım** nasıl olur falan tarzında o şekilde düşüncelerim oluyor*

At the point where Ferit mentions that his mother's death does not affect him by referring "not prevent him from living" can be read as not preventing him from dying.

R: Alright, how was your relationship with your mother

F: It was good, I loved my mom, and I knew that she loved us too. But, you know, I don't have this kind of intense feeling towards anyone in general. There is no sense of indispensability like if that person is not there, I'll die, I can't live without them. It doesn't happen to me with anyone, whether it's a mother, father, brother, sister, or my partner. I don't go into crises like, "What will I do if they're not there? I can't live, I'll die." I don't feel that intense about anything

R: Have you noticed this lack of intense feelings

F: Of course. I don't know, maybe I'm a bit materialistic. In the end, for a person or an organism to live, certain things are necessary. If you remove something from that equation and it's not really essential for life, it's still livable. Nothing is preventing a person from living. Emotionally, it affects people negatively, and they struggle. You know, people feel like screaming and crying, but in the end, these are surmountable things for an individual

Original

A: peki annenizle ilişkiniz nasıldı

*F: iyiydi severdim annemi annemin de bizi sevdiğini bilirdim... ama böyle ne bileyim ben de genel olarak kimseye karşı böyle bir şeylik yok ama belli bir vazgeçilmezlik **o olmazsa ben ölürüm yaşayamam tarzında bir şey hissetmiyorum** kimseye karşı herhangi birine karşı anne olabilir baba olabilir abim olabilir ablam sevgilim hani herhangi birisi o olmazsa ben ne yaparım yaşayamam ölürüm tarzında böyle **krizlere** gidiyorlar ya insanlar o tarz bir şey bende hiç olmuyor o kadar **yoğun hissedemiyorum** hiç bir şeyi*

A: dikkatinizi çekmiş o yoğun hissedememek

*F: tabii ki bunu bilmiyorum biraz **materyalist** düşünüyorum olabilirim ya hani sonuçta bir insanın bir organizmanın yaşaması için belli başlı şeyler gerekli bir şeyin **olmayışı** hani o denklemden bir şey **çıkardığınız** zaman gerçekten yaşam için gerekli bir şey değilse o yine de yaşanılabilir hani **hiçbir şey insanın yaşamasına engel** değil duygusal olarak insan tabii kötü etkileniyor zorlanıyor ne bileyim insanın böyle bağırması geliyor ağlayması geliyor oluyor ama sonuçta **bir kişi** için bunlar aşılabılır şeyler*

3.3. The Relation with the Other

3.3.1. "Is it me or my mother who died?"

Almost all participants describes their relationship with their mother the same way. The mother and child relationship are described as being everything to each other. In

their speech, the variety of signifiers are used in detail. “Düşkün” and “muhtaç” are very prominent in the discourse. Even though the participants use these signifiers to refer something positive at the semantic level, these signifiers can also represent the negative. “Düşkün” is both being very indulgent and at the same time fallen as fall from power.

When Merve talks about her mother being very indulgent to her, being indulgent actually means both: overly caring and losing her strength. She says that this kind of relationship became to hurt her before her mother died.

M: Well, you say death happens, and you accept it... I got into university that year, and my mom got cancer. I was very sad. In fact, she was devastated. After I got into university... she was constantly in agony and crying. She didn't express it to me

R: Hı hı

M: My mom wouldn't let anyone into my room. My dad sometimes wanted to enter for prayer or something, and she would say, “No, you can't enter my daughter's room,” as if I had passed away. We were close in that way

R: When you say “as if I had passed away,” what do you have in mind regarding that

M: We were very close to each other. She wouldn't let anyone into my room, and she used to make things out of my memories. She didn't let my dad use my room

R: So, your mother was upset because you went to another city

M: Yes, because my mom and dad didn't get along very well. My dad wasn't a very supportive person in her life. She sought comfort in her children. For example, my dad wouldn't even attend weddings with her. So, she always dragged me around like a bag... because when she had problems with my father, she would seek solace in her children. Since her relationship with my dad was bad, she looked for support from her children. Because somehow, when she had a problem with her father, her mother when she was a child, her father to support - I don't know how to explain this, but when he didn't support her, she had their children. That's why I always did what she wanted. I did whatever she wanted, even if I didn't want to, and sometimes we would argue

Original

M: yani ölüm bi şekilde öldü diyosun kabulleniyosun... ben üniversiteyi kazandım o sene annem kanser oldu çok üzüliyodum hatta şey yapıyomuş annemle biz çok düşkündük birbirimize annem bana gerçekten çok düşkündü ben üniversiteyi kazandıktan sonra ... kahroluyomuş sürekli ağlıyomuş bana yansıtmıyodu

A: hı hı

M: annem benim odama kimseyi sokmuyomuş babam bazen namaz kılmak için falan girmek istiyomuş hayır giremezssin kızımın odasına falan diyomuş

eşyalarım dokunamıyomuş sanki ben ölmüşüm gibi yani işte düşkündük o şekilde

A: peki o sanki ben ölmüşüm gibi dediğiniz kısmı orayla ilgili neler var aklınızda

*M: yani şey hani birbirimize çok **düşkündük ben yoktum** yanında değildim diye odama falan hani hatıralarımı şey yapıyordu hani odamı kullandırmıyordu babama*

A: peki anneniz yani başka bir şehre gittiğiniz için üzülmüş bu kadar

*M: evet çünkü annemin babamla arası çok iyi değildi babam onun hayatında çok yardımcı bir insan değildi o da çocuklarında teselli arıyordu mesela babam onla düğüne bile gitmezdi hani o da **beni hep çanta gibi** peşinde sürüklüyodu ... çünkü bir şekilde babasıyla sıkıntı yaşadığı zaman annesi çocukken de babanın da annesine destek olmak için **nasıl anlatacağımı bilmiyorum** ama hani zaten ilişkisi kötü **babası** kötü tutuncak bir çocukları var ben o yüzden onun istediklerini çok yapıyodum o ne istiyorsa yapıyodum bazen yapmak istemiyodum kavga ediyoduk*

Merve describes her mother as perfectionist and dominant, so that, she cannot handle with her.

M: When she didn't like one of my outfits, she was a very perfectionist woman. She wanted everything to be flawless, and she was dominant, wanting things to be as she desired. I had to wear what she wanted, I couldn't handle it otherwise. Later, when she became ill, even though initially you struggle a bit for your character, your personality, but then they use the illness as an excuse. They make you feel guilty, saying, "I'm sick, tell me this, do that," and you're burdened with guilt, so you end up doing what they want. When she wasn't there, for instance, you dress in a way she wouldn't approve of secretly, but you still feel a sense of guilt somehow

R: What is that guilt like? I mean, everyone experiences it differently

M: Well, do you know what that guilt is like? For example, I questioned it a lot. I was in a relationship for 8 years, and we wanted to get married. If my mother hadn't been sick, I would have married that guy... I always got into this mindset, my mother is sick, I can't get married. If I get married, who will take care of my mother? My mother is sick, and I need to go back to her. I had dreams... Somehow, I became dependent on my mother. My brother, my father, and my mother were all doing it subtly, but not explicitly. They were saying, "Look, I'm sick, please be with me. Finish your school quickly and come back to me," constantly. If someone keeps saying things like that to you, wouldn't you feel responsible? If they say such things to you, wouldn't you feel it

Original

*M: bir kıyafetimi beğenmediği zaman çok mükemmeliyetçi bir kadındı her şeyin kusursuz olmasını isterdi baskındı ve kendi istediği gibi olmasını isterdi ... **zorla ben onun istediğini giydim** gittim **başka türlü başa çıkamıyodum** çünkü sonra da zaten **hasta olunca hiç** hani tamam **önceleri biraz mücadele veriyosun kendi karakterin kişiliğin için** ama e sonra bu sefer hastalığı*

*bahane ediyolar sana e ben hastayım söyle böyle bir şekilde **vicdan azabı** yaşatılıyor sana sen de o yüzden ne yapıyorsun bu **vicdan hesabını** yaşamamak için istediklerini yapıyorsun yapmadığında da mesela gizli gizli o yokken mesela onun istemediği şekilde de giyiniyorsun ama **vicdan azabı** çekiyosun bir şekilde*

A: nasıl bir şey peki o vicdan hesabı dediğiniz şey sizin için hani herkes farklı farklı deneyimliyor ya

*M: ya o **vicdan azabı** nasıl bir şey biliyor musunuz mesela ben onu çok sorguladım benim ilişkim vardı 8 yıllık ve evlenmek istiyoduk benim annem hasta olmasaydı ben o çocukla evlenmişim ... şu kafaya giriyordum hep benim annem hasta ben evlenemem ben evlenirsem **anneme kim bakar** benim annem **hasta benim** ... annemin yanına dönmem lazım benim hayallerim vardı ... bir şekilde anneme **bağımlı kıldım** ... abim babam hem de annem de alttan alta yapıyordu ama şey belli etmiyordu kızım bak ben hastayım ne olur yanımda ol bir an önce okulunu bitir yanıma gel hep böyle diyodu yani bi insana sürekli böyle böyle dersiniz kendisini **sorumlu hissetmez** mi size böyle deseler siz hissetmez misiniz*

Merve defines her relationship with her mother as a tie. Going to university, in other words, physically moving away and separating is expressed as a rupture. It is also possible to consider death as a rupture. Whatever that tie is, they can both feel each other.

M: I started university at the age of 17, I wasn't even 18 yet. I had already moved away from my family, and right after I moved, my mother fell ill. I sensed my mother's illness even though I was away from the city. I called my mother on the phone, my mother never avoids my calls. I called once, twice, three times, and my mother didn't answer. I thought, "There must be something wrong." I started crying, I felt it. After that, her illness was diagnosed. So, we had a connection between us in that way

R: You mentioned there was such a connection between you two. How would you describe that bond between you and your mother

M: For example, when I did something, my mother would feel it. She would dream about it, call me, or tell me if something related to it happened. We were on the same wave-length, we could feel each other even if we were apart. We couldn't do anything without each other. Although we had some mother-daughter quarrels – I'm a bit headstrong, and my mother was a bit tough - we still shared a lot. I shared everything, I could share everything

R: What kind of relationship was it at that time

M: I think it's not something to be explained. It was a relationship with a lot of love between us, for example

Original

*M: 17 yaşında üniversiteye başladım ben daha 18 bile değildim zaten ailemin yanından **kopmuşum koptuğum gibi annem hastalanmış** yani annemin hastalandığını **bile ben hissettim** şehirdışındayım telefonla annemi aradım annem benim telefonu hiçbir zaman yapmazdı bir kere aradım iki kere*

aradım üç kere aradım annem açmadı ben dedim kesin bir şey var dedim ağlamaya başladım hissettim onu sonrasında da zaten hastalığı çıktı yani bizim aramızda bi bağ vardı bu şekilde

A: peki böyle aramızda öyle bir ba vardı dediniz ya nasıl tanımlarsınız o annenizle aranızda olan o bağı

M: yani mesela ben bir şey yaptığımda annem hissedirdi rüyasında görürdü arardı hatta söylerdi ya da orayla ilgili bir şey olduğunda ben ... aynı şeyleri düşünüyoruz hissediyoruz hani hissediyoduk birbirimizi hani uzakta olsak bile ... birbirimizsiz asla yapamazdık yani hani anne kız kavgası oluyodu ben de birazcık hırçınım yani annem de biraz sert biriydi ama ne kadar şey olsak da kavga etsek de yine de çok paylaşırdık yani ben her şeyimi paylaşıyordum paylaşabiliyodum yani

A: peki nasıl bir ilişkiydi o zaman bu

M: yani bu ilişki bence hani şey değil ne biliyim anlatılacak bi ilişki değildi aramızda bayağı bir sevgi vardı mesela

Also, it is remarkable that Cansu describes her relationship with her mother and the effects of her death as they are in a fusion.

C: (crying intensifies) My mother was everything to me. After she passed away, I felt like I was left all alone in this way

R: What kind of relationship did you have

C: Since I was the youngest, my mother took great care of me. She kept me separate from everyone else. No one could ever say anything to me in that way

Original

C: (ağlama artıyor) annem benim her şeyimdi o gittikten sonra ben kimsesiz kalmış gibi hissettim kendimi bu şekilde

A: nasıl bi ilişkiniz vardı

C: en küçük çocuk olduğum için annem benim üstüme çok düşerdi beni mesela herkesten ayrı tutardı kimse asla bana bi şey diyemez o şekilde

Also, Cansu tells that she is very attached to her mother. After her mother died, she experienced some difficulties which are related to being last born.

C: I understood. I was very attached to my mother. After losing her, I went through a very difficult process. I closed myself off, didn't talk or interact with anyone. I went through a quite depressive period. I almost cut off all my social relationships, rarely left the house, and didn't meet anyone because my mother was the person I loved the most, and I lost the person I loved the most in this world

Original

C: anladım ben anneme çok bağılı bi insandım bir de ben en küçük çocuğum annemi kaybettikten sonra zaten çok zor bi süreç yaşadım yani çok içime

*kapandım kimseyle konuşmuyordum etmiyordum yani kendi içine kapandım baya bi depresif bi süreç yaşadım ondan sonra... sosyal ilişkilerini falan neredeyse sıfıra indirdim evden hiç çıkmıyorum kimseyle görüşmüyorum ... çünkü **annem benim en sevdiğim insandı ve bu dünyada en sevdiğim insanı kaybettim ben***

Following this, Cansu tells that she never sees her mother in her dreams. “Never” part of her speech was emphasized, and says:

C: I mean, I don't feel anything about this because I don't need to see my mom, my mom is already in my heart and brain

Original

*C: yani bununla ilgili bi şey hissetmiyorum çünkü annemi görmeme ihtiyacım yok zaten **annem benim** kalbimde beynimde yani*

Yıldız frequently talks about the rituals she had with her mother. The most apperant one in the text is related to the sun (güneş in Turkish). She says that they watched the sunset and sunrise together almost everyday. The signifier of “güneş” can be interpreted as being the partner (eş) to each other. The last name of the participant also consists of that signifier in it. She says:

Y: There were only rituals I used to do with my mom back then, like waking up at five in the morning to watch the sunrise, watching the sunset.

R: Hmm

Y: My mom loved the sun excessively, and she adored watching the sunrise and sunset. I try to continue doing those things as if she's still with me, but during that time, I was having incredibly vivid nightmares. In my dreams, I was always my mom, the one who died, and she was the one alive, our souls had swapped places. I kept having these dreams repeatedly. Also, at night, I kept waking up my dad. I'm not aware of this, but when I woke up in the morning, my dad would tell me that I used to wake him up, not saying something like, “Dad, they've come to take me, save me,” but just waking him up. However, I was apparently getting up, changing rooms, and waking him up by shaking him

Original

Y: sadece o zamanlar annemle yaptığım riteller vardı böyle işte sabah saat beşte uyanıp doğuşunu izlerdik güneş batışını izlerdik

A: hı hı

*Y: annem güneşi aşırı severdi ve doğuşu batışı izlemeye bayılırdı ben onu annem de **yanımdaymış** gibi yapmaya çalışıyorum onları yapmaya devam ediyordum ama o süre zarfında inanılmaz **kabuslar** görüyordum yani rüyamda hep **ben annemişim işte ölen benmişim yaşayan annemmiş***

*ruhlarımız yer deęiřtirmiş gibi rüyalar görüyordum sürekli böyle rüyalar görüyordum bir de gece sürekli babamın uyandırıyorlardı bu bunun bilincinde deęilim ama hani sabah uyandıęımda babam söylüyordu **baba beni almaya geldiler kurtar** falan deęil onu uyandırmıřum sürekli ama baya odadan kalkıp oda deęiřtirip adamı sarsarak uyandırmıřum*

Yıldız also tells that everything depends on her mother. This is actually taken as an indication that in the fusion state, the dominance of the mother is present, not herself:

Y: The thing is, when I lost my mom, the only thing I experienced was the devastation of everything in my life. Because my mom is in such a place that my whole life is dependent on her. I am entirely dependent on her, and she suddenly disappears. I didn't understand where I am, what I am doing without her for a while. What will happen, what will end, nothing will be the same as before. The most precious thing in my life was taken

Original

*Y: benim řeyim um annemi kaybettięimdeki yařadıęım tek řey **hayatımdaki her řeyin mahvolması** gibi yani çünkü annem **öyle bir yerde ki her řeyim ona baęlı tamamen ona baęlıyım** ve o **birden bire gidiyo** yani nerdeyim napıyorum hiç onu **anlamadım** bir süre zaten hani ne olacak ne bitecek hiçbi řey eskisi gibi olmicak hayatımdaki **en deęerli řey elimden alındı** bir daha **asla geri verilmicek bana***

Yıldız mentions that her mother entrusted her to another woman in her dream. She says that this dream continued for a long time and that she searched for this woman for many years under the influence of this dream, and at the point where she realized that she could not find this woman, she attempted suicide and re-enacted the death of her mother:

Y: Yes, I tried to find the woman my mom entrusted in that dream for years, until the period I attempted suicide, like 2 or 3 years. It was very difficult for me to comprehend that such a person didn't exist, because it was so realistic. I thought my mom had really entrusted me to someone who would be the only person to help me

R: Hi hi

Y: But I couldn't find her. There's nothing I can do. I just have that fear because I was really scared in my dream. When I think about that dream again, I still feel the fear

R: What scared you

Y: Well, my mom leaving and entrusting me to a woman who scared me a lot. Even though I searched for years, that woman terrified me and made me very uncomfortable inside. At that time, I just wanted something to search for, a

way to escape from the void I fell into, and for me, it was that woman in the dream, probably influenced by the impact of that dream on me

...

R: What about the fact that these characteristics of your mom might continue in you what do these things make you feel

Y: It could be the effect of that dream, as I said. In my dream, I was actually my mom; my mom was me. Maybe I put myself in my mom's place because I look like her, especially when people say, "You look so much like your mom, it's obvious you're Bahar's daughter from a distance,1 it might have caused me to adopt her characteristic features

R: How does looking like her make you feel what does it make you think

Y: I don't know, I haven't thought about it before.

R: If you were to vocalize these thoughts, it sounds like a beautiful thing actually, something about yourself

Y: Well, the fact that I resemble my mom so much, both characteristically and, um, physically, might have led me to attribute the role of being my own mom. Because, after my mom, I couldn't establish a family in any way, I didn't want that, actually. When I say "family," I mean my brothers and so on, but I never felt that sense of family, never felt belonging anywhere. So, I changed cities many times, and maybe I attributed the role of being a mother to myself in her absence

Original

*Y: evet ben annemin o rüyada **emanet** ettiği kadını bulmaya çalıştım yıllarca 2 yıl 3 yıl o işte intihar **ettiğim edicem etmeye** çalıştığım döneme kadar öyle birinin var olmadığını kavramak benim için çok zor oldu hani çünkü o kadar gerçekçiydi ki annem beni gerçekten birine **emanet edip gitmiş** tek yardımcı olacak insan oymuş gibi düşünüyordum*

A: hu

Y: ama bulamadım onu ... yapabileceğim bir şey yok sadece hani o korkum var çünkü gerçekten rüyamda çok korkuyordum hani o rüyayı da tekrar düşündüğümde hâlâ korkuyu hissediyorum

A: ne korkuttu

*Y: ya annenin **gitmesi** ve annemin beni beni **çok korkutan bir kadına** emanet etmesi sanırım onu yıllarca aramış olsam da kadını beni çok korkutmuştu çok husursuz etmişti içimi... o zaman bir şey **sadece aramak** istiyordum bir yoldan gitmek istiyordum hani düştüğüm **boşluktan kurtaracak** bir şey arıyordum beni bu da hani o rüyanın etkisiyle o kadını galiba benim için ...bizim poşe dediğimiz sanırım literatürde çingene diye geçiyor tam bilmiyorum onlar böyle evlere gelip kapı kapı ekmek isterlerdi yemek biraz para falan isterlerdi onlardan çok korkardım ben onlar da hep böyle genelde siyah kara çarşaf giymiş kadınlar olurlardı ama onlardan ben deli gibi korkardım çünkü bize hep büyükler şey derlerdi hani onlardan uzak durun onlara yaklaşmayın çocuklar da kendi aralarında işte hikaye uydururlardı işte onlar çocukları kaçırıp organlarını satıyorlarmış falan diye ben de onlardan çok korkardım rüyamdaki kadın da başı kapalıdeğildi ama üstü başı simsiyahtı belki acaba onlarla mı bağdaştırdım hani benim için o korku oradan mı geliyor düştüğüm bir süre olabilir*

...

A: peki bunları bir şekilde hani annenizin bu özelliklerinin sizde de devam ediyor oluşu ya bunlar size ne hissettiriyor acaba çünkü hani onun onunla ilişkilendirildiğiniz şeyler ya bir yandan da

Y: yani bu rüyanın etkisi olabilir şey demiştim ya rüyamda aslında ben annemdim annem bendi belki onların etkisiyle kendimi annem yerime koyuyorum çünkü yüz olarak da anneme benzeyen bir insanım aslında hani belki özellikle insanların işte annene çok benziyosun baharın kızı olduğu çok belli uzaktan falan demesi onun karakteristik özelliklerini almama da neden olmuştur

A: peki benzemek nasıl hissettiriyor neler düşündürüyor

Y: yani bilmiyorum bunun hakkında düşünmemiştim daha önce

A: hı hı ya böyle bir sesli düşünce olsanız hani güzel bir şey de söylüyorsunuz aslında kendinizle ilgili

Y: **ya ben kendime bu kadar benziyor olmam hem** karakteristik olarak hem imm şey olarak fiziksel olarak şey olabilir kendime kendi annemin olma rolünü atfetmeme sebep olmuş olabilir yani çünkü annemden sonra hiçbir şekilde bir ailem olmasını sağlayamadım onu istemedim de aslında hani böyle ailem diye bahsediyorum abimlerden falan ama o aile şeyini hiç hissetmedim hiçbir yere ait de hissetmedim bu yüzden bir sürü şehir değiştirdim ve belki kendime anne olma rolünü atfetmişimdir hani onun yokluğunda kendimi kendi annemin yerine şey yapmışım atamışım

When talking about her relationship with her mother, Yıldız mentioned that she deified her mother:

Y: My mom, well, you've probably gathered from what I've told you, I idealized her a bit more, almost kind of deifying her, I guess. But, you know, gods are immortal, and my mom died, so it can't be like that

Original

Y: annem biraz hani anlattığım-dan da çıkarmışsınızdır biraz daha böyle anne figüründen çok böyle bir bi tık **tanrılaştırıyodum** galiba annemi yani öyle ama hani **tanrı tanrılar ölmez falan ya ama annem öldü böyle bi şey olamaz**

While describing her relationship with her mother, Yıldız described her mother as the sun and herself as circling around her:

Y: Yeah, that's how it was. I idealized my mom a lot. For me, everything she said felt like a divine revelation. If I were to compare, it's like she was my sun, and everything revolved around her. Our relationship was exactly like that. I did everything to make my mom love me, hug me, and kiss me. I excelled in my studies because I wanted my mom to be proud of me. I ate my meals because I didn't want my mom to get angry. I did everything to hear her say, "Well done, my beautiful daughter, eat your food." I constantly tried to do things in a way that would make her proud and show her more love

Original

*Y: işte öyle annemi ben çok **ilahlaştırıyodum** böyle annemin dediği her şey benim için bir vahiy görevi görüyordu yani şey benzetmem gerekirse yani **o benim güneşim önüne etrafında ben dönüyorum** ilişkimiz tam olarak öyleydi yani annem beni sevsin bana sarılsın beni öpsün annem benimle gurur duysun diye her şeyi yapmak derslerim iyiydi çünkü annem benle gurur duysun işte yemeğimi yiyordum çünkü annem bana kızmasın işte aferin güzel kızım yemeğini yesin demiş olsun diye hani sürekli bir şeyleri ondan böyle daha bir sevgi alarak yapmaya çalışıyordum*

In Mine's story, her mother and grandmother passed away at different times. Within the discourse, points where Mine's grandmother represents her mother have been identified. While talking about her grandmother, Mine said that being with her made her happy, and she explained this happiness through feeling closer to her grandmother when she was alone with her.

MN: For example, when we were little, we used to go to Eregli together. We had gone together, and my grandmother was with me. I felt better when my grandmother was with me. Uh, I have cousins and aunts, yes, but when my grandmother was with me, I felt closer to her. So, when she was there, I felt better compared to others, except for my sisters, in such situations

R: Hı hı what did that good you mentioned make you feel

MN: Well, in terms of loneliness, I felt less lonely

R: Okay

MN: When we went somewhere together, I felt happier because I was closer when my sisters were with me, except for my father he wasn't around, especially when my grandmother was with me

Original

*MN: mesela şey oluyodu küçükken beraber gidiyoduk ereğliye gitmiştik beraber ananem de yanımda gelmişti ananem yanımda olunca daha iyi hissediyordum kendimi hani u hani kuzenlerim falan teyzemler var evet ama **ananem olunca kendimi daha yakın hissediyordum ona o yüzden o olunca yanımda diğerlerine kıyasla ablamlar dışında daha iyi hissediyordum öyle bir yere gittiğimizde falan***

A: hı hı iyi dediğin ne hissettiriyordu acaba sana

MN: yani hani yalnızlık açısından daha az yalnız hissediyordum öyle

A: peki

*MN: hani beraber bir yere gittiğimizde **daha yakınım olduğu için ablamlar babam olmayınca ananem olunca daha mutlu oluyordum yanımda o şekilde öyle***

3.3.2. “Do you ‘see’ me?”: The Other at the position of gaze

In the speech of Ferit, being thin (zayıf in Turkish) has a very prominent aspect in the discourse. The signifier “zayıf” is synonymous with powerless in Turkish. Thereby,

being thin is associated with both being physically thin and being powerless. He makes him stop to weight loss, when he is caught by the gaze of the other people. At the same time, he mentions that by hiding that he does not eat enough, he aims to hide the fact that he has a problem in his life. Ironically, as he losses weight, it draws people's attention and makes them ask if there is something wrong with him.

Ferit uses the signifier of thin to mean weak and also powerless. Here, in an interchangeable usage, being thin in question means both physically not being overweight and spiritual weakness.

F: But you know, when I'm unhappy, it doesn't always happen. Sometimes, I don't feel like eating. I know I'm hungry, and I'm aware that I need to eat, but it's like challenging myself. It's like I'm not in the mood to eat, and I don't want to. There are times when I complete 24 hours with just water. Sometimes, I even exceed that. But these don't happen very often, actually. It's occasional... Well, you know, I can live hungry. It's like I can survive without eating. It's like, even though humans need food to live, and there's a certain amount of calories they need for their daily lives, I sometimes think I can manage without taking in those calories, I guess

Original

F: ama hani mutsuzken bu her zaman olmuyor bazen denk geliyor böyle yemek yemek istemiyorum aç olduğumun farkındayım yemek yemek yemek yemem gerektiğinin de farkındayım ama böyle hani kendime meydan okuyormuş gibi mesela böyle yiyelim gelmiyor yemek istemiyorum böyle bir ürünle 24 saati tamamladığını oluyor bazen üstüne çıktığım oluyor hani ama bunlar böyle çok da sık değil aslında hani bazen oluyor... ya böyle hani ne bileyim aç da yaşayabilirim hani böyle bir şey yemeden de hani hayatta kalabilirim gibi hani böyle insanın yemek için yani yaşamak için yemeğe ihtiyacı var hani gündelik hayatını iyi devam ettirebilmesi için optimumda götürebilmesi için belli bir şekilde belli kaloriye ihtiyacı var sonuçta ama ben bu kaloriyi almadan da yani bir şeyleri yapabileceğimi düşünüyorum sanırım yani

When Ferit is asked about his challenge about not eating, he talks about feeling powerful.

F: I don't know, maybe it's about feeling strong, you know? It could be about feeling powerful, achieving certain things without having everything, having the ability to accomplish some things even without certain resources. The sensation of hunger can sometimes satisfy a person and be pleasing. In those times, one might lose weight. I'm not very overweight now, actually, but

losing weight creates a contradiction, you know... Friends and others used to say that I had lost too much weight, and they were concerned. They would comment on how I had become too thin. In their minds, I seemed more put together before, and now I looked like I had become too weak. It felt somewhat pleasant when they didn't mention it, but when they did, I would start wondering if I had really become too thin. At times, I felt like I was close to weakness, as if there were muscle atrophy or something. I never intentionally tried to lose weight, it was more about deliberately skipping meals, not wanting to eat, but not for the purpose of losing weight. However, at that time, I was genuinely very thin. I'm not sure how I got into that mindset, my goal wasn't to lose weight, I just ate less

Original

F: bilmiyorum belki güçlü hissetmek olabilir kendini güçlü hissetmek olabilir hani bir şeyleri olmadan da bazı şeyleri başarabilme duygusu olabilir hani elde bazı imkanlar olmasa da bazı şeyleri başarabilme imkanı olabilir ve hani o açlık duygusu insanı bazen bilmiyorum tatmin ediyor böyle bir yerde de insanın hoşuna gidiyor gibi oluyor ... o zamanlarda da insan kilo vermiş oluyor hani şu an çok kilolu bir insan da değilim aslında ama böyle o zayıflamak aslında baya bi tezatlık da var yani hani... arkadaşlarım falan yok falan olmamış falan diyorlardı mesela hani böyle çok fazla zayıflamışsın diyorlardı şimdi aslında aşırı zayıflık ...onların kafasında ben biraz daha derli toplu bir şeydim çok böyle zayıflamış çok çöp gibi olmuştum ... onlar demediği zaman biraz hoşuma gidiyordu onlar dediği zaman bi düşünüyorum hani böyle şey diye gerçekten fazla mı zayıftım acaba falan o zamanda böyle çok zayıf gibi hani biraz daha güçsüzlüğü yakın oluyor sanki kas erimesi varmış gibi bir şey oluyor bir düşünce oluşuyor kafamda ... hani ben bir kilo vereyim diye şey yapmadım sonra o açlık olayları hani geliyor yine hani açlıktan yine bi küçük bi zevk almaya başlıyordum böyle yemek bilerek öğün atlıyordum hani yemek yemek istemiyordum bilerek ama bu hani asıl amacım kilo vermek değildi ... ama o zaman gerçekten çok zayıftım ona o şeye nasıl çıktım amacım kilo vermek değildi sadece işte çok bağlantı kuramıyorum ama işte az yiyorum ben sadece

Ferit also mentions that he loves to cook food for others. He states:

F: You know, it was like, my friend would come and stay, and we'd cook and eat together. My friends who often visited were always hungry, and I used to cook for them and stuff

R: Hı hı

F: It happened like that. Besides, I had exams, and I needed to study, so I was constantly studying. I wasn't eating much. At most, I would snack on peanuts or something like that

R: Hı hı

F: That way, I would go home in the evening, not eat anything, go to bed, and then wake up in the morning to go back to school like that

R: Did this eating routine affect your life, especially during the period when you were studying

F: Yes, I was struggling with that, but I managed somehow. It was difficult at first, but you get used to it somehow

R: Hı hı

F: Studying while hungry and learning something was challenging initially, but I got used to it later

...

R: You mentioned a pleasure that comes from hunger can you elaborate a bit more on that like what it entails

F: Yes, sure. That pleasure, what I mean is that it could be a sense of achievement. Despite not eating anything, feeling normal, being able to continue with my regular life, being able to do the things I needed to do – achieving these things while being hungry gives a sense of pleasure

R: Hı hı

F: Actually, they aren't significant events, I'm just carrying out the routine of my normal life. However, because I'm doing it while being hungry, something I might not have been able to do under normal circumstances, I think I feel happy and derive pleasure from it at that moment

Original

F: hani benim arkadaşım gelsin kalsın işte yemek yapalım yiyelim ... arkadaşlarım geliyor hep aç olan gelirdi ben yemek yapardım falan

A: hı hı

F: bu şekilde oluyordu hani zaten sınavlar falan da yoğundu ders çalışmam da gerekiyordu sürekli ders çalışıyordum çok yemek yemiyordum böyle en fazla böyle ne bileyim hani fıstık falan alıp onu atıştırıyordum en fazla hani

A: hı hı

F: o şekilde akşam da eve gidiyordum bir şey yemiyordum yatıyordum sabah kalkıyordum tekrardan okula gidiyordum o şekilde

A: e peki hayatınızı etkiliyor muydu bu yemek düzeni bir yandan da ders çalıştığınız bir dönemmiş

F: evet yani onu zorlanıyordum ama yapabiliyordum bir şekilde hani böyle hani zor geliyordu bir yerden sonra insan alıştıyordu ama

A: hı hı

F: o açken ders çalışmak bir şey öğrenmek başta çok zor geliyordu sonradan alıştıyordum

...

A: o açlığın verdiği bir hani zevkten söz ettiniz yani oradaki zevki biraz daha açabilir misiniz nasıl bir yeri var ne ne demek

F: hı hı tabii o zevk dediğim hani o başarıma hissi de olabilir hani hiçbir şey o yemediğim halde hani tamamen aç olduğum halde hâlâ normal hissedebilmek diyim normal hayatımda yolunda devam ettirebilmek yapacağım işleri yapabilmek hani aç olduğum halde hani bunları başarmak zevk veriyor sanırım

A: hı hı

F: aslında çok ne bileyim çok büyük olaylar değil yani normal hayatımın rutinini yerine getiriyorum ama hani bunu aç olarak yaptığım için normalde belki yapamadığım yapamayacağım bir şey ama o an onu aç olarak yapabildiğim için sanırım mutlu oluyorum zevk alıyorum sanırım

In his speech, Ferit has some difficulties to explain why he does not eat:

F: The whole thing about eating less, not eating – it's not something I openly did in front of everyone. I don't let people know that I'm not eating; I hide it. During the times I'm not eating, I don't show anyone that I'm hungry

R: Why don't you show it

F: I don't know, there's probably no logical explanation. There isn't a logical reason for not eating. Especially for someone like me, known for eating a lot, not eating in public doesn't have a sensible explanation, I guess

R: What kind of logical explanation are you talking about

F: I mean, if I were to say that I'm not eating, people already know that about me, so they might say, "There's something wrong with him; he has a real problem." I don't want to reveal that issue, so I keep it hidden

Original

F: bu işte az yeme yemek yememe olayını da zaten böyle herkesin gözü önünde çok yaptığım bir şey değildi yani insanlara hani yemek yemek yemediğini de saklıyorum zaten bir yandan yani o yemek yemediğim zamanlarda çok böyle yemek yemediğimi aç olduğumu falan belli etmiyorum kimseye haliyle

A: neden peki belli etmezsiniz

*F: bilmiyorum çünkü **mantıklı bir açıklaması** yok herhalde yemek yemememin çok mantıklı bir açıklaması yok hele evet benim gibi böyle **çok yemek yemesiyle bilinen bir insanın** orada yemek yiyemiyor olmasının çok mantıklı bir açıklaması olmadığı için sanırım*

A: nasıl bir mantıklı açıklama dediğiniz oradaki

*F: hani ne bileyim hani yemek yemediğimi söylesem hani insanlar onu biliyor olsa o zaman diyecekler ki onun **bir sorunu var o sorunu gerçekten bir derdi var ama o sorunu açığa çıkarmak istemiyorum** yani o yüzden onu da saklamış oluyorum yani onu **da** saklamış oluyorsun*

Also, Ferit told that he ended the period when he did not eat with the comments of others.

R: Okay, so how did that period when you were not eating end, and what made you start eating like before

F: Oh, it could be external comments, you know, comments like "You've lost a lot of weight, you look good or bad" or something similar

R: Hı hı

F: Those kinds of comments push me to end that phase

R: And somehow, the thing you kept hidden at first became visible later on

F: Yes, exactly. Those negative comments about how much weight I've lost or judgments about my appearance, when people say things like, "You've lost so much weight, this happened and that happened," when I hear those comments, it triggers something in me, and I start eating again

R: Well, when you think about it in this context, what comes to your mind? At first, you hide the fact that you are not eating when you are hungry, but

now it takes on such a state that someone who sees you from the outside understands that you are not eating much, but somehow it is seen, that is, actually, that part of not eating or eating. It turns out that losing weight is
F: Yes, yes, in those days, when it becomes obvious from the outside, when it becomes obvious from the outside, then the person accepts that he is not eating, no one tells beforehand that he is not eating, but when it becomes visible from the outside, there is no point in denying it, it is very obvious. The person has a disease or he is not eating

Original

A: peki bu hani o yemek yemediğiniz dönem neyle bitmiş olduğunun ne oldu da siz tekrar eskisi gibi yemek yemeye başlamış oldunuz

F: aaa dışarının yorumları olabilir bu ya dışarıdan gelen yorumlar olabilir hani çok zayıflamışsın iyi kötü gözükiyorsun falan tarzında yorumlar onu bitirmeye itiyor beni

A: hı

F: o süreci bitiriyor genel olarak

A: hem hem bir şekilde başta hani sakladığınız gizlediğiniz şey daha sonra görünür bir hale gelmiş oldu yani

F: evet tabii yani o kötü yorumlar hani birisinin bana karşı olan o kötü yorum hani benim için çok zayıflamışsın işte şöyle olmuş böyle olmuş hani dediği zaman hani o zaman şey oluyor hani tekrardan insan bakınca hani kendisini beğenmemeye başlıyor çok beğenmemeye başlar çünkü ondan sonra tekrar yemeğe devam ediyor işte

A: e peki böyle bu bağlamda düşününce neler gelir aklınıza yani başta hani aç olduğunuzda yemek yemediğini gizliyorsunuz ama öyle bir halde bürünüyor ki artık sizin hani dışarıdan gören biri anlıyor oluyor çok da yemek yemediğiniz de ee ama bir şekilde görülmüş oluyor yani aslında o yemek yememek kısmı ya da anlaşılıyor işte kilo vermek

*F: evet evet o zamanlar hani zaten **o çok aşikar olduğu zaman hani dışarıdan anlaşılır hâle geldiği zaman zaten o zaman insan yemek yemediğini de kabullenmiş** oluyor önceden kimse söylemiyor yemek yemediğini falan ama ben dışarıdan görünür hale geldiği zaman onun **inkâr etmenin bir manası yok** çok belli yani ya bir hastalığı vardır insanın ya da yemek yemiyordur yani*

Yıldız also talks about the way she tends to show her problems through “not eating”. At the past she chose to not talk with her mother, instead she wanted her to understand based on her behavior. She said at that times she just laid down or did not eat. By doing these, she expected her mother to ask what is wrong with her. Currently, she repeats these patterns with her boyfriend:

Y: Or sometimes, I would intentionally not eat so that my mom could notice and ask if something was wrong. Maybe even now, unconsciously, I’m not eating to seek attention, like hoping someone would ask, “Why aren’t you

eating? Is something wrong?” I just thought of this now, and maybe, deep down, I’m doing it because I’m upset about something related to our relationship. When she notices I’m not eating, she realizes I’m upset about something. I’m not using it as a weapon consciously, but I might be using it unknowingly. I just realized this now

Original

*Y: ya da bu yani bazen şey olurdu ben de böyle **üzüldüğümü anlasın annem** diye yani **yememeye çalışırdım ki işte ne oldu bir şey mi oldu diye sorsun** diye belki de şu an çevremden işte **niye yemiyorsun bir şey mi oldu ilgiyi alayım** diye de yemiyor olabilirim yine şu an aklıma geldi belki böyle bir şey olabilir... şöyle yani bunu bilerek tabii ki de yapmıyorum ama bazen cidden bi şeye üzülmüş oluyorum onunla olan ilişkimde ve o yemediğimi fark ettiğinde üzüldüğümü biliyor zaten yani u **yaptığı şeyin farkına varıyor bana düzeltiyor ya bunu bi silah olarak kullanmıyorum ama kullanıyor olabilirim bilinçsizce bilmiyorum şuan fark ettim***

Yıldız tells that bringing food actually means being understood by other about death of her mother.

Y: If it doesn’t make sense, don’t accept it. I learned this very well from my mom. Everything she said about Alevism made a lot of sense to me. For example, the tradition of taking food to the house of the deceased. It makes so much sense, and it still feels so special. You understand that the family is not capable of cooking, but you know they need to pull themselves together, so you take food to them. It’s actually a significant emotional support for the people there

R: Yes

Y: So, for me, this understanding is crucial because it says, “I understand you, I’m here for you.” It has a significant place in those situations for me... When, for example, food comes from outside, it’s okay, very nice. But, for me, it’s not like the death of my aunt, uncle, or my dad. The most important person in my life is gone. My life will never be the same as before. I think someone who hasn’t experienced this won’t ever understand. At that moment, I thought about it, and I still think the same. When they bring us food, okay, they understand us, they are with us. But my mom is not here. They understand us, or they try to understand, but they don’t. They are trying to understand, but they won’t understand, it was a bit like that

Original

*Y: mantıklı gelmiyorsa kabul etme mantıklı gelmiyorsa sorgulayı ben çok iyi öğrendim annemden ve bu alevilikle ilgili söylediği her şey çok mantıklı geldi bana yani u işte **bu ölü evinde bu şey işte yemek götürme olayı mesela o kadar mantıklı ve o kadar hala özel geliyor ki yani o aileyi anlıyorsun o ailenin yemek yapabilcek güçte olmadığını anlıyorsun ama toparlanması gerektiğini biliyorsun ve o aileye yemek götürüyorsun bu aslında manevi olarak çok büyük bir destek oluyor oradaki insanlara***

A: evet

Y: hani bu acıyı çeken yaşayan insanlara uı öyle o yüzden bana bu işte anlaşılma olayı olduğu için hani ben seni anlıyorum yanındayım şeyini verdiği için çok önemli bir yeri var o olayların bende... dışarıdan mesela yemek geliyor tamam çok güzel ama hani bu ne bileyim benim halamın dayımın amcamın ölümü değil benim hayatımdaki en önemli insan ölümü hayatım da eskisi gibi asla olmicak bunu yaşamiyan birinin asla anlamıcanı düşünüyorum o anda düşündüm hala aynı şeyi düşünüyorum o bize o yemeğin geldiği zaman tamam bizi anlıyorlar yanımızdalar ama annem yok yani onlar yanımızda ama annem yok onlar bizi anlıyor ama annem yok onlar bizi anlamaya çalışıyor anlıyor değil de anlamaya çalışıyor ama anlamıyorlar anlamıcaklar da oluşuyordu biraz

It is attention grabbing that in the discourse of the participants, the signifier of “aç” reappear in different forms and different meanings. The signifier of “aç” polymorphes in the discourse, and appears as “acı” (pain), “acımak” (pity), “acınmak” (pitied) and “anaç” (maternal – “ana aç” mother is hungry).

Cansu made a slip of the tongue when she said that she did not feel hungry when she did not eat. This slip of the tongue appeared in the discourse as "I do not feel pain" when she meant to say "I do not feel hungry".

C: Well, I'm normally a person who loves eating. I feel happy when I eat. I don't know, maybe it's a way to fill an emotional void. People can eat when they are sad, but I love eating. When I eat, I feel good. However, during times when I'm very sad, my relationship with food can deteriorate. I might not feel like it's my own; even if I see food, it doesn't cross my mind until I overcome that process

R: Okay, how did things change for you regarding eating

C: Until the evening, I wouldn't feel hungry at all. Even if I were in places where people were eating, it wouldn't affect me. I wouldn't feel any hunger, and even the smell of food wouldn't trigger any appetite (pain) during that time

Original

C: yani ben normalde yemek yemeyi çok seven bi insanım mutlu oluyorum yemek yediğim zamanda bilmiyorum belki ... duygusal boşluktan falan böyle hani yemek yiyebiliyormuş insanlar ama yemek yemeyi seviyorum yani yediğim zaman kendimi iyi hissediyorum çok üzgün olduğum zamanlarda yemek yeme ile aram bozulabiliyor ya kendime ait hissetmiyorum böyle yemek görsem bile hani aç olduğum aklıma gelmiyor farklı o süreci atlatana kadar o şekilde...

A: peki nasıl oldu yani o yemek yemekle ilgili ne değişti sizin hayatınızda

C: ... akşama kadar hiç aç hissetmiyordum kendimi hani yemek yenilen yerlerde falan da bulunuyordum hiçbir şekilde beni etkilemiyor yani hani yemek kokusu falan hiç acı hissettiğimi hissetmiyordum bu şekilde

Regarding being pitied, Ferit emphasizes that he does not want such a look from others:

F: I don't like it. I haven't told anyone, not my high school friends, no one. I only told my roommate, and that was like a year or a year and a half later. I don't like it because people tend to look at you with pity, and I don't want anyone to look at me that way. When someone gives such news, people inevitably feel pity. I feel like they're looking at me with pity, and I don't like that feeling. That's why I haven't told anyone, I kept it hidden from everyone. I used to cry under a blanket when everyone was asleep

R: So, how was it to share it

F: It was very difficult for me to express it. It was challenging to talk about it, and after hiding it for so long, telling it was also difficult. The difficulty of sharing it added to the existing challenge. It's already difficult to talk about because I feel uncomfortable with the pity and the idea of being perceived as weak, maybe

Original

*F: ben şey sevmiyorum kimseye söylemedim lise arkadaşlarımdan kimseye söylemedim bir tek oda arkadaşım söyledim o da bir sene sonra falan bir buçuk sene sonra falan söyledim şeyi sevmiyorum böyle insanlarda böyle **sana acıyarak bakıma hissi var ya bana acıyarak bakmasını istemiyorum kimsenin hani böyle bir haber verdiğinde de hani insanlar ister istemez acıyor yapıyor ya ben öyle hissediyorum bunların acıyarak baktığını hissediyorum bu hissi sevmediğim için kimseye söylemedim sakladım herkesten ve kendi kendime hani ne bileyim işte bir yorganın altında kalan herkes uyuyunca ağlardım falan dedi o şekilde***

A: e peki paylaşıyor olmak nasıldı

*F: çok zorluyordu beni şey olarak anlatmak çok zorluyordu ve bu kadar zaman sakladıktan sonra anlatmak da zorluyordu bunun zorluğu ayrı binliyordu yani zaten anlatmak zaten zor da **çünkü o acı hepsinden acı-acınarak bakılması hissinden çok rahatsız oluyorum***

A: hı hı

F: belki zayıf görünmek falan olabilir o şekilde

Yıldız mentioned that she could tell by the way people looked at her that they felt pity for her:

Y: Well, I'm not someone who likes to talk about these issues a lot, except for situations like this. We only talked about it once. He knows that my mom is no longer here, but he doesn't know how it happened, where, or when it happened. He knows when it happened, but he doesn't know the details. I don't like talking about my mom too much. Most of my friends think both my mom and dad are alive, but that's not true. I just don't like talking about these topics

R: You don't like to talk about it

Y: Yeah, I guess. In those situations, I feel like people would say, "Poor thing, she doesn't have a family," and I sense that they would look at me with pity

Original

Y: şöyle ben bu konuları çok konuşmayı seven bir insan değilim hani böyle durumlar haricinde ve bunu biz bunu sadece bir defa konuştuk **annemin olmayışını** biliyor ama **nasıl olduğunu nerde ne zaman olduğunu bilmiyo** ne zaman oldunu biliyor da nasıl olduğu bilmiyor ... annem konusunda çok konuşmayı sevmiyorum ben çoğu arkadaşım da hani hem annemi hem babamı **sağ sanır** ama öyle değil öyle çok konuşmayı sevmiyorum ben bu konuları

A: konuşmayı sevmiyorsunuz

Y: evet yani sanırım ordaki o ya **yazık ailesi yok işte acıma** duygusu bana karşı **acınacakmış** gibi **acınacak** durumdaymışım bi de onlar **acıyarak** bakacakmış gibi hissediyorum galiba

At the point where Yıldız talks about eating, she mentions that she does not prepare food for herself but if someone else asks her to eat then she prepares it immediately, and this is explained by the signifier of maternal ("anaç" in Turkish). This signifier phonetically represents many signifiers in this discourse. First of all, "anaç" means maternal but then it also represents hunger, "aç". Another possible reading can be mother "ana" and hungry ("aç"), which means that "the mother is hungry":

R: What does it feel like when someone asks something from you, you do it immediately because

Y: Well, I've mentioned before that I'm a bit of a motherly person, you know, mothers like that cook for their children anything they want, I think it comes from that, I cook that food to make them happy when they want something... they always do something to make people love them... so do I. Is it really like this that people love me - Because when I think about it, when someone like this wants something from me and wants something to happen, I want to do it right away, just to make them happy

R: Hı hı

Y: But I don't expect anything in return

Original

A: ne hissettiriyor peki birisi sizden bir şey istediğinde hemen yapıyorsunuz çünkü

Y: şöyle ben biraz **anaç** bir insan daha önce de bahsetmiştim sanırım hani böyle anneler çocuklarını ne isterse **onu yemek isterse** onu yaparlar ya biraz ondan geliyor sanırım hani bir şey istediğinde mutlu olsun diye o yemeği yapıyorum ... insanlar onu **sevsin** diye sürekli bir şeyler yapıyorlar ... bende gerçekten böyle mi insanlar beni sev- çünkü düşününce hep böyle biri benden bir şey istediğinde bir şey olsun dediğinde bunu hemen yapmak istiyorum sırf o mutlu olsun diye

A: *hi hi*

Y: *ama bi şey beklemiyorum karşılığında hani*

In Yıldız's speech, the topic of her mother's inability to eat the food she wanted for the last time comes up in relation to the notion that "mother is hungry":

Y: There was also a meal that my mother wanted to make but couldn't... She wanted this one last, she wanted to eat it, but it didn't happen, and it still touches me inside. Especially my uncle's crying on that day, it affects me emotionally. Since that day, I haven't seen him. And because it's also kind of local, I don't know how I would react if I saw him now

Original

Y: *annemin o isteyip de yapamadığı yemek de vardı... son bunu istemişti bunu yemek istemişti ama olmamış gibi hala böyle içime dokunuyor o dayımın o ağlayışı falan ıı öyle hani o **günden sonra onu görmedim** mesela hani biraz da yöresel bir şey olduğu için de şu an görsem ne tepki veririm hiç bilmiyorum*

Another point where the hungry signifier comes from refers to the emotional field as the hunger for love. She frequently mentioned that her mother was strict. Therefore, she talked about her lack of love:

Y: I thought, maybe unconsciously, I'm really doing this – doing what people want so that they would love me. Because, on one hand, I know there is a love deprivation from my childhood. Well, we can't connect it with not eating, that was a bit nonsensical, okay, I said something nonsensical now

R: What came to your mind

Y: Something came to my mind, you know, we're talking about food and stuff. When I think about my childhood from now, there is actually a love hunger there. Could not eating be related to that? Back then, I couldn't achieve satisfaction in terms of love. Even now, while eating, I can't reach a satiety. Could it be possible? I'm thinking about it with a Freudian approach

R: You're making interesting connections so how was that love hunger you mentioned in childhood It sounds like something important

Y: For example, as I said, my mother was a very strict person and since my father was a stepfather, we couldn't establish that bond sufficiently when I was little

Original

Y: *şey düşündüm acaba gerçekten ben de bilinçsiz olarak bunu mu yapıyorum yani insanlar beni sevsin diye onların istediklerini mi yapıyorum çünkü bir yanda **çocukluğuma** karşı bir **sevgi açlığı** olduğunu biliyorum aslında yemek yemememi yemek yemememi bunla bağlayabiliriz o açlık hayır bağlayamayız tamam **şu an saçma sapan bi şey** söyledim*

A: ne geldi aklınıza

*Y: bir şey geldi hani yemekten falan bahsediyoruz ya işte ben de hep çocukken şu andan çocukluğumu düşündüğümde sevgi açlık var aslında orda acaba yemek yememem o şeyin bir alakası olabilir mi hani o zaman bi **doyum sağlayamıyodum sevgi anlamında** şu anda da **yemek yerken bir doyuma ulaşamıyorum** acaba olabilir mi düşünüyorum Freudçu bi yaklaşımla*

A: güzel şeyler işte güzel yorumlar yapıyorsunuz peki nasıl ya çocukken ki o sevgi açlığı dediğiniz şey nasıl bir şeydi önemli de bir şey aslında

Y: mesela şöyle dediğim gibi annem çok katı bir insandı babam da üvey olduğu için yeterince o bağı kuramadık hani küçükken

3.3.3. “You tell me about me. I don’t know!”: The way of obtaining knowledge

In their relationship with the interviewer, the participants put the other party in the position of having knowledge about them and adopt an attitude of “*I don't talk, you know, you tell me*” about the truth about themselves. Assuming that the interviewer has the knowledge about themselves.

Merve talks about how she lost weight. In her speech, there is an assumption that the interviewer knows her family dynamics and arrangements related to her mother and food. She says:

M: My aunt was staying with us during that time, I was in Ankara. You know, with my mom at home, she wants regular meals. I wouldn't eat with them in the evening because, for instance, if I ate after 4 or 3, I would feel guilty. I used to have breakfast with oatmeal and some healthy things, and then in the evening, maybe 3 or 4 spoons, at most five, of something healthy. Other than that, I wouldn't eat. There were days when I wouldn't eat anything for 3 days, and then, for 4 days, I would have something. For instance, just orange juice for a day. The next day, maybe just one meal for breakfast. Six days would go by normally, as I described eating regularly. Then, I would feel disgusted with food again, and I would be hungry for another week

Original

*M: teyzem o süreçte bizde kalıyordu ankarada kalıyordum ben **biliyorsunuz evde annem olunca düzenli yemek yenilmesini ister** onlarla yemek yemiyodum akşam çünkü mesela 4'ten sonra 3'ten sonra yemek yersem vicdan azabı yaşıyodum sabah kahvaltı yapıyordum yulaf ezmesi bi şeyler ondan sonra akşam da böyle 3-4 kaşık beş kaşık en fazla o da sağlıklı şeyler onun dışında yemiyodum zaten 3 gün hiç bir şey yemiyodum 4 gün şey yapıyodum mesela bir portakal suyu sadece o gün ertesi gün işte sadece bir kahvaltı öğünü 6 gün normal o dediğim gibi yemek yemeye başlıyodum normal bir hafta gidiyordu sonra tiksiniyodum yemekten yine bir hafta açım*

Cansu says that she did not seek any professional help about her struggles related to death of her mother and her depressive state:

C: I didn't go to therapy afterwards, I tried to cope with it on my own. I believe that dealing with it on my own is more valuable and precious. I think I succeeded, but I don't know what you think

Original

*C: zaten sonra da gitmedim biraz kendim baş etmeye çalıştım ve bunun daha değerli ve kıymetli olduğunu düşünüyorum kendimce yani başardığımı da düşünüyorum **bilmiyorum siz ne düşünüyorsunuz ama***

In the discourse of Cansu, on the other hand, it is seen that she opens an issue but then she ends it by saying "I don't know; it does not ring any bell":

C: I thought about it, you even asked, I remember very well. You inquired about the relationship between emotional emptiness or your sadness and whether or not you eat. I contemplated it a lot, but nothing came to my mind

Original

*C: düşündüm hatta şey sormuştunuz çok iyi hatırlıyorum şuanda yemek yemekle ya da yememekle duygusal boşluk ya da bu üzüntünüzü yani üzüntülü olup yemek yememeniz arasındaki ilişki nedir diye **sormuştunuz bunu çok düşündüm ama aklıma bi şey gelmedi***

3.4. Thoughts on Sexuation

In the discourses of participants, their relationship with the Other, phallus and jouissance is thought to give information about position of feminine or masculine.

Merve states that having baby girl was important for her mother. Since her parents' relationship was not okay, her mother showed indulgent to Merve. She states:

M: My parents didn't have a very good relationship, they weren't getting along well. Because of that, my mom was more attached to her children. Maybe she couldn't be very happy with her spouse, so she focused a lot on her children. My older brother was abroad, and I was the closest. My mom really wanted a daughter, she had a special affection for daughters

R: So, you were a planned child, and your mom specifically wanted a girl, is that right

M: Yes, my mom really wanted a girl. In fact, my younger sibling, who is a year and a half younger than me, was not planned. I mean, it wasn't planned

due to both financial reasons and my mom not expecting it. Also, she was still breastfeeding me, so she wanted to wait a bit before having another child. When my younger sibling was born, it was challenging for my mom. She had to deal with things like bottles and all. Then, my mom used to tell me, “My dear, I wish I could have taken care of you more when you were a baby, but your sibling was so difficult.” However, I never felt any lack or inadequacy; she just thought that way. Even when I stopped breastfeeding, it was quite easy because I was a harmonious child, she says. I wasn’t troublesome, I didn’t cry a lot. I even helped take care of my younger sibling

Original

*M: babamla annemin arası çok çok iyi değildi çok iyi değillerdi o yüzden hani annem **çocuklarına daha düşküdü** eşin çok fazla belki de mutlu olamadığı için öyle söylüyüm yani çocuklarının da üstüne düşüyordu abim zaten yurtdışındaydı yine en yakın bendim yani anneme bir de **kız çocuğu olmasını çok istiyomuş kız çocuğuna da ayrı bir düşkünlüğü** vardı yani*

A: ... o zaman planlı bir çocukmuştunuz siz de anneniz de işte bir kız çocuğu da istiyodu dediğiniz

*M: evet annem kız çocuğu çok istiyormuş gerçekten öyle hatta şey yani benim kardeşim bir buçuk yaş küçük benden **o istenmemiş** yani istenmemiş dediğim hem hani hem maddi durumlardan dolayı annem istemiyomuş **onu hiç beklemiyomuş** hem de **beni daha emziriyomuş** hani o yüzden çok ani olmuş ve hani **kız çocuğunu çok istediği için beni birazcık büyütme istiyomuş** sonra kardeşim olunca da **aldırmamış** tabii ki de ama kardeşim çok zormuş bebekken hani biberonları atıyomuş falan böyle sürekli annem ilgilenmek zorunda kalıyomuş ondan sonra annem bana hep diyodu kızım ben hani sen de bebekken daha fazla ilgilenmek isterdim **ilgilenemedim** falan ama ben öyle bir **eksiklik** hiç hissetmedim yani o sadece kendince öyle düşünüyodu hani kardeşin çok zordu falan hani ikinize birden çok zor oldu falan diye ama halbuki ben böyle bir eksikliğı hiç hissetmedim annemde yani hep söylüyorum... tabii öğrenince süttten kesmiş beni... yoo çok da kolay olmuş **çünkü yemek versek yiyodun yemek vermesek yemiyodun** hani öyle çok ağlayan biri de değildin diyor uyumluymuşum ben sorun çıkartmıyomuşum hatta kardeşime falan da bakıyomuşum hep*

Yıldız reforms her sentences while mentioning she is the only child of her mother.

She emphasizes being girl. She says:

Y: My mom, you know, because I was the only daughter, the only child, she cherished me dearly

Original

*Y: annem ya **hani tek kız çocuğu olduğum için tek çocuğu olduğum için bana gözü gibi bakıyordu***

Cansu’s emphasis in on being last-born in her family. After her mother died, her father takes the role of protecting her. She states:

C: He approaches me more protectively... I think it's because I'm the youngest child, and at home, they see me as my mom's entrusted one... They want to protect and shelter me from everything, he never wants to send me alone anywhere, fearing something might happen. I share everything with him in this way.

Original.

*C: daha korumacı yaklaşıyor... ben **en küçük çocuk** olduğum için herhalde bi de hani beni annemin sanki **emaneti** olarak görüyorlar evde ondan dolayı... beni böyle her şeyden **koruyup kollamak** istiyor beni asla mesela yalnız falan bi yere göndermek istemiyor **başına bi şey gelir diye her şeyimi onunla paylaşıyorum** bu şekilde*

CHAPTER 4

DISCUSSION

Death does not come into consideration as a real possibility for a patient with anorexia; she does not intend to die, but she will be able to live only if she can kill her specular image.
Ana Paula Gonzaga, 2012

In this chapter, the data analysis of the current study will be discussed and evaluated in the light of psychoanalytic perspective. The current study's aim is to examine the discourse of individuals, who developed symptoms of anorexia nervosa after the loss of their mother, through Lacanian discourse analysis. The analysis is framed under four main focuses: *Master signifiers of the subjects, conflict and unspoken points of the discourse, the relationship with the Other, and thoughts on clinical structures and sexuation.*

4.1. Anchoring of Representation

The fundamental teaching of Lacanian psychoanalysis is based on the subject's relationship with the language. According to Lacan, the subject is constructed by the language: "*The unconscious is structured like a language*" (Lacan, 1993). In other words, the unconscious is ruled by the language's law. The subject is considered as the subject of the unconscious, and the unconscious manifests itself through signifiers. That is, the signifier always represents another signifier for the subject. The mobility in this context determines the position of the subject in language, which is the most fundamental construction of the subject. With the repression of the master signifier (S1), the signifier chain, which is a series of signifiers, is formed within the framework of each subject's own subjectivity. The fact that a signifier leads the subject to another signifier in free association differs for each subject is a result of

this. For this reason, one cannot speak of a fixed meaning of signifiers. Thus, it requires that the signifiers in the subject's discourse can be considered only within the psychic system of that particular subject. Since it is impossible to speak of a universal explanation, each signifier should be analyzed by taking discourse into account in which the subject addresses to the Other. Therefore, the master signifier in the discourse has a function of constituting a cohesion which leads that discourse makes sense. Detecting the possible master signifiers in the discourse shows how the discourse in question is received by its subjects. The important point is that one master signifier has a power of excluding all other potential master signifiers (Neill, 2013). Therefore, analyst must be careful about which signifier dominates and how the discourse is constructed.

Working with the subject requires the working on the language and the discourse. Language has a function that structures the subject. In this sense, the subject is born into a language, which is not a notion possessed by the subject, but rather, the subject is possessed by language. The language that has a structural function is always the discourse of the Other. In other words, the subject is born into the field of the Other and can continue its existence within this field. The fact that the unconscious is formed by the signifier chain makes it possible for the unconscious to manifest itself only through signifiers. According to Lacan, the unconscious is not a notion far away and separate from the subject, or beyond the subject. On the contrary, the unconscious is precisely within the system of language through which the subject can maintain its own existence. Explaining this with a *matheme*, Lacan explains how the unconscious represents itself in language with the Mobius strip. Briefly, the Mobius strip represents a structure consisting of a single plane with a twist in between and the person can move his/her finger all over this plane without lifting that finger. What the twist represents here is that consciousness and the unconscious are not two different structures separate from each other. At these turning points, the unconscious manifests itself. Therefore, it is only possible to grasp this discourse formed by the signifiers that have a constitutive function for the subject by working on the subject's use of language used by the subject, its relationship with language and the signifiers that have a dominant power within the discourse. This is the reason why all analytical work belongs to the symbolic order.

Language enables the subject to symbolize himself/herself and allows the notions in the real and imaginary orders to be transferred to the symbolic order through speaking. Where there is no symbolization, there is a blunting, that is, impoverishment, in the subject's psyche; and also, the unconscious manifests itself at the level of the body through the symptom. Even though the symptom is considered as a more pathological way, it still carries the subject's message to the Other. In other words, the subject's message, which the subject cannot convey to the Other through language, is conveyed through the bodily symptom (Fink, 1997). For this reason, the way in which the subject talks about his/her symptom within the discourse is also important in understanding the subject's psyche.

4.1.1. Dead Meal

Yıldız mentions that “*ölü yemeği*” (dead meal) was brought by others after her mother died. She explains this as a tradition by saying “*kırkıncı gün içerisinde yemek pişmez evlerinde*” (“Until the 40th day, no food is cooked in their house”). In this sense, not cooking food for yourself is thought as a representation of a loved one's death. The others traditionally provide food for bereaved ones. During that period, Yıldız started to show difficulties in eating. Related to this, she says “*I can't eat **what I remember***”, the object of the sentence is actually missing. What does she mean by “*what I remember?*”. The ambiguity in the speech is observed. The subject intends to refer to food whereas, in the discourse, not remembering also emerges in a different context. She also emphasizes that she does not remember the two-weeks period after her mother's death. She says “*bir şey **daha** idrak edebilecek duruma gelmişim... annemin öldüğünün **bilincinde** olarak uyandım*” [I was able to realize something else... I woke up with the knowledge that my mother was dead]. At the very point where she talks about not remembering, she actually does. One of the claims of Lacanian discourse analysis is that what is not said is said by saying something else. Yıldız emphasizes fifteen days of blackout and the dead meals that had brought home for forty days. Therefore, the food that she cannot eat is actually related to her mother and her mother's death. In this context, not being able to eat the food, not being able to take it in, is thought to be related to not being able to take the death of the mother in, that is, not accepting it. In other words, rejection of food is a bodily

representation of rejection of mother's death. In this sense, the signifier of "dead meal" can also be heard as "dead meat" which refers to cadaver. Yıldız says "*o an fark ettim ben bu annem öldüğü için bu yemek buraya geldiği fark ettim ve ye-yemeyi bıraktım*" [At that moment I realized that this food came here because my mother died and I stopped eating it]. So, the food brought by others means these foods do not belong to her mother. In the forthcoming years, she started to vomit everytime she eats these "dead meals" and says "*midem bulanıyor yani seviyorum aslında seviyordum*" [I'm sick to my stomach though I love it, actually I loved it]. In a sense, this signifier is thought as representing something that is cannibalistic. Although time has passed, Yıldız mentions that she still cannot eat these foods. She states that when she eats these foods, she feels unhappy and stops eating. She says "*bilinçsiz olarak tabii yerken fark etmiyorum da üzgün oluyorum... yemeyi kesiyorum... o anı hatırlıyorum*" [Not consciously, of course, I don't notice it while eating, but I feel sad... I stop eating... I remember that moment].

4.1.2. Absence (Poverty) and Being Successful

The most striking point in Ferit's discourse is the constant emphasis on absence. This issue of absence manifests itself in different contexts and contents: the absence of the mother, the absence of conditions, the absence of hunger. Ferit talks about succeeding when certain conditions are absent. In his discourse, it is seen that he constantly refers to the absence of *something*. He says "*şartların varlığı yeterli şartlarım vardı... o imkansızlıktan yokluktan falan yapılmış şeyler değil ya... belli yeter şartlar yokken bir şeyleri yapmış olmak beni daha güçlü hissettiriyor*" [The existence of conditions I had sufficient conditions... It is not something that was done out of impossibility or absence... It makes me feel stronger to have done something when there were no certain sufficient conditions]. In this sense, he refers to state of hunger. Being successful at his exams while studying hungry makes him feel successful. In the transcripts of Ferit, it is seen that being hungry is taken into consideration as a challenge: A challenge of hunger in order to be successful. The relationship he establishes through absence shows the direction of his jouissance. In his discourse, Ferit talks about the pleasure of accomplishing something in this state of absence, and he often defines his existence through this absence. Therefore, for

Ferit, “absence” is thought as a master signifier that structurally shapes his discourse and psyche. He states “*başarılı hissi oluşmuyor kendi içimde ama böyle bir **yokluğun peşinden** bir şey hani **başarmış** olmak **kazanmış** olduğumda bunlar hani zevk veren şeyler hani bu o zaman hani kendimi iyi başarmışım ya falan dediğim*” [I don’t feel successful within myself, but after such an absence, when I have achieved something, these are the things that give pleasure, you know, then I feel like I have achieved well or something]. He got in university with a one-year delay after his mother died, and he states “*ebeveyn **yokluğu** bunun için bir faktör olabilir... ebeveyn **yokluğunu** ebeveyn **kaybını**... o kaybı yaşadktan sonra çalışamıyordum çalışmadım bu zamanları hatırlayıp yani ha haliyle hiç çalışamadım tabii ki böyle olur... bahane olmamalıydı... **mazaret** mi yoksa **bahane** mi*” [Absence of a parent may be a factor for this... The absence of a parent, the loss of a parent... I couldn’t study after experiencing that loss, I didn’t study, remembering those times, I mean, of course I couldn’t study at all... It shouldn’t have been an excuse... An excuse or a pretext?]. In the speech of Ferit, it is seen that he does not explicitly mention the signifier of mother when talking about absence of her. He reforms his sentences by changing “*yokluğu*” (absence) with “*kaybı*” (loss). Succeeding something after the loss of his mother is defined as pleasure (“*zevk*”). In the same way, it is also important for him to study, to pass such courses, and to graduate when he is hungry. In other words, just as his getting accepted into university took place after the loss of his mother, now graduating is similarly something he accomplished in the condition of hunger, namely absence of food: Succeeding in poverty.

4.1.3. Being the First One

Cansu frequently talks about being first one for someone and almost everything she talks about is related to this. She mentions that she feels worthless when she is not the first one. She associates being the first one and being in the first place, which she defines as an important place, with her relationship with her mother. Cansu, who was always first in her mother’s life, underlines her own position by saying that she was the most important one for her mother. She says “*benim sevdiğim insanların hayatında ben de önemli bi yere sahip olmak istediğimi fark ettim... annemle alakalı bi bağlantı çünkü annemin hayatımda ben hep ilk sıradaydım yani en*

önemli bendim” [I realized that I wanted to have an important place in the lives of the people I love... A connection related to my mother, because I was always in the first place in my mother’s life, that is, I was the most important]. She slips her tongue and says “hayatımda” [my life] instead of “hayatında” [her life]. Therefore, it is thought that there is a confusion and also fusion in the relationship of Cansu and her mother. When asked about this place of her mother in her life, she explains it through food. She says that her mother squeezed the baby Cansu’s nose and made her mouth open that way. In fact, squeezing her nose is also something suffocating that prevents her from breathing. A move that would suffocate the baby, from a place metaphorically related to the concept of suffocation in anorexia. In this sense, it can be said that the mother also suffocates the child at the body level. However, this suffocation is interpreted by the subject as an important position. She says “*annem falan yemek yememe çok önem veriyormuş... kendimi daha önemli hissediyordum annem için zaten ilk sırada olduğumu... önemli hissediyorum güvende hissediyorum işte anneme bağlı hissediyorum... süt emeyim diye burnumu sıkarmış nefes alamayınca hani ağzımı açayım o şekilde süt içeyim diye o şekilde yaparmış*” [My mother gave great importance to me eating... I felt more important, I was already in the first place for my mother... I feel important, I feel safe, I feel connected to my mother... She would squeeze my nose so that I could suck milk, and when I couldn’t breathe, she would open my mouth in that way so that I could drink milk]. In terms of squeezing her nose, on the one hand, by not opening her mouth, the mother’s suffocation continues. Her mother physically suffocates baby Cansu by squeezing. On the other hand, when she is not in this position, she feels worthless and unhappy and mentions that she starts not eating. It is seen that the notion of food emerges in regard to relationship with other. Also, eating is something that actually makes her feel happy but she perpetuates this unhappiness by not eating. She states “*yemek yediğim zaman kendimi mutlu hissediyorum belki daha değerli hissediyorum... yaşadığım sorunla birlikte kendimi değersiz hissettiğim için yemek yememe davranışı gösteriyor olabilir miyim acaba*” [I feel happy when I eat, maybe I feel more valuable... Could it be that I’m not eating because I feel worthless with the problem I’m experiencing?]. In her speech, she makes an emphasis on tendency to not eat related to feeling worthless. Therefore, it is thought that not eating can be a call for her mother to come and feed her.

4.1.4. Reaction to the Death

Merve's discourse is based on not eating as a reaction to pain related to her mother's death. She mentions that after her mother's death, she was in a state of curiosity (worry) about her mother's condition. However, discourse such as waiting to hear if someone who has died is doing well, actually points to a refusal to accept the loss. These sentences are actually asked of people who are alive but sick: "*Is she OK?; Does she need anything?; Waiting for news from her*". Merve considers not eating as a sign of suffering and considers being told to eat as a lack of respect for her pain. She says "*onu yemek istemiyorum sen sanki hani benim acıma saygı duymuyosun gibi sen benim istediğim bi şeye saygı duymuyosun yani ve yanımda yiyip bana da zorla yedirmeye çalışıyosun sen acı çek mi demek istiyosun yani*" [I don't want to eat it, it's like you don't respect my pain, you don't respect something I want and you eat it next to me and try to force me to eat it, do you mean 'Suffer!'?]. However, the fact that it comes out as a conflict, that "you force me to eat and you want me to suffer", also means that "when you eat it, you will suffer". Thus, a conflict arises whether eating or not eating give the subject pain. In this sense, she talks about forgetting to eat. She says "*sevdiğim bir insan ölmüş hani bir bilinmezlik acaba o orada iyi mi sen yemeğini yiyosun... hani çok sevdiğiniz bir insandan haber alamazsınız yine aynı şeyleri hissedersiniz ya hani yemek yemeniz **gerekiyodur yemek yemeyi unutursunuz** çünkü hani ondan haber bekliyorsunuzdur kafanızda o vardır gibi*" [You know, a person I love has died, it's an unknown, 'Is she okay there?' You are eating your food. You know, you don't hear from a person you love very much, you still feel the same way, you know, you need to eat, you forget to eat because you're waiting to hear from her, she's on your mind]. In this passage, it is seen that forgetting to eat may be seen as a necessity. So that, the guilt is expressed through this passage related to eating. The condition of mother is not known. Is she really dead or not? If she died, is she okay?

In her speech, there is an emphasis on the healing from this mourning process. She states "*herkesin yaşadığı **acıya verdiği tepki farklıdır** yani o anda hani demek ki **ben yas tutmak istiyorum**... ben o an mesela **acı çekiyosam bunu yansıtma** biçimim bunu **çekme** biçimim farklıdır sizinki farklıdır her insanın **acıyı yansıtma yaşama** biçimi*"

farklıdır... yas tutulur geçilir yani o an hani belki bir haftalık bi on günlük süreç sen onu yaşacaksın bir haftada belki yemek yemiceksin ama sonra ne olacak düzelcek alışacaksın” [Everyone’s reaction to the pain they experience is different, so at that moment, I want to mourn... For example, if I am in pain at that moment, the way I reflect it and the way I suffer is different. Yours is different. You will mourn and it will pass, it’s a period of a week or ten days, you will live it, you may not eat in a week, but what will happen after that, it will get better, you will get used to it]. Therefore, in order to get better and get used to her mother’s death, the subject has to stop eating.

4.1.5. It will not change

In Mine’s speech, the signifier around which the discourse revolves is taken as “değişmicek” [It will not change]. Mine constantly talks about how things will not change. She says that talking about the loss of her mother will not change anything and so she does not want to talk about it with anyone. Similarly, she speaks of researching the illnesses and devoting a long period of time to this research. In her speech, she interprets the “change” as “fix”. In terms of fixing what, it emerges in the speech as a message to fix the illness, which is related to the loss of the mother. She states “*konuşunca da bir şey değişmeni bili- biliyordum... biriyle herhangi biriyle yani bir şey değişmeyeceğini biliyordum... araştırırsam da elime bir şey geçmeyeği için pek şey yapmıyorum*” [I knew that it would change something if you talked... I knew that it wouldn’t change anything with anyone... Even if I research, I don’t do much because I won’t get anything]. Even though she talks about her inability to change things, she emphasizes her investment in doing research. Instead of talking with other family members, Mine becomes withdrawn, and spends time on her own.

Similarly, Mine talks about her eating habit revolving around “değişmicek”. She constantly complains about how her family members involve related to her amount of eating. She states she refuses what others say in her speech. However, the constant complain about it shows that their comments occupy enormous place in her life. Related to this, she states “*ne kadar istiyorsam o kadar yiyorum zaten daha fazla istesem alırım*” [I eat as much as I want, if I want more, I’ll take it]. Thus, a

withdrawal is observed in terms of eating patterns, too. Mine seems to have resistance of including others into her system.

4.2. Formal Qualities of the Text: Conflict and Unspoken Points

4.2.1. When the hunger overshadows the loss of the mother

In explaining the emergence of anorexic symptom, pattern, or similarity in the group who experienced maternal loss, it is possible to say that the loss is experienced intensely. It can be said that the mourning process gets close to melancholia and that the subject directs this loss to his/her own self. Lacan mentions that subject mourns only for those whom he can say “*I was her lack*”. It is seen that the gaze, which was directed at the subject where the investment is almost entirely in the subject, is eliminated with the loss of the mother.

The transcripts shows that there is more than what the symptom apparently serves. It is possible to consider the symptom as a mask. The symptom, which emerges as a distortion in the subject’s psyche, aims to represent the unconscious notion to which it is related. This repressed unconscious truth manifests itself in the subject’s discourse through language. This use of language, which refers to what is not mentioned while mentioning something, provides information about the discourse of the subject. “*o açlıkla kendi içinizde zaten mücadele ediyorsunuz ... saçma sapan mücadele*” [You are already fighting that hunger within yourself... A non-sensical struggle]. Related to this, symptom is considered as metaphor in the light of Lacanian psychoanalysis. As the nature of it, metaphor represents a signifier for another signifier. In this sense, the return of repressed is related to the fact that the symptom has a structure of metaphor (Lacan, 2006). According to Lacan, the symptom is not about saying. Although the symptom represents a knowledge about the subject, it provides a different view of what fundamentally exists by removing it from the field of language. Moreover, at the point where the existence of the symptom is mentioned, jouissance is inevitable. The symptom that takes place in the subject’s life has a function, and a structure that gives the subject jouissance. In this sense, the reconstruction of the loss of the mother by the subject through the anorexic symptom

is seen. The recreation and re-enactment of this loss in the real order as a symptom in the subject's body provides information about the mourning process. One of the main features of anorexia is that the subject negates the presence of the omnipotent and suffocating mother by leaving her own body empty. Here, even if the mother does not exist on the real order, her dominance in the imaginary order continues. In fact, it can be said that the fact that the subject basically starves himself/herself is about emptying the place of the mother, who has a suffocating place in the imaginary. By starving himself/herself, by feeling the hunger in himself/herself, he/she reminds himself/herself again and again of the mother's death and tries to confirm it.

The symptom's function reveals itself in the discourse. Although the message that the subject wants to convey to the other party is not to show his/her hunger to anyone at the level of ego talk, there comes a point where the changes in this person's eating patterns, the changes in his/her body, the weight he/she has lost become visible to others. While **Ferit** states that he is trying to hide his hunger from both himself and others, it is obvious that all these efforts are actually about making visible what he is trying to hide. In Ferit's discourse talking about hunger, the place he gives to this hunger corresponds to a kind of lack, a void. Indeed, when he talks about the need to eat if he accepts that he is hungry, he is talking about a mental process rather than a bodily acceptance. He says "*açım ama aç olduğumu düşünürsem yemek yemek isterim hani o açlığı da bu yönde bir yandan reddediyor olmamız lazım ... hani açım ona ihtiyacım yok ... aç hissedebilirim ama ona ihtiyacım yok hani yemek yemeye ihtiyacım yok ... onu da- o açlığa dayanabilir*" [I'm hungry, but if I think I'm hungry, I want to eat, you know, we have to reject that hunger in the same direction... I'm hungry, I don't need it... I may feel hungry, but I don't need it, you know, I don't need to eat... that too- can withstand hunger] and also he states "*rejim bozuluyor...direnme gücünü kırmış oluyor*" [The diet is broken... It breaks the power of resistance]. He talked about ignoring this real hunger on the imaginary plane. However, this notion of hunger at the level of ego-talk actually references to the points he was talking about the loss of the mother. In fact, when he was asked what this lack and absence resembled, he easily brought up the loss of his mother: "*anne kaybıyla da hani bunun yokluğuyla da o şekilde mücadele... o ihtiyaç hiçbir zaman dinmicek hiçbir zaman giderilemeyecek o ihtiyaç onu kabullendiğini zaman*

hiçbir zaman ihtiyaç giderilmemiş olacak ve o şekilde de bir ömür geçicek... bir ömür boyu olacak bi gereksinim boşluk yerine öyle boşluğun hiç olmaması” [Struggling with the loss of a mother and the absence of her in the same way... That need will never go away, it will never be satisfied, when you accept it, the need will never be satisfied and a lifetime will pass like that... It is a need that will last a lifetime, instead of emptiness, there should be no such emptiness at all]. There is a defense related to the failure in symbolizing the mother’s loss. This failure resembles to the rejection of the lack. Ferit says “*ihtiyacım olsa da artık olmayacak bir şey olduğu ... ihtiyacım olmadığını düşünmek gerekiyor*” [Even though I need it, it is something that will not be anymore... It is necessary to think that I do not need it]. This lack is brought into existence by the subject only by directing it to the body. It is important to enrich the experience of mother’s death through the fields of imaginary and symbolic. However, the existence of a blunting is observed in the discourse. It is a kind of being stuck in body which is the most important representation of the real. In this sense, it is possible to mention displacement. In the period of melancholia, the subject bounces from the relationship with the deceased and is directed towards himself/herself. By not eating, that is, by showing anorexic symptoms and leaving the body incomplete, the subject is apparently denying the death of the mother. He says “*onu reddetmezsek hani insan açken aç olduğunu kabullenirse ... yemek yemek de o açlığı bitirmiş oluyor zaten onu reddetmez eğer aç olduğumuzu reddetmezsek kendi içimizde aç olmaya devam edemeyiz*” [If we do not reject it, you know, if a person accepts that he is hungry when he is hungry... Eating ends that hunger anyway. If we do not reject that we are hungry, we cannot continue to be hungry within ourselves]. However, it is well known that for something to be denied or rejected, it must be known by the subject (Fink, 1997). Ferit states “*kaybettiğin bir şeye çok ihtiyacımız olduğunu düşünmeye devam ederseniz üstesinden gelemezsiniz hani kayıpla... yemek bir şey değil insan insanın yemek yeme ihtiyacı var ama yemek orda zaten hani istesem gider yerim... öbür türlü diğer kayıp yerine gelmiyor ...ihtiyacınız olduğunu kabullenirseniz*” [If you continue to think that you need something you lost very much, you cannot overcome the loss... Food is not a thing, people need to eat but the food is already there, if I want, I can go and eat it... Otherwise, the other loss is not replaced... if you accept that you need it]. Thus, although this maneuver of the subject not obvious at the level consciousness, that is

leaving the body incomplete, recreates experience of loss of suffocating mother in the subject's body and in the gaze of others. Melancholia is conceptualized as that the world is not empty but the subject itself, this argument supports the what the discourse of Ferit reveals about his relationship with his symptom. Being empty is precisely one of the constitutive features that defines anorexia. The subject empties itself by starving, by eating nothing in the Lacanian sense in order to create lack.

4.2.2. Existence of Absence and Absence of Existence

“She does not exist” (yok, olmayacak) and “she will not disappear” (yok olmayacak) are the signifiers that reveal themselves in Ferit's discourse about the loss of the mother. This use that emerges within the chain of signifiers leads to different meanings. Although the mother is dead in the field of real, there is a reference to her existence at the point where her absence is mentioned. It represents the continuation of the mother's omnipotent existence experienced in the imaginary order. When Ferit says that she will not disappear, he is actually referring to the existence of his mother: *“yokluğu var sonuçta hâlâ hani hâlâ olmadığını düşününce insan acı çekiyor bundan sonra olmayacağını düşününce ... tamam yok olmayacak ama bu artık bundan sonraki hayatımda”* [After all, she still exists, you know, when you think that she doesn't exist, you feel pain when you think that she won't exist anymore... Okay, she is not won't be she won't exist anymore in my later life]. Related to this, Ferit talks about the absence of his mother's death's effect on him. However, in his speech, it is seen that he refers to the existence of effect by mentioning the absence of it: *“fiziksel olarak artık çok büyük bir etkisi yok”* [Physically it doesn't have a huge impact anymore]. When explaining the rationale, his tongue slips and he says “it must be the reason”. However, “it must not be the reason” is intended: *“hatırladığım zaman ı bu artık herhangi bir şeye sebep olmuyor olması lazım mantıken düşündüğümde”*. It is a question of interwinding of existence and absence related to the mother's death. From this point of view, Ferit says, after explaining the rationale, *“insan belli bir kayıp yaşıyor belli bir acısı var ... belli bir sınırı olmalı”* [A person experiences a certain loss, has a certain pain... There must be a certain limit]. The emphasis on “the limit” is crucial in the discourse. The experience of mother's death and emergence of anorexic symptom can be considered

as limitless. The effort is made by the subject to limit this limitless experience through the body and the language. It is a question of where this limitlessness comes from.

In Turkish culture, women have a place with their motherhood and heroic characteristics (Bars, 2014). Motherhood, which is seen as sacred, shows itself strongly in the discourse. It has been sociologically observed that Turks call the rights they attribute sacredness and importance as “mother’s right” (“ana hakkı” in Turkish). This cultural discourse, which takes place in the discourse as “mother’s right”, is equated with “god’s right” (Bars, 2014). Therefore, equating “mother’s right” with “god’s right” means equating mother and god in social discourse and culture: Mother is the god. The description of the mother as a god is also parallel to discourse of Yıldız. “*onun olmama ihtimali yoktu benim için her anımda vardı o otorite her anımda vardı ama artık olmama gibi bi ihtimali yok hani annem öyle bi hayatımda yer edinmişti sanki hani ben ölücem annem hâlâ yaşıcak*” [There was no possibility of her not being there for me, that authority was there in every moment of my life but there is no possibility of her not being anymore, my mother had a place in my life in such a way, it was as if I was going to die, my mother will still be alive]. In this sense, it is seen in this discourse, the subject’s identification with her mother results in the her own death when her mother is dead. This is parallel to what the melancholic subject experiences when facing with the loss of object. “*değilmiş öyle kabullenemedim sanırım yani onun olmama ihtimalini kabullenemedim ...bi tık tanrılaştırıyodum galiba annemi yani öyle ama hani tanrı tanrılar ölmez falan ya ama annem öldü böyle bi şey olamaz*” [I guess I couldn’t accept the possibility that she doesn’t exist, I guess I couldn’t accept the possibility that she wasn’t there... I guess I was deifying my mother a bit, but you know, God and gods don’t die, but my mother is dead, such a thing can’t be possible]. The description of the mother as a god also supports this omnipotent position attributed to the mother. On the other hand, “Gods don’t die, but my mother died” may represent the opposite of what is intended to be said. In fact, this shows that even though the mother is given the role of a god in ego-talk, she is not a god. Because if the mother was a god, she would not have died. Therefore, it can be said that there is an effort to take the mother down from the omnipotent position.

In the transcripts of Yıldız, it is also seen that the signifier of “siyah (kara) çarşaf” (black sheet; chador in English as semantically). Since opposites contain and represent each other in the discourse, it is possible to approach the signifier of “siyah çarşaf” as “beyaz çarşaf” which resembles for burial sheet, namely shroud. Therefore, the signifier of “siyah çarşaf” is thought to be associated with death. In her dream, Yıldız’s mother entrusts her to the care of a woman in a black chador. *“rüyamda annemin öldüğünün bilincindeyim annemin olmadığı bilincindeyim artık anne anne hani gitme beni bırakma falan diye ağlıyorum... seni bu kadına emanet edip gidicem diyor ve gidiyor”* [In my dream, I am aware that my mother is dead, I am aware that my mother is not there, I am crying saying ‘mom, mom, don’t go, don’t leave me’... She says ‘I will entrust you to this woman and I’ll leave’ and leaves]. Yıldız mentions that this woman has a very scary nature and that although she is afraid of this woman, she has been searching for this woman for several years following her mother’s death: *“annemin o rüyada emanet ettiği kadını bulmaya çalıştım yıllarca iki yıl üç yıl o işte intihar ettiğim edicem etmeye çalıştığım döneme kadar öyle birinin var olmadığını kavramak benim için çok zor oldu”* [I tried for two years for three years to find the woman my mother entrusted me to in that dream. It was very difficult for me to realize that such a person did not exist until I committed suicide, tried to commit suicide]. Yıldız constantly uses the signifier “black” when describing her physical characteristics and defines this woman as black eyebrows, black hair and black eyes. When Yıldız finally met a person who matched the description of this woman, she said that “her aura did not match” the woman in her dream, so she gave up looking for this woman. The woman in the black chador mentioned in the discourse serves as object a in Yıldız’s discourse. In this sense, it is thought that the subject is in search of this object a but cannot reach it. For this reason, the state of being in search of it continues. At the same time, the signifier of black (means siyah and kara in Turkish) represents the death of the mother. Yıldız says *“rüyamda böyle akşam vakti daha gün tam kararmamış ama kararmak üzereymiş gibi annem de o vakitlerde vefat etti hani o zamanlara denk geliyor”* [In my dream, it was evening time, as if the day was not yet dark but it was about to get dark, my mother passed away at that time, you know, it coincides with that time]. Thus, the relation between the signifier of black and death of her mother is apparent in her discourse.

Cansu mentions that she never sees her mother in dreams. The absence of her mother in her dreams is interpreted as being with her all the time by Cansu. Even though she talks about existence of her mother by watching and being with her all the time, she also refers to her absence through dreams. “*Annemi görmeme ihtiyacım yok zaten annem benim kalbimde beynimde yani... hep böyle bi yerden beni izlediğini hep böyle yanımda olduğunu hissediyorum*” [I don’t need to see my mother anyway. My mother is in my heart, in my brain... I feel like she is always watching me from such a place and is always with me like this]. In this passage, it is observed that the identification with her mother is actually in a form of being the same person with the mother. Therefore, “I’m my mother” represents the fact that even though the mother is dead that is absent, its existence continues with the existence of the subject.

When mentioning about her mother, Merve seems to talk about alive and sick person instead of a deceased: “*annemin nerede olduğunu merak ediyo insan sonuçta bilinmeyen bir şey ölüm ve annem iyi mi orda sevdiğim bir insan artık yok ama nasıl durumu nasıl yani nasıl bir yerde ne yapıyor*” [One wonders where my mother is, after all, death is something unknown and ‘Is my mother okay?’ The person I love is no longer there but ‘how is she doing? What is she like, where is she, what is she doing?]. The passage indicates the denial of death of her mother. Also related to her curiosity, she mentions her dreams in which her mother says “Don’t worry”: “*ondan sonra annemin bir kere rüyamda işte cennette bana diyodu ki sen beni merak ediyosun kızım ama merak etme*” [After that, once in my dream, my mother said to me in heaven, ‘you are wondering about me, my daughter but don’t worry]. Merve slips her tongue while mentioning hearing from her mother through her dream, she says “she has heard about me”. This lapse is interpreted as an indication of identification with the dead mother, more clearly, identification of being dead: “*onun benden haber aldığını bir şekilde iletişim kurduğumuzu düşündüm bana o süreçte güç veriyodu yoksa tamamen ölümün bir vazgeçiş bi hani her şeyin bitişi olduğunu düşündüğün zaman bunu atlatamıyosun bu çok zorlaşıyodu*” [I thought that she was getting news from me and that we were communicating in some way. She was giving me strength in that process. Otherwise, when you think that death is a giving up or the end of everything, you can’t get over it, it becomes very difficult]. Therefore, an ambivalence shows itself. On the one hand, the subject denies that her

mother is dead. On the other hand, the subject talks about her own death through the identification of her mother. As it is observed in the history of anorexic subject, Lacan states that the child is in the position of impotence while the mother is the omnipotent one. The passage of Merve refers to the indigent position of mother by expressing her worry. After that she says “this makes me feel good”. The fact that these two sentences follow each other in the flow indicates a curiosity about the change in the dynamics of the relationship between them. “*gerçekten merak ediyosun nasıl annenin durumu iyi mi bir şeye muhtaç mı orada yani o yüzden iyi hissettirmişti bak cennette bak o çok mutlu acıları geçti kanser hastasıydı çünkü*” [You really wonder how your mother is doing, is she in need of anything there? That’s why it felt good, ‘Look, she’s in heaven, look, she’s so happy, her pain is over’, because she had cancer]. Therefore, in the discourse of the Merve the signifier of “merak” represents both worry and curiosity at the same time. When talking about existence and absence, the subject is actually talking about their opposite at the same time. Absence represents existence and existence represents absence. This is a question about the subject’s own existence in the absence of her mother, and its own absence in the existence of her mother.

4.2.3. Food represents the aliveness of the mother

The ability of cooking food is seen in the transcripts of the participants related to their mother. In the course of her mother’s illness, Merve describes her mother’s inability to cook food as lack (deficiency) for her. The mother’s inability to cook food raises the question of whether she will die or stay, whether she will get better or not in her discourse. She states “*yani ölücek mi kalıcak mı iyileşecek mi iyileşmicek mi hep mi kötü kalıcak hani çok belirsiz bir süreç yani hiç yemek yapamıyoken bir yemek yapmış olması hani acaba düzeliyo mu umut veriyor*” [I mean, will she die or what? Will she get better or not? Will she always stay bad? It’s a very uncertain process. I mean, the fact that she cooked a meal when she couldn’t cook at all gives me hope if she gets better]. Therefore, it is thought that the existence of mother’s food represents the aliveness of the mother. Also, for Merve food appears in the discourse as a way of receiving her mother’s love. She says “*anne figürü belki de yemek yapan hani bir yerde herkesin sevgisini göstermesi farklıdır belki bize o*

şekilde daha çok sevgi veriyordu hani diğer türlü de veriyordu ama o yapıyordu yani ve o eksiklik olarak bize yansiyodu” [The mother figure may be the one who cooks, it is different for everyone to show their love in a place, maybe she gave us more love in that way, you know. She gave it in other ways but she was doing it and it reflected on us as a deficiency]. Similarly, Mine mentions that she does not include fatty and sugary food in her diet. In her history, her deceased grandmother, who is the maternal substitution for her and died, cooked these foods. Mine states “*onun yaptığı yemekler daha güzeldi bi daha bulamıcam gibi bazen ben de yapmaya çalışıyodum da aynı tat olmuyodu... bir sürü tarif var sonuçta ama aynı tat olmuyor işte o şekil aynı tadı almak isterdim sonuçta sevdiğim birinin yemeğini şeyini tadını önceden bildiğim ... ama tadını falan bil-bildiğim için aynı tadı bir daha almak istiyordum yani hani onun yaptığı gibi olduğunu hissediyorum o yapmadı ama sanki o yapmış gibi hissedip daha mutlu oluyodum”* [The food she cooked was better, as if I couldn’t find it again. Sometimes I tried to cook it too, but it didn’t taste the same... There are a lot of recipes, but it doesn’t taste the same, that’s how I would like to taste the same, after all, it’s the food of someone I love, whose taste I already know... but I know the taste and so on. I wanted to taste the same taste again, I mean, I feel like it was like what she did, she didn’t do it, but I felt like she did it and I was happier]. The passages of Merve and Mine show that the food does not just represent a need. However, through food, the subjects’ demand for love appears in the discourse. Therefore, “same taste” refers to being with the (m)Other, feeling her love. However, after the (m)Other died, the participants deprive themselves of this love by not eating after the mother dies. Related to this, Merve states that the mother who cannot cook is the mother who is not all-powerful (in other words, omnipotent) and cannot fulfill her need for unlimited love. In this sense, it can be said that showing anorexic symptom after the death of the mother can represent to cancel out the omnipotence of the mother. The subject’s refusal of food in herself is a bodily manifestation of refusing that omnipotence. Therefore, it is not a question of real aliveness of the mother. However, it is a question of existence of suffocating mother. Even though the mother does not exist in the real order, her existence continues to dominate the subject in imaginary order. From this point of view, as the main concern of the current study, all of the participants show anorexic symptoms after death of their mother. In this sense, as cooking points to the presence of the mother,

the absence of the mother manifests itself in the body of the subject by not eating. Yıldız states “*annemin çok yemek yiyor oluşu daha sonrasında bende hani annem yoksa yemenin bir anlamı yok doğuruyo olabilir*” [The fact that my mother eats a lot might make me think that there is no point in eating if I don’t have a mother]. It is similar to typical characteristics of melancholia that the subject itself becomes empty with the death of the beloved object (Freud, 1917; Lacan, 1962-63). In this context, as a result of lack of signification, the subject becomes empty at the level of body, not only at the level ego. It is noteworthy that even the subject tries to cancel out the omnipotence of the mother, by not eating the subject excludes also her love. In the transcripts, it is seen that when it’s the mother who dies, there’s nothing left to love.

4.2.4. You feel that... Not me!

Changes in language use within the discourse draw attention. Subjects ceased use of first-person singular suffix, particularly when expressing intense emotions. Instead of utilizing “*I feel this*” [*böyle hissediyorum*] statements, they employed distancing language such as “*you feel like this*” [*böyle hissedersin ya*] or “*people feel like this*” [*insanlar böyle hisseder ya*]. Although this effort was is unconscious, it is easily heard how the subjects’ use of language provides information about themselves. The presence of a defensive mechanism, namely externalization, indicates the conflicts associated with discussing the loss of a mother and its impact on the subject’s psyche. In the transcripts of Mine, for instance, it is observed that when she starts to talk about absence of her mother, she mentions what her elder sister experience. Then, she says “*yani onun yokluğunu falan sonradan hissediyorsun sonuçta o şekilde yani daha çok ablamların üzüldüğünü hatırlıyorum*” [I mean, you feel her absence later, that’s the way it is, I remember my sisters were mostly upset]. Notably, the statement “I cannot be the only one who feels this” holds significance. When discussing the subject’s emotions regarding the loss of their mother, the absence of the first-person singular suffix is noticeable. Upon examining the subject’s discourse, it becomes clear that they can only express their emotions, which is imaginary, related to this loss by attributing them to someone else. The subject actually gives an important information about himself/herself in his/her own discourse: He/she is the one who feels these emotions. But why does the subject feel the need to include someone else in the system?

Through the reality testing, the subject tries to withdraw his/her libidinal investment from the lost object, however, this creates a resistance within the subject. The subject does not seem willing to withdraw his/her investments and break his/her ties with the lost object. In this situation, Freud states that the melancholic subject engages in a denial of loss (Freud, 1917). Since the subject identifies with the lost object, loss of the object threatens the subject to become lost. Freud mentions that in the case of melancholia, an ambivalent relationship between the subject and the lost object is seen. This ambivalence activates the subject's other traumatic experiences. Therefore, it is stated that when the child loses his/her parent, the emergence of ambivalent emotions is observed.

When examining how the subject discusses their experience, it is apparent that there is an attempt to distance and detach themselves from this suffocating experience. Therefore, the subject tries to ultimately sever tie from this suffocation. This severing of ties, rather than the normal process of redirecting the libidinal investment withdrawn from the lost object to another object – which corresponds to the moment when the mourning process is dissolved from its usual course – resembles to the existence of a sharp rupture. Similarly, the use of language changes suddenly: “*I*” becomes “*you*” instantly in the discourse. Thus, the points where the subject ceases to speak about himself/herself are precisely where he/she begins to discuss himself/herself in the light of Lacanian discourse analysis. The emergence of resistance proves the existence of unconscious conflict (Lacan, 2006) and provides information about the subject by externalizing the emotions that are experienced as suffocating and intense by the subject within the discourse. In this context, Cansu says “*her insanın yanında duygularınızı açamazsınız böyle sanki karşı tarafa bi koz veriyormuş gibi olursunuz zayıf taraflarınızı belli edemezsiniz herkesin yanında*” [You can't reveal your emotions in front of everyone, it's like you're giving the other party a trump card, you can't reveal your weaknesses in front of everyone].

4.2.5. Absence of Variety of Emotions

It is noteworthy that in terms of talking about the loss of the mother, all participants expressed mostly sadness along with guilt while discussing the loss of their mother.

However, it is well established in the literature that a range of emotions such as sadness, anger, isolated, guilt, abandonment, despair, loneliness is experienced during the mourning process (Christ et al., 2002; Crenshaw, 2006; Mahon, 1993; Worden, 1996). In this sense, these emotions are directed to the deceased in case of a loss of a loved one. Even though the subject's negative emotions in the face of death are expected to be seen in the process, the absence of such emotions in the participants' discourse are drew attention.

Also, absence of variety of emotions can be interpreted considering the image of the subject. Any negative emotions towards the mother can be present within the subject but the subject does not express them in his/her discourse in order to avoid this image. In this context, as Lacan reveals in the L-schema, mentioning and even feeling negative feelings towards deceased mother may create some conflict about the subject's investments on ideal-ego, and also ego-ideal. While ideal-ego is related to how the subject sees himself, the ego-ideal, on the other hand, represents what the Other thinks about the subject (Evans, 1996). Therefore, the image of the subject may come to foreground. This image is necessary for the subject to serve a coherent, whole unity of himself/herself. Also in Turkish culture, it is expected to remember or talk about the deceased one positively. In this context, there is saying in the discourse: "Never speak ill of the dead". Therefore, mentioning negative feelings, thoughts, or memories about the deceased one is not welcomed most of the time. The participants who live in the Turkish culture may have difficulties about negative emotions towards the mother. The lack of discussion regarding other emotions among the participants suggests that these emotions exist but not explicitly verbalized. The absence of emotions in the speech can be explained by the relationship established with the mother. As seen in Turkish culture, motherhood has a sacred position (Turhan Tuna, 2018). Mine says "*aileden birinin kaybının eksikliği gibi e normalde bazı arkadaşlarım oluyordu genelde onların da bazen kaybı oluyor ailelerinden birinin falan onlar da ilk başta üzgün oluyor ama alışıyor sonradan ben de ilk başta üzgün oluyordum hala üzgün oluyorum da ara ara şey değil ama alışıyorsun sonradan yani en azından şey kaybının şey olduğuna alışıyorsun hani her zaman üzgün oluyorsun ama*" [It's like the lack of losing a family member. Normally, I had some friends, and sometimes they also lose a family member or

something. They too are sad at first but they get used to it. I was also sad at first, I still get sad sometimes, but you get used to it, it is not a thing, so at least it's the loss of something. You get used to things happening, you know, but you're always sad]. Some characteristics of the mother are similar to God ("mother's right, God's right"). This sacred position given to motherhood in the culture prevents speaking negative things about the mother or expressing negative feelings towards the mother.

Apart from sadness, feeling of guilt is apparent in the speech of the participants. Actually, this gives an information about the absent ones. Why does participants declare guilt so easily? What is the function of it?

4.2.6. Guilt: What have I done!

It is only possible for the subject to be a subject through separation. Death is also a complete rupture, a real separation. The realization of this desire manifests itself as self-blame, which is quite intense and obvious in all participants. In this sense, being separated from the mother causes an unbearable guilt from the subject and this guilt manifests itself as not eating, that is, as an anorexic symptom. Related to this context, Freud mentions that the melancholic subject experiences guilt related to loss of love object. The guilt in question arises the wish to lose that love object (Freud, 1917). This guilt accompanies with the expectation of the subject's punishment as well.

Parallel to this, some of the participants mentioned that they held themselves responsible for their mother's death. This guilt manifests itself differently in their discourse. On the one hand, the mother's death emerges in the speech through their inability to prevent it but on the other hand, it is possible to talk about an unconscious desire for the mother's death. This unbearable guilt results in not eating, in making his/her own body empty. It is worth noting that the individual in question is foregoing basic human needs vital for their survival: "*yemek yemek sanki şey gibi bizim toplumumuzda ... özel günlerde yenilsin içilsin ... mutlu anında yapacağın bir şey gibi algılandığı için sanki onu yaptığında aslında temel bir ihtiyaç ama **senin annen ölmüş nasıl böyle bir şey yapabilirsin yemek yemek bile vicdan azabı uyandırıyor***" [Eating is like a thing in our society... Eating and drinking should occur

on special occasions... because it is perceived as something you would do in your happy moments, it seems like when you do it. It is actually a basic need but your mother is dead, how can you do such a thing? Even eating evokes remorse]. It is seen that this separation in terms of loss is not the same as in the normal process. Rather than the symbolic paternal function entering the system, there is a sudden loss with the death as an interference from the real. This weakens the symbolization and makes the subject suffer the defeat of the imaginary field. In his fourth seminar, Lacan (1956-57) theorized the lack on three planes. While the loss of the mother corresponds to privation, it is possible to consider the subject's state of rejection in the face of this loss as frustration. This experience of frustration leads the subject to starve his/her own body. Related to this, the subject addresses himself/herself from the position of the dominant authoritarian mother in the context of his/his identification with the mother. In this discourse, the subject reveals this identification by referring to himself/herself as "you" as if another person. Therefore, the existence of guilt in the discourse is thought to reveal aggressiveness of the subject. Activities of eating (biting, chewing, swallowing) and going to the toilet can be interpreted analytically as aggressive behaviors by its nature. Even in the semantic level, when the subject says eating makes them feel guilty, the aggressive nature of them seems to be denied.

The issue of guilt comes out through food for the mother, the moment when the mother is deprived, when she is being deprived at some point. *"suçluluk ... hak ettiği kadar iyi davranmadığımız ... hatırlayınca çok duygulanıyorum ramazanda ... ev tutmuşlardı bir ara annem başımızdaydı ... ramazan vardı iftar çadırı vardı ... erkekler gidiyor yiyor gibi biliyorduk oraya gidiyorduk yiyorduk abimle beraber annem evde oluyordu (ağlamaklı oluyor) ... biz yemeği yiyoruz mesela ... ya işte orada yemeği yiyoruz yemek güzel ... oradan döndüğümüzde bir yerde oturmuş pilav tenceresini sıyrıyor mesela o beni çok rahatsız ediyodu"* [Guilt... We didn't behave as well as she deserved... I get very emotional when I remember Ramadan... They rented a house, my mother was with us for a while... It was Ramadan, there was an iftar tent... We knew the men were going and eating, My brother and I were going there, we were eating, my mother was at home (he gets teary) ... We are eating dinner, for example... Well, we are having dinner there, the food is good... When we

came back from there, she was sitting somewhere and scraping the rice pot, for example, it was making me very uncomfortable]. This deprivation gains a place in the subject after the death of the mother. In this context, Ferit says “**çok önemsemiyodum vefatından sonra o görüntü aklımdan gitmiyor ... öğrendik ki orada hani arka tarafında bilmiyorum kadınlar da iftar çadırında yiyebiliyormuş ... o an gözümde çok gitmiyor yani**” [I didn’t pay much attention to it but after her death, I can’t remember that image... We learned that there, I don’t know, women could also eat at the back of the iftar tent... I don’t remember that moment much]. While talking about these, Ferit draws attention to the fact that he will not see his mother again and this causes to pangs of remorse: “*bir daha hiç göremeyecek olmak... bir anda yok oluyor ... insan vicdan azabı çekebiliyor*” [Never to see again... Disappears in an instant... One can feel remorse]. Also, he says “*ama sonradan yapacak bir şey olmuyor tabii*” [But of course there is nothing to do afterwards]. The memory of the mother’s starvation becomes subject’s own starvation through anorexic symptoms after his mother’s death in the presence of the feeling of guilt.

4.2.7. A different way of accepting: Negation

The negations which emerge in discourse are good examples of the manifestations of the unconscious (Fink, 1997; Gençöz & Özbek-Şimşek, 2020; Uçar & Gençöz, 2019). In a way, the subject speaks of a notion that exists in itself, albeit by negating it. In the speech of Mine, there is a strong emphasis on not remembering related to her mother. She states “*tam pek hatırlamıyorum o dönemleri... pek şey olmamıştı yani ilkokulda ve anaokulda işte işte annemi kaybettiğimi daha anlamıştım daha zorlu olmuştu ... lise açısından pek zor olmadı yani da yani her zaman tabii ki de hissediyorum da şey değil... öyle yani küçükken beş yaşında o dönemleri pek hatırlamıyordum yani ... yani üzgün hissettiriyor tabii de artık alıştığım için uzun yıllar boyunca çok sorun olmuyor ama yine de üzgün hissettiriyor*” [I don’t really remember those times... Not much happened, I mean, in primary school and preschool, I had just realized that I had lost my mother, it was more difficult... It wasn’t that hard in terms of high school, I mean of course, I always feel it, but... I mean, when I was little, when I was five years old, I didn’t remember those times

very much. I mean... I mean, it makes me feel sad but since I've gotten used to it, it hasn't been a problem for many years. But it still makes me feel sad]. The constant emphasis is "I do not remember **much**". Even though she negates the fact that she remembers, in the discourse especially the signifier of "much" draws attention. There is a withholding of information about the content of whatever she remembers related to her mother's death. However, the negations appear so prominently and repeatedly in the discourse that, in fact, she affirms exactly what she is negating. Similarly, Ferit puts emphasis on that he was not influenced by his mother's death because he did not involve in the course of her mother's illness. After her mother died, he said other people lament for her deceased mother. Related to this, he says "*ağtlar da çok kötü oluyor zaten insanın ağlayası yoksa ağlayası geliyor çok alakasız birisine bile öyle oluyor o şekilde onlar üzüyor yani*" [Laments are also very bad. Even if you don't feel like crying, you start to feel like crying. This happens even to someone who is irrelevant. In that way, they make you sad]. He draws attention to that he could cry for a total stranger. Therefore, there is an effort to distance what he feels. In other words, he tries to not mention his mother when it comes to his feelings.

It is seen that in the speech Ferit talks as if his mother is still alive "*gözünü kapatıp düşününce hani insanlar annesinin öldüğünü falan düşünebiliyor yani böyle yani en kötü senaryoya hazırlıyor insanın kendisini böyle ölse ne yaparım nasıl olur falan tarzında o şekilde düşüncelerim oluyor... kimseye karşı böyle bir şeylik yok ama belli bir vazgeçilmezlik o olmazsa ben ölürüm yaşayamam tarzında bir şey hissetmiyorum*" [When you close your eyes and think about it, you know, people might think that their mother has died, that is, it prepares oneself for the worst-case scenario. I have thoughts like what would I do if she died like this, how would it happen... I don't have anything like that towards anyone, I don't feel anything like a certain indispensability, such a way like 'if she doesn't exist, I will die, I won't be able to live]. Therefore, it is thought that by negating its influence on him, the negation of his mother's death emerges in his discourse. He states "*hiçbir şey insanın yaşamasına engel değil*" [Nothing prevents a person from living]. From this passage, it can be said that there is denial of his mother's death. Since, in the flow of his speech, this statement repeats itself when he is talking about the death of his mother.

4.3. The Relation with the Other

4.3.1. Is it me or my mother died?

The subject's fundamental relationship with the lack arises in different context. In anorexia, the subject actually tries to introduce the notion of lack into the system by eating nothing. As mentioned before, while the body image is represented in the register of imaginary, the mere structure of the body belongs to the register of real. The subject who eats nothing creates this gap in their body, which was created by the loss of their mother. By doing this, it can be said analytically that anorexia is "subtle" way of subject's own death. From this point of view, it is thought that the mother, whose suffocating position in the register of imaginary still continues even though she is dead, points to the subject's death again and again by starving himself/herself. By starving himself/herself, the subject unconsciously experiences the (m)Other's death. Therefore, the attempts of being hungry is the subject's unique way of verification of the death of the (m)Other. On the other hand, death takes place in the register of real as privation. Related to this, the melancholic subject is not capable of finding new object, therefore, a void or a gap is generated in the register of real. The position of the subject in the face of this lack of privation in the real varies as frustration or castration (Lacan, 1956-57). The real register, where signification and symbolization do not exist, can only be transferred to the symbolic order through signifiers. However, a situation of blunting is observed, in other words, a disruption in the process of symbolization occurs. Thus, the subject is confronted with the sudden end of this relationship, which was previously experienced as a whole without any division, with an intervention from the real. The fact that this rupture cannot be symbolized and expressed in language causes the subject to take a step back and reduce this loss to the body.

Merve mentions that her mother feels and dreams about it when she does something is a discourse that explains the tie between the subject and the mother, pointing out that there is no boundary between them. She states "*ben bir şey yaptığımda annem hissedirdi rüyasında görürdü arardı hatta söylerdi ya da orayla ilgili bir şey olduğunda ben*" [When I did something, my mother would feel it, she would see it in

her dreams, she would call and even tell me, or when something happened there, I...]

... *“aynı şeyleri düşünüyoruz hissediyoruz hani hissediyoduk birbirimizi hani uzakta olsak bile”* [We think the same things, we feel each other even if we are far away] ... *“birbirimizsiz asla yapamazdık”* [We could never do without each other] ... *“anlatılacak bi ilişki değildi aramızda bayağı bir sevgi vardı”* [It was not a relationship that can be explained, there was a lot of love between us]. In fact, this type of relationship reminds the early years of the baby’s life, when the mother and the baby experience each other as a whole and relate to each other as narcissistic extensions. In this period, when separation has not yet occurred, the baby knows that the mother will meet its needs when it cries. It is also a period when the mother understands what the baby needs at that moment from a certain kind of crying. Therefore, it is not possible to speak of two separate subjects. It is possible to explain this relationship with Lacan’s example of the mother as a crocodile, which is experienced as ingestion by Other, rather than identification rather than identification. Lacan describes the mother as a crocodile and the subject as standing in the mouth of it and in danger of being swallowed by the crocodile mother at any moment (Lacan, 2006). The point that needs to be emphasized is that it is not the separation but the lack of separation which arouses anxiety in the subject. It is thought that the melancholic process after the mother’s death indicates the absence of limits in the relationship of the mother and the child. When the mother-child relationship experienced as a whole, the subject tends to detach himself/herself from this lost object in order to save himself/herself in a way. This limitlessness, which leads to melancholia, shows its through the anorexic symptoms of the body. Therefore, the lack of signification reduces the grieving subject to the level of body. In other words, the subject getting closer to the real register instead of symbolic register. From this point of view, it is noteworthy that the emergence of this detachment effort as anorexic symptom can be explained by the basic structure of anorexia. As it is known, anorexia is the subject’s attempt to free himself/herself from the suffocating mother. Almost all of the participants described their relationship with their mother as close and intense. Although it seems that what gives the subject anxiety is separation, as seen in the teachings of Lacanian psychoanalysis, it is this unity with the mother causes anxiety. Because in this unity, there is no space left for the subject and the subject is reduced to the position of an object. In this

sense, Merve says “*ölüm bi şekilde öldü diyosun kabulleniyosun... ben üniversiteyi kazandım o sene annem kanser oldu ... annemle biz çok düşkündük birbirimize annem bana gerçekten çok düşkündü ... sanki ben ölmüşüm gibi yani işte düşkündük o şekilde ... birbirimize çok düşkündük ben yoktum*” [You say that death- she died in a way and you accept it... I got into university that year when my mother had cancer... My mother and I were very fond of each other, my mother was really fond of me... It was as if I had died, that is, we were fond of each other that way... We were very fond of each other, I was not there]. When the relationship of the mother and the child is experienced as a whole, the mother’s death is perceived as the child’s death himself/herself. The subject seems to have to deny this for the sake of his/her own existence. However, this creates conflict in the subject’s psyche, so that the symptom emerges to regulate and also indicate this conflict. Merve says “*zorla ben onun istediğini giydim gittim başka türlü başa çıkamıyodum çünkü sonra da zaten hasta olunca hiç hani tamam önceleri biraz mücadele veriyosun kendi karakterin kişiliğin için ... vicdan azabı yaşatılıyor sana sen de o yüzden ne yapıyosun bu vicdan hesabını yaşamamak için istediklerini yapıyosun... ya o vicdan azabı ... ben evlenirsem anneme kim bakar benim annem hasta benim*” [I was forced to wear what she wanted and I couldn’t cope otherwise because when I got sick anyway, you know, okay, you struggle a little bit at first for your own character and personality... You are made to feel guilty, so what do you do to avoid having to worry about this feeling of conscience? What about that guilt? ... If I get married, who will take care of my mother? My mother is sick]. This passage indicates the different representations of separation causes to feeling of guilt, namely pangs of remorse. The subject states that she gives up fighting for her identity because of pangs of remorse. However, at that point she slips her tongue and says “hesap” (“price”) instead of “azap” (“torment”). In this context, the function of the Name-of-the-Father has a crucial role in the process of separation. The participants say that the relationship of their parents is not very good. The mothers find solace in their children since their husbands are not involved enough. Merve says “*annemin kocası benim gibi bir yandan... babam onla düğüne bile gitmezdi hani o da beni hep çanta gibi peşinde sürüklüyodu ... çünkü bir şekilde babasıyla sıkıntı yaşadığı zaman annesi çocukken de babanın da annesine destek olmak için nasıl anlatacağımı bilmiyorum*” [On the other hand, my mother’s husband is me, in a way... My father

wouldn't even go to a wedding with her, so she always dragged me like a bag... Because somehow, when she had a problem with her father, her mother when she was a child, her father to support - I don't know how to explain]. In this sense, the paternal function does not represent the subject's real father. Instead, it resembles to the laws of the symbolic register. From this passage, the absence of paternal function is seen. Therefore, the intervention that is expected to come from the symbolic comes out as "vicdan hesabı" when it comes from the real. It can be interpreted as paying a "hesap" or price.

Phallus takes the position of a third in the dual relationship between the mother and the child. The mother desires the child as an object, and the child tries to occupy this object position to satisfy the desire of the (m)Other (Lacan, 1955-56). Therefore, the child identifies the imaginary phallus of the (m)Other. According to Lacan, identification can be possible only if the two parties are not the same thing. Therefore, the difference between the subject and the object is necessary. In the process of identification, this difference is denied through the mechanism of misrecognition (Fink, 1997). Later, with the intervention of the Name-of-the-Father, the imaginary triangle between the mother, the child, and the phallus is organized. This process breaks the child's identification with the imaginary phallus. In a sense, this function of the father gives freedom to the child. When the paternal function fails to separate them from each other, the unity between the mother and the child is experienced as being ingested by the (m)Other at the side of the child (Fink, 1997). The best example in the transcripts to illustrate ingestion by the other is Yıldız's expression that after her mother's death, she often dreams that she, not her mother, has died. Yıldız says "*annem güneşi aşırı severdi ve doğuşu batışı izlemeye bayılırdı ben onu annem de **yanımdaymış** gibi yapmaya çalışıyorum onları yapmaya devam ediyordum ama o süre zarfında inanılmaz **kabuslar** görüyordum yani rüyamda hep **ben annemişim işte ölen benmişim yaşayan annemmiş ruhlarımız yer değiştirmiş** gibi rüyalar görüyordum sürekli böyle rüyalar görüyordum bir de gece sürekli babamın uyandırıyorlardı bu bunun bilincinde değilim ama hani sabah uyandığımda babam söylüyordu **baba beni almaya geldiler kurtar falan değil onu uyandırıyormuşum sürekli ama baya odadan kalkıp oda değiştirip adamı sarsarak uyandırıyormuşum**" [My mother loved the sun very much and she loved to watch its*

rise and set. I was trying to pretend that my mother was with me and I continued to do those, but during that time, I was having incredible nightmares, that is, in my dreams, it was always me as my mother, it was me who died, it was my mother who was alive, I was having dreams as if our souls had switched places, I was having dreams like this all the time. I was constantly waking up my father at night. I wasn't aware of it but when I woke up in the morning, my father was telling me that I had said 'they came to take me, save me!'. I was waking him up all the time, I was waking him up by leaving the room, changing rooms, and shaking him]. It is possible to say that the boundaries between the subject and the other have completely disappeared. Consequently, the subject is also dead in this case when the mother dies. This is actually a relationship in line with the prototype of the relationship between mother and child observed in anorexia. In anorexia, there is an omnipotent mother as there is no boundary between the subject and the mother. In this sense, Cansu says "**annem benim her şeyimdi o gittikten sonra ben kimsesiz kalmış gibi hissettim kendimi ... en küçük çocuk olduğum için annem benim üstüme çok düşerdi** beni mesela herkesten ayrı tutardı **kimse asla bana bi şey diyemez**" [My mother was my everything. After she left, I felt like I was left alone... Since I was the youngest child, my mother was very protective of me. For example, she would keep me separate from everyone. No one could ever say anything to me]... "**annem benim en sevdiğim insandı ve bu dünyada en sevdiğim insanı kaybettim ben**" [My mother was my favorite person and I lost my favorite person in this world]. Therefore, it is not possible to talk about separation. This separation takes place with the completion of two different developmental processes which are alienation in language, and separation in desire. This is a process related to the transition to the symbolic register.

It is also possible to consider it as the subject identifying with the deceased person and this identification somehow destroys the subject. Yıldız states that "**ya ben kendime bu kadar benziyor olmam hem karakteristik olarak hem imm şey olarak fiziksel olarak şey olabilir kendime kendi annemin olma rolünü atfetmeme sebep olmuş ... onun yokluğunda kendimi kendi annemin yerine şey yapmışım atamışım**" [Well, the fact that I am so similar to myself, both characteristically and, well, physically, may have caused me to attribute to myself the role of being my own

mother... In her absence, I have substituted myself for my own mother]. It is seen in the transcripts of participants, there is a process of melancholia in which the anorexic symptom manifests itself. Freud (1921) defined identification as the oldest expression of the subject's emotional bond with another person. In Freud's definition, identification is associated with Oedipal processes. Lacan (1960-61), on the other hand, considers identification as a transformation. The transformation here is through the relationship the subject establishes with the image. The subject undergoes a transformation in its own psyche by taking on an image (Evans, 1996). Imaginary identification is explained by the relationship the child establishes with the image in the mirror during the mirror phase. Thus, ego formation in the Lacanian sense is realized through the subject's imaginary identification with an external object. Eventually the subject becomes alienated from itself. Related to this, Freud mentions that the subject kills the objects of his/her identification through his/her own death. Therefore, once the subject identifies with the object, this gives the power of killing it. As seen in the case of young homosexual girl, she intended to kill her mother through committing suicide. Freud interprets the suicide of young homosexual girl as a punishment related to the death of other party (Freud, 1920b as cited in Uçar Özsoy, 2021). It can be said that even though the mother died, the subject seems to be ingested by the (m)Other. Cansu states she never see her mother in her dreams, and following that she states "*annemi görmeme ihtiyacım yok zaten **annem benim kalbimde beynimde yani***" [I don't need to see my mother anyway, my mother is in my heart, in my brain]. When the punctuation in the speech is changed, this passage indicates "I am my mother she is at my heart, my brain". Therefore, a strong identification with the mother cancels out the subject even in the case of real lack of the (m)Other.

The subject showing anorexic symptoms, who starves himself/herself by not eating, tries to resolve this separation with the body since it does not occur in the symbolic register. Even though the mother no longer exists in the real register, as seen in these participants, the presence of the (m)Other still continues in the imaginary register. The subject is even faced with the imaginary mother's domination, and although this separation occurs as a rupture through death with the intervention of the real, it does not have a place in the symbolic register. Due to the difficulties experienced by the

subject in coping with this ongoing state of unity, he/she tries to draw a limit via a symptom on the relationship with the mother who continues to persist intensely in the imaginary. He/she tries to bring this castration process, which does not come from the symbolic, through his own body. At this point, the subject includes the symptom as a third in the system.

In general, analytical theory suggests the existence of a suffocating and all-powerful mother in anorexia. In this sample, it is noteworthy that the participants predominantly defined their relationship with their mothers as a whole. “*She was everything to me and I was everything to her*” is constantly present in the participants’ discourse. It is possible to talk about the position of the object of jouissance rather than the subject position. The subject who places himself/herself in the position of the object of jouissance experiences a devastation when he/she loses the subject he/she placed in the Other’s position. By starving himself/herself, by losing relatively more weight in a short time, by not eating certain foods that have an important place in his/her own story, he/she almost exhibits his/her own destruction in front of others. The struggle underlies the idea of the all-powerful mother’s death: How did she die if she was all-powerful, and how is she all-powerful if she died. There is something here that leads to frustration. Also, it is observed that subjects experience a sudden rupture, that is, a separation with this loss which takes place in the real, and is structured via imaginary and symbolic. This rupture experienced by the subject points to the subject’s own existence. In the discourse, “*She was everything to me and I was everything to her*” particularly illuminates this point. It is possible to read this discourse as follows: “I am her, she is me”. Her death means my death too. Thus, the loss of a mother does not only characterize the loss itself. It is also associated with a loss of the subject’s own existence. Here what is observed is a situation of ambivalence: on the one hand, my mother, who was everything to me, is dead, so I am dead. On the other hand, my death means my mother’s death.

4.3.2. Do you “see” me? The Other at the position of gaze

In the scope of psychoanalysis, death or losing someone is conceptualized as lack as it is mentioned before (Lacan, 1956-57). The subject, who shows anorexic symptoms

after the loss, re-realizes this loss in his/her own body. By doing that, he/she makes the loss continue and perpetuates that particular loss. Therefore, it is possible to discuss a state that draws others' attention in relation to the gaze and also a message to others. This situation shows both the rejection of the loss and the rewriting of this unsymbolized loss on the body, which belongs to the real instead of the symbolic, with anorexic symptoms after the mother's loss.

To start with, it is noteworthy that there is no requirement to be diagnosed with anorexia by any specialist for the participant criteria of this study. This provides important information about the participants in the study. It is possible to talk about the identification with symptom. It is thought that associating themselves with anorexia has an important place in the gaze of the Other. Why these subjects make such a description about themselves and what place it has in their discourse are the important points. This is not something explicitly stated by the subject but a point that is embedded in the discourse.

Subjectivity comes into play related to the gaze of the Other. According to Lacan, the gaze belongs to the field of the Other, not of the subject (Evans, 1996). These issues of anorexic symptom, which are signs that there is something wrong with oneself, are about being caught by the gaze of the Other through the body. In this sense, the body is an imaginary structure that represents the subject. Ferit states "*bilmiyorum çünkü mantıklı bir açıklaması yok herhalde yemek yemememin çok mantıklı bir açıklaması yok hele evet benim gibi böyle çok yemek yemesiyle bilinen bir insanın orada yemek yiyemiyor olmasının çok mantıklı bir açıklaması olmadığı için sanırım*" [I don't know because there is no logical explanation for why I don't eat, I guess there is no logical explanation, and yes, for why a person like me who is known for eating a lot, cannot eat there]. As it is seen in that passage, Ferit describes himself as a person who is known for eating a lot of food. The recognition from the other party shows itself in the discourse. Therefore, it is seen that the subject's relationship with the Other determines the relationship between the subject and his/her own body. In other words, the subject's relation with himself/herself, which is rooted in the mirror stage, is shaped through the gaze of the Other. However, the fundamental gap exists between what the Other intends to convey and what the subject perceives (Evans,

1996). It is because the imaginary order intervenes, and as a result, a distortion occurs. The subject relies on the distorted message of the Other. In his seminar, Lacan describes the gaze by saying “*You never look at me from the place at which I see you*” (Lacan, 1964). Therefore, the match between them is impossible.

In its most basic form, L-schema describes the relationship between the imaginary and the symbolic order for the subject. This explains the relationship between the Other, the representation of the symbolic order, and the subject (Lacan, 2006; Özcan, 2023). The subject receives the message from the Other which belongs to the unconscious in a distorted way with the intervention of the imaginary. In the L-schema, the message from the unconscious Other comes through the symbolic axis and is subjected to distortion through the imaginary axis between the ego and the small other. The child who wants to find a place in the (m)Other’s desire, identifies with the (m)Other’s imaginary phallus. This phallus is the subject’s answer to the question of what is lacking in my mother. Therefore, even though the imaginary phallus, which the subject identifies, has characteristics related to the mother, it is largely an object which is imagined by the child. Although this phallus is imaginary due to its structure and characteristics, it points to the symbolic order since it is the representation of the subject’s lack. Also, the relationship between the ego and the small other represents the imaginary relationship. This relationship portrays the relationship that the subject establishes with his/her image in the mirror during the mirror stage. Therefore, the subject identifies with an image foreign to him/her through the (m)Other’s gaze. With ego formation, the subject will no longer exist with its pure self, but with his/her “artificial” self in the mirror pointed to by the (m)Other (Lacan, 2006; Özcan, 2023). In the other axis, the relationship between the Other and the subject is observed. Any message from the Other to the subject is interrupted by the relationship between the ego and the small other. It is not possible to have a direct message from the Other to the subject through language. From the discursive perspective, L-schema represents how the subject is constructed by imaginary and symbolic orders. The Other, which is the representations of culture, social order, laws and traditions, determines the structure of the subject. In addition to this, Lacan states that the gaze is limited by the imaginary of the subject. The subject can be only partially possessed. In this sense, the subject’s anorexic symptom

is considered as a message to the Other through the body. Ferit says “*hani ne bileyim hani yemek yemediğimi söylesem hani insanlar onu biliyor olsa o zaman diyecekler ki onun bir sorunu var o sorunu gerçekten bir derdi var ama o sorunu açığa çıkarmak istemiyorum yani o yüzden onu da saklamış oluyorum yani onu da saklamış oluyorsun*” [I don’t know, if I say that I don’t eat, if people know about it, then they will say that he has a problem, he really has a problem, but I don’t want to reveal that problem, so I hide that too, so you hide that too]. In fact, the subject’s attempts to hide his problems actually has a function of showing itself in front of others. Therefore, it is mentioned that the existence of such symptom disappears when the message is received by the Other. Related to that, Ferit continues his speech by saying “*zaten o çok aşikar olduğu zaman hani dışarıdan anlaşılır hâle geldiği zaman zaten o zaman insan yemek yemediğini de kabullenmiş oluyor önceden kimse söylemiyor yemek yemediğini falan ama ben dışarıdan görünür hale geldiği zaman onun inkâr etmenin bir manası yok çok belli yani ya bir hastalığı vardır insanın ya da yemek yemiyordur yani*” [When it becomes obvious, when it becomes seeable from the outside, then a person accepts that he is not eating. Beforehand, no one said that he was not eating or anything, but when it becomes visible from the outside, there is no point in denying it, it is obvious that the person either has a disease or he is not eating]. It is seen that the function of anorexic symptom in the process of melancholia illustrates itself in the discourse. Since in Lacanian psychoanalysis, the aim is not to remove the symptom. The subject’s symptom gives information about his/her discourse, its relationship with the Other and its message to the Other. Parallel to Freud, Lacan puts emphasis on that the symptom emerges as a result of a conflict and the resolution of the symptom can be achieved only through the language since the symptom is structured like a language (Lacan, 2006). According to Lacan, the symptom has a function of signifier in the discourse of the subject. For this reason, it is not possible to talk about a generalized meaning of a symptom. Since each subject’s signifier chain is formed depending on its own subjectivity, the symptom as a signifier represents a different notion for each subject. From this point of view, the symptom is formed in each subject’s own history and within its own chain of signifiers. Therefore, the symptom is taken as a signification that points the truth within the subject’s discourse (Lacan, 1954-55). Yıldız says “*böyle üzüldüğümü anlatsın annem diye yani yememeye çalışırdım ki*

işte ne oldu bir şey mi oldu diye sorsun diye belki de şu an çevremden işte niye yemiyorsun bir şey mi oldu ilgiyi alayım diye de yemiyor olabilirim” [I would try not to eat so that my mother would understand that I was so upset, so that she would ask, ‘What happened, did something happen?’ Maybe the people around me are saying ‘why don’t you eat, did something happen?’ I may not eat to get the attention]. Following this, she is asked to effects of not eating on her relationship and she answers as “*silah olarak kullanmıyorum ama kullanıyor olabilirim bilinçsizce*” [I do not use it as a weapon, but I may use it unconsciously”). In the discourse, the function of anorexic symptom reveals itself by negating it. The important point is that the subject underlines it using it as a weapon. Therefore, it can be said that based on these passages, the subject’s relation to his/her symptom is a way of saying “there is something wrong with me]. When its underlying mechanism is examined, the pattern of not eating show itself in relation to their mother’s death.

In the transcripts, it is also seen that the signifier of “aç” (hungry) is represented in different forms in relation to the gaze of the Other: “Aç” (hungry), “acı” (pain), “acımak” (pity), “acınmak” (be pitied), and lastly “an(a)-aç” (maternal). In the situation that Cansu feels sad, her relationship with eating can *get in bad* (as in with someone). Her use of language is remarkable. She speaks of food like a human being, and says “get in bad”. Even though she exposes herself to food, she states she does not feel hungry. The emphasis on “getting over the process” is thought to refer bereavement process. She says “*çok üzgün olduğum zamanlarda yemek yeme ile aram bozulabiliyor ya kendime ait hissetmiyorum böyle yemek görsem bile hani aç olduğum aklıma gelmiyor farklı o süreci anlatana kadar... hiç aç hissetmiyordum kendimi hani yemek yenilen yerlerde falan da bulunuyordum hiçbir şekilde beni etkilemiyor ... yemek kokusu falan hiç acı hissettiğimi hissetmiyordum bu şekilde*” [When I’m very sad, I can get in bad with eating. I don’t feel like I belong to myself. Even when I see food, I don’t think I’m hungry. It’s different until I went through that process. I didn’t feel hungry at all. I was in places where people eat but it doesn’t affect me in any way... The smell of food or anything like that doesn’t make me feel any pain this way]. Also, it is important to notice her slip of the tongue. The signifier of “aç” (hungry) show itself in the form of “acı” (pain). Therefore, the connection between being hungry and having pain is revealed itself in the speech.

On the other hand, Ferit talks as if he has a mother and dodges questions about it. His main motivation is that he doesn't want people to look at him with pity. Ferit states "*o acı hepsinden acı- acınarak bakılması hissinden çok rahatsız oluyorum... belki zayıf görünmek falan olabilir o şekilde*" [I feel very uncomfortable with all that pain and the feeling of being looked at with pity... It may be looking weak or something like that]. In the speech, when he is mentioning "pain", he starts to reform his sentence and changes the signifier of pain with the signifier of pity. Same pattern is observed in the speech of Yıldız. She states that her boyfriend does not know the details about her mother's death, she says "*annemin olmayışını biliyor ama nasıl olduğunu nerde ne zaman olduğunu bilmiyo ne zaman oldunu biliyor da nasıl olduğu bilmiyor... çoğu arkadaşım da hani hem annemi hem babamı sağ sanır ama öyle değil*" [He knows that my mother is not there, but he doesn't know how, where or when. He knows when it happened, but he doesn't know how... Most of my friends think that both my mother and my father are alive but they are not]. It is notable that at the end of this passage, she talks as if her father is dead, too. Following that she continues her speech by saying "*yazık ailesi yok işte acıma duygusu bana karşı acınacakmış gibi acınacak durumdaymışım bi de onlar acıyarak bakacakmış gibi hissediyorum galiba*" [It's a pity she doesn't have a family, so the feeling of pity is towards me, I feel like I'm in a pitiful situation and they will look at me with pity, I guess]. Therefore, it is seen that her mother's death is not just about her mother but it results in the absence of her whole family.

Another representation of the signifier of "aç" (hungry) is seen in the relation of the gaze of the Other as "anaç" (being maternal). Yıldız, Ferit, and Cansu describe themselves as a kind of maternal person, they enjoy cooking for the people around them, and preparing meals for others even if they themselves postpone eating in their daily routine. Related to this, Yıldız says "*ben biraz anaç bir insan daha önce de bahsetmiştim sanırım hani böyle anneler çocuklarını ne isterse onu yemek isterse onu yaparlar... bir şey istediğinde mutlu olsun diye o yemeği yapıyorum... insanlar onu sevsin diye sürekli bir şeyler yapıyorlar*" [I think I've mentioned before that I'm a bit of a motherly person. You know, like mothers cook for their children anything they want... When they want something, I cook that food to make them happy... They always do something to make people love them]. The signifier of anaç can be read as

“ana-aç” (“mother is hungry”). Yıldız talks that the day her mother died, she wanted a certain food but she did not eat it. Yıldız says that “*annemin o isteyip de yapamadığı yemek de vardı... son bunu istemişti bunu yemek istemişti ama olmamış... o günden sonra onu görmedim... şu an görsem ne tepki veririm hiç bilmiyorum*” [There was also that meal that my mother wanted but couldn’t cook... Last time she wanted to eat this, she wanted to eat it but that didn’t happen... I haven’t seen it since that day... I don’t know how I would react if I saw it now]. Even though in her speech she intends to talk about the food, the ambiguous use of pronoun makes it visible the relationship between the mother and the food.

The question of “Do you ‘see’ me?” refers to at least two different meanings in the discourse of participants. On the one hand, it means to be seen, and on the other hand, it means to be understood. Yıldız talks about the logic of condolence meal, and associates it with others understanding her. She says “*bize o yemeğin geldiği zaman tamam bizi anlıyorlar yanımızdalar ama annem yok yani onlar yanımızda ama annem yok onlar bizi anlıyor ama annem yok onlar bizi anlamaya çalışıyor anlıyor değil de anlamaya çalışıyor ama anlamıyorlar anlamacaklar da oluşuyordu biraz*” [When that food comes to us, it’s okay they understand us, they are with us. But I don’t have my mother so they understand us but I don’t have my mother. They are trying to understand us, not understanding but they are trying to understand but they don’t understand. It was like they won’t understand]. Indeed, the relationship between food and the mother’s death is established in the subject’s discourse since the food that are brought to her by other people refers to her mother’s absence. In other words, the arrival of food comes with the death of the mother. In this sense, the rejection of food can be a representation of the rejection of the death of the mother. By showing anorexic symptom, melancholic subjects make it visible both the struggles and their true meanings of rejection of food in the discourse. In this sense, the gaze of the Other has a curial function in that message, since the subject’s symptom emerges in the presence of that particular gaze.

4.3.3. “You tell me about me. I don’t know!”: The way of obtaining knowledge

It is observed that the relationship that the subject formed with another person also manifested itself in the relationship with the researcher during the interview. The subject, who was a whole with the mother, continued this relationship with the

researcher whom he/she put in the position of “subject supposed to know”. According to Lacan, “subject supposed to know” position is given by the subject in the relation of transference (Lacan, 1973). In this context, analytic process starts when the analysand puts the analyst in the subject supposed to know. Truth related to the subject is attributed to analyst who occupies the position of the Other. However, Lacan declares that the truth about the analysand can only be on the side of analysand (Gençöz & Özbek-Şimşek, 2020; Lacan, 1969-70). In the existence of transference, the analysand assumes that the analyst has the knowledge about the subject. The subject’s relationship with the Other determines the economy of knowledge. In the discourse of the participants, it is observed that the researcher is seen at the position of subject supposed to know. First of all, their participation in this study, asking the researcher questions about themselves, and their statements of “*I don’t know, you tell me*” are the indications of such position.

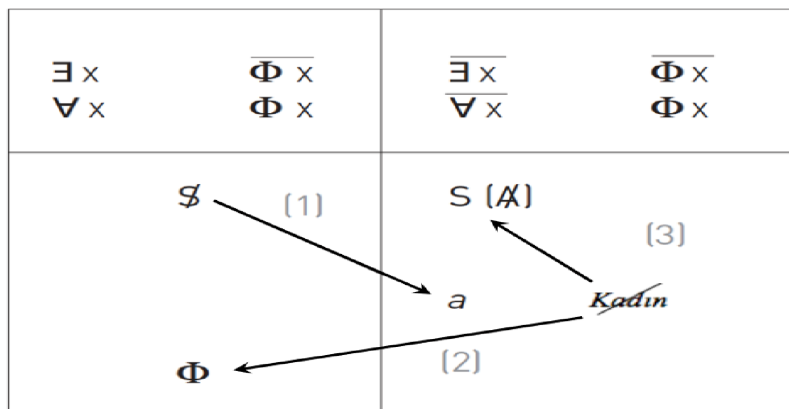
The other striking point is that when talking about their own family organization, it is as if the researcher is in a position to know the participant’s life and witnessed it. This reminds the relationship with the mother as fusion: The researcher as the Other knows what the subject knows about himself/herself. In this sense, Merve says “*biliyorsunuz evde annem olunca düzenli yemek yenilmesini ister onlarla yemek yemiyodum*” [As you know, when I have a mother at home, she wants regular meals and I did not eat with them]. She puts the researcher in the position of a witness to her life. Therefore, it can be interpreted as the reflection of fusion state with the mother in the position of Other. Also, it is observed that the subject’s way of forming relationship with the Other through knowledge shows itself with the demand of it by not giving it to the other party. In this context, Cansu states that “*düşündüm hatta şey sormuştunuz çok iyi hatırlıyorum şunda yemek yemekle ya da yememekle duygusal boşluk ya da bu üzüntünüzü yani üzüntülü olup yemek yememeniz arasındaki ilişki nedir diye sormuştunuz bunu çok düşündüm ama aklıma bi şey gelmedi*” [I even thought about it that you asked something, I remember it very well. You asked me what is the relationship between eating or not eating and emotional emptiness, or your sadness, that is, being sad and not eating, I thought about this a lot but I couldn’t think of anything]. As the passage shows that as soon as the subject gives the impression that she is about to give information about herself, she cancels it and

asks the Other for knowledge about herself. Therefore, it is thought that the knowledge represents a power in the discourse.

4.4. Thoughts on Sexuation: Differences Between Woman and Man

One of the problem statements is related to difference between female and male discourses in the current study. In the Lacanian psychoanalytic theory, the concept of sexuation is considered as a subjective position, which is fundamental constructive element for the subject, rather than biological gender differences. Sexuation emerges in the discourse, that is, in the relationship with the Other and the phallus (see Table 4.).

Table 3. Sexuation diagram



To start, Lacan (1972-73) states that masculine position is constructed on the statement of “All Xs are castrated and there is at least one not castrated X”. As Lacan emphasizes that the divided subject, namely the subject of unconscious whether it is male or female, is at the side of masculine position. In other words, divided subject is always at the side of masculine because of existence of castration. This divided subject is in the borders of the language. Therefore, there is a restriction in the experience of jouissance. The subject in masculine position can only experience phallic jouissance. In this context, masculine position enables that everything can be symbolized by phallus. Also, it is seen in the sexuation diagram that the subject at masculine position has access to feminine position through object a. In this sense, phallic jouissance can relate only with object a. Therefore, at the search of jouissance, all subjects seek for object a.

According to Lacan, feminine position is described as “*There is no X that is not castrated. X is subject to castration, but not completely*”. Therefore, the part that is not subjected to the castration represents the feminine position for the subject. In the sexuation diagram, it is seen that at the right side, which represents the feminine position, there are object a, Other jouissance, and Other sex. Other sex is the part of the subject that is not castrated. The jouissance of the Other sex is not organized by castration. Even if it is not organized, however, it is still related to castration. Lacan states that Other sex has troubles about identification since it does not include the subject in itself. It is seen that Other sex tries to identify with the phallus. Lacan conceptualizes this attempt as to arouse masculine desire towards itself. To arouse this desire, the subject in feminine position has to make her body a phallus, an object. Therefore, Lacan mentions that Woman is at the phallic function, that is, at the castration. However, as he says, there is more than that. By saying that, he is actually referring something beyond phallic signification. Lacan says Other jouissance is experienced in a raw way and does not need any signifiers. Feminine jouissance certainly does not have a signifier but it exists at the level of the body, at the level of the real. Also feminine jouissance has a limitless structure because it is not restricted to any organ. In other words, there is no representation by the phallic signifier in the feminine position. It is related to the real order, pre-language, namely la-langue.

In this sense, it can be said an impoverishment in the subject’s discourse is a characteristic of the melancholic subject. As Freud (1964) mentions that the ego incorporates the lost object to deny it, and ego’s freedom comes with the lost object’s destruction. Therefore, in mourning, the subject has to detach from the lost object to remain a desiring subject who can fight to live (Manoni, 1970). However, in melancholia, inability of detaching from the lost object is seen. In this sense, the lost object feeds the ego “*until it is completely impoverished*” (Freud, 1964). It is thought that the impoverishment occurs at the level of both the lost object, and the self. The melancholic subject’s inability of detaching from the lost object leads to a loss directed to himself/herself. In this context, the anorexic symptom can be considered as a way of the subject’s expression related to melancholia. It is observed that the anorexic subject tends to think that nothing is lacking in himself/herself (Borgnis Desborder, 2014). The main motivation of anorexic subject is to separate

himself/herself from the object of the (m)Other through his/her symptom. In this context, the anorexic subject feeds and fullfill himself/herself by eating nothing (Lacan, 1956-57). In his/her relation to the (m)Other, the anorexic subject gains power by not eating. By doing that, he/she rejects to be fed by the (m)Other since the oral object is considered as a gift from the (m)Other. The food is taken into consideration as a real object instead of a symbolic one. Therefore, the anorexic reduces desire to demand, and acknowledges the lack in the dimension of food, not in the dimension of symbolic. While describing her own place for her mother, Merve mentions her brother who was born shortly after her and emphasizes that he was an unwanted child. She tells “*annem istemiyomuş onu hiç beklemiyomuş hem de beni daha emziriyomuş... kız çocuğunu çok istediği için beni birazcık büyütmek istiyomuş sonra kardeşim olunca da aldırمامuş*” [My mother didn’t want him, she didn’t expect him at all and she was still breastfeeding me... She wanted to raise me a little bit because she wanted her daughter so much, and then when my brother came, she didn’t get an abortion]. Similarly, Merve says that her mother told her that she could not take care of her too much because of newborn brother: “*bebekken daha fazla ilgilenmek isterdim ilgilenemedim falan ama ben öyle bir eksiklik hiç hissetmedim... tabii öğrenince süttten kesmiş beni... çok da kolay olmuş çünkü yemek versek yiyodun yemek vermesek yemiyodun hani öyle çok ağlayan biri de değildin diyor uyumluymuşum ben sorun çıkartmıyomuşum*” [When you were a baby, I wanted to pay more attention’ but I never felt such a deficiency... Of course, when she found out, she weaned me... ‘It was very easy’, she said, ‘because if we gave you food, you would eat, if we didn’t give you food, you wouldn’t eat, you know, you weren’t someone who cried a lot’. She said that I was easy-going and I didn’t cause any problems]. Her mother’s constant emphasis on how she maintains lack is denied by Merve in the speech. Even though she denies, she continues her speech by referring sudden weaning process. While the emphasis of her mother is related to emotional investment on her baby girl, Merve takes this lack at the level of body as remembering her weaning. In this sense, it is thought that the mother’s death empties the place of lack at the side of the mother. Thus, for melancholic subject, anorexic symptom seems to be a resolution of detaching from the lost object, namely the deceased (m)Other. This imaginary resolution of the subject is thought to be related to jouissance. According to Lacan (1972-73), jouissance is forbidden for all neurotic

subjects. The only way to access jouissance is through phallic jouissance which can be shared. On the other hand, Other jouissance is at the outside of the language and cannot be reached through signifiers. Therefore, the feminine position is beyond language. It has access to phallic jouissance and Other jouissance. The jouissance of neurotic symptoms is a way of relating to the Other. In other words, symptoms is seen as a form of jouissance and refers to the Other (Lacan, 1972-73). By eating nothing, the anorexic subject feeds himself/herself with the lack. As the anorexic symptom is constructed, the real order is captured. It is thought that the melancholic subject calls for Other jouissance via anorexic symptom (Borgnis Desborder, 2014). From this point of view, it is important to mention that anorexic symptom emerges in the condition of impossibility of speech (Borgnis Desborder, 2014). In anorexia, the subject is afraid of arousing desire in the Other since he/she has a struggle to put himself/herself in the position of demand with the question of “what does the Other want from me?”. Similarly, anorexic subject has problems related to his/her own desire. Therefore, it is seen that anorexic subject shows a dependence to the Other. In other words, anorexic subject rejects otherness and separation. In the dialect of demand and desire, having a speaking-body is assumed to be caught by the symbolic order. However, anorexic subject tries to skip this symbolic resolution. Here, anorexic subject is at the position of object, not desiring subject. The interview transcripts of the participants show that there is an emphasis on the (m)Other’s discourse about the subject’s position. Merve states that her mother was very devoted to her children because her relationship with her husband was not good. She details this devotion by mentioning her mother’s will to have a baby girl. She says “*babamla annemin arası çok çok iyi değildi çok iyi değillerdi o yüzden hani annem çocuklarına daha düşküdü... en yakın bendim yani anneme bir de kız çocuğu olmasını çok istiyomuş kız çocuğuna da ayrı bir düşkünlüğü vardı*” [The relationship between my father and my mother was not very good, they were not very good. That’s why my mother was more fond of her children... I was the closest one to my mother, she also wanted to have a daughter, and she had a special fondness for the daughter]. As this passage illustrates that the position of Merve in her relationship with her mother resembles for being phallus, the object of her mother. Being a daughter also brings up the mother’s devotion, and at the same time, falling from power (which means also “düşkün” in Turkish). Being the closest one to mother emerges in the discourse

as being a wanted object for the mother. It is seen that the subject's investment is on satisfying the mother by being phallus. Also, in the discourse of Yıldız, being the only girl of her mother is apperant. Although she is her mother's only child, she puts emphasis on being "only girl". In her speech, she reforms her sentences once she verbalized "only girl of her mother". She says "*annem ya hani tek kız çocuğu olduğum için tek çocuğu olduğum için bana gözü gibi bakıyordu*" [My mother was doting over me because I was her only daughter and her only child]. Therefore, it is thought that being girl resembles to being phallus for mother, and occupying the object position as representing phallus results in having her eyes on the subject. The subject thus becomes a precious object for the mother. Similarly, Cansu talks about her mother treating her someone to be protected since she is the last-born child. After her mother's death, other family member takes her mother's position, and Cansu's position as an object continues. She states "*daha korumacı yaklaşıyor ... ben en küçük çocuk olduğum için herhalde bi de hani beni annemin sanki emaneti olarak görüyorlar evde ondan dolayı... beni böyle her şeyden koruyup kollamak istiyor beni asla mesela yalnız falan bi yere göndermek istemiyor başıma bi şey gelir diye her şeyimi onunla paylaşıyorum*" [She is more protective... I guess, since I am the youngest child, they see me at home as commended from my mother... She wants to protect me from everything, she never wants to send me to a place alone, for example, I share everything with her in case something happens to me]. These passages from transcripts show that the subjects occupy the position of precious object, namely phallus, for their mothers. After the mother's death, the subject's relationship with the phallus is shaped by the identification with the mother as it is mentioned and given examples above. According to Lacan, the subject at feminine position has difficulties related to identification. The subject himself/herself is not included in that process, and the feminine position represents the identification with the phallus to arouse desire. In this sense, it is seen that the subject at the feminine position needs to make his/her body an object, namely phallus (Lacan, 1972-73). Therefore, through the identification with the imaginary object of mother, the anorexic symptom can be considered as representation of hunger, a lack produced in the body by eating nothing and nothing resembling to "self" is treated as phallus. In other words, in the process of melancholia, the subject tries to cancel out the object position of himself/herself with anorexic symptoms. Even if it results in failure, it is

an imaginary effort to breakdown the identification. It resembles to failure since separation does not occur in the symbolic order. The subject's ongoing attempts to empty himself/herself to create lack occur at the level of need and demand through body, not at the level of desire. Therefore, feminine position offers the subject a relation through being a phallus. A position that represents a possession for the Other, not having of possessions. With the mother's death in the position of the Other, the subject tries to free himself/herself from this object position by leaving his/her body empty, in a way by annihilating his/her own body.

In conclusion, in the context of the Other, jouissance, and phallus, it is thought that in the discourses of participants show characteristics of feminine position. While the subject at masculine position does not need to possess any other phallic object in himself/herself as it is seen in the diagram (see Table 4.). As phallus is already at the side of masculine position, feminine position requires to relate with phallus through object. In this sense, feminine position attempts to make his/her body a phallus to arouse desire in Other. In the discourses of participants, they show that their way of relating with the Other is established on satisfying the (m)Other by being her phallus which resembles feminine position. Therefore, the subject at feminine position is thought to experience of real lack of his/her (m)Other (symbolic object) at the level of his/her own body.

CHAPTER 5

CONCLUSION

5.1. Conclusions and Clinical Implications of the Current Study

To conclude, the subject's relation with lack has a constructive role as it is underlined above. However, the subject takes different position regarding to lack in the process of melancholia. Confrontation with the lack, which occurs because of the death of a loved object, causes to the subject sudden touch with the real order. The melancholic subject experience this loss as a rupture. In this sense, the melancholic subject has a misunderstanding about the nature of the lack. He/she does not take the lack into consideration as a basis of desire. For the melancholic subject, the lack does not exist before the death, however, death is responsible for it (Harari, 2001; Lacan, 2004). Therefore, as it is mentioned before, the melancholic subject thinks his/her beloved object is taken away from him/her (1962). In this context, the melancholic subject's inability to symbolize or nominate this lack leads to problems in castration process. Thus, Lacan states that melancholia is considered as a solution from the subject to escape from castration.

The aim of the current study to work on discourses of subjects who show anorexic symptoms after the death of the mother. For this purpose, a total of 11 interviews were conducted with five participants included in the analysis. The emergence of anorexic symptom indicates the subject's attempts to separate from his/her suffocating (m)Other. Their strategy of separation to create a lack in their body is rooted their relationship with their (m)Other. The discourses of participants show that there is a unity with the (m)Other. In this sense, it is thought that the omnipotence and suffocation of the (m)Other continues even after the mother has died. While death of the mother is considered as privation, which is real lack of a symbolic object, the subject's experience is at the level of frustration, which is

imaginary lack of real object. In this sense, even though the subject tries to separate from suffocating (m)Other, the death of the mother is experienced as rupture. Therefore, intervention of real order puts the subject in a paradox. On the one hand, the subject's attempts to separate from mother to become a desiring subject. Therefore, the anorexic symptom in the process of melancholia is considered as attempts of the subject to separate himself from (m)Other whose omnipotence continues even after her death. Also, by eating nothing the subject tries to empty the place of the (m)Other, and to ensure her death. However, on the other hand, death of the mother is also experienced as death of the subject because of the strong identification with the (m)Other, and being a whole with her. Regarding to this, Reineman (2011) states that the subject has to take a position when facing with the loss. This position is either willing to continue his/her life without lost beloved object or die along with it. The former one can occur through separation but the later one represents the main characteristics of melancholia. Therefore, the melancholic subject tends to die along. In this sense, the death of the (m)Other resembles the death of the child because of their unity. This is thought a struggle for these subjects. So, what does a clinician do with the expression of unsymbolized mother loss through anorexic symptom?

In Lacanian psychoanalysis, the diagnosis of structure focuses on two basic constitutive elements. The first is the subject's dominant relationship with the Other and the second is the subject's dominant relationship with jouissance. The subject's relationship with the Other is related to the symbolic order. The point is to understand the subject's relation to language, signifiers, the law based on its own history. With regard to jouissance, the point that the clinician should pay attention to is the isolation of subject's own libidinal core Cosenza (2023). In the subject's relationship with jouissance, what distinguishes this relationship from other relationships and other people should be studied. In this regard, Lacan puts emphasis on the difference between subject's structure and symptoms (Dor, 1994). It is stated that anorexic symptoms can be observed in all kinds of clinical structures (Silva et al., 2010). The important point is the uniqueness of the subject in relation to his/her anorexic symptom. As the fundamental feature of symptom, the anorexic symptom also is a result of unconscious conflicts which is shown through the body. This

representation through the body gains its meaning in the context of the subject's relationship with others in the discourse. Moreover, with the emergence of new psychic structures, it is inevitable that there will be changes in the psychology of the subject who continues to exist in the discourse. Therefore, it is quite misleading to consider melancholia and anorexia as belonging only to the psychotic structure. The symptom can appear in any structure, and what is decisive is the position of the subject in the discourse with the Other, its relation to desire. In this sense, the symptom is not directly worked on in Lacanian psychoanalysis. It can be expected that anorexic symptoms in the process of melancholia that are emerged due to the loss of the mother may change as long as the symbolization of loss of the mother finds a place in the speech.

In the analytical process, one of the points to be aware of when working with anorexia in the process of melancholia is the sudden termination of sessions. Although this is a group that is very resistant to starting a therapeutic process, it is very important to work on subjectivity with the anorexic subject. When looking at the therapeutic process of anorexic subjects, it is clear that they tend to end the process quite early and does that at an immature point. Such an immature or relatively early termination of sessions can be considered not as an ending but as a rupture or severance. The sudden ending of an ongoing relationship by one of the parties is very similar to the concept of death. In the same way, just as the sudden death of someone, the anorexic subject destroys himself/herself in his/her relationships as if he/she is rupturing or killing himself/herself. Therefore, when working with this group, the analyst should follow "passage to the act" of the anorexic subject. In this sense, it is possible to consider this behavior as a passage to the act since the anorexic subject detaches himself/herself from the relationships as if exiting the stage.

Regarding to lack, both melancholia and anorexia has a misunderstanding of it. Consequently, it is important to consider one of the most striking techniques applied in Lacanian psychoanalysis, undoubtedly the technique of scolding. This technique involves the sharp termination of the most striking speech of the analysand, that is, the point representing the unconscious, by the analyst (Fink, 2007). With this, the

analyst aims to create an analytic effect by scandering the analysand's discourse (Pietrusza & Hook, 2016). With the scandering, the analyst enables the analysand to reconfigure the fixed points in the analysand's discourse. Thus, when scandering is applied, the message the analyst gives to the analysand is that he/she speaks more than he/she thinks (Lacan, 1991). This is an explanation for the coexistence of ego-talk and unconscious talk in the discourse. The clinician's use of the scandering technique while working with this group also makes it possible to study desire in the subject. This group, which relates to the lack through the real order and therefore tries to cope with this lack with the anorexic symptom in a melancholic process, may be able to encounter this lack in a different way and reorganize this lack with the scandering. In this way, this lack experienced in the real order can be transferred to the symbolic order through symbolization. Because the cutting technique is basically aimed at keeping desire in motion (Pietrusza & Hook, 2016). The technique of cutting emphasizes that lack is not a recoverable notion. This is precisely what the melancholic subject experiences with the lost object, which can have the effect of shaking the rupture of what once belonged to him/her. Because the lack in the Lacanian framework, by its very nature, can never be fulfilled, and this keeps the subject in motion, always at the level of desire. Related to desire, it is mentioned that although the anorexic subjects are aware of the negative consequences of their symptoms, they are not willing to work on these issues (Lasegue, 1873/1964). The reason behind this is explained as the pleasure the anorexic subject gets from self-control and controlling the analyst. This pleasure is thought to be linked with autoerotism which the anorexic subject experiences through being hungry. The emergence of such a strong symptom during the melancholic process provides information about subject's jouissance. Thus, it is important for the clinician to pay attention to these jouissance points and not to *feed* them. In this sense, scandering can be functional, not in a form of frustration, but as a representation of castration. Scandering the sessions properly in appropriate points can allow separation to be processed in the subject, not as a rupture, but as a manifestation of castration. This is because, the melancholic subject experiences the death of a loved one as a loss purely in the real order. There is failure of symbolization this real loss (Grigg, 2016). This failure, as the transcripts show, causes to create a lack in the body. Therefore, it is also important to open a space for symbolization of notions that belongs to

imaginary order with scansion. The same is true for anorexia. The scansion should aim to move the subject's psyche from the body, which belongs to the real, to the order of symbolic, which is the realm of language. In this way, it is possible that the loss of the mother and the mother, who is experienced in a suffocating way, together with the functionality of scansion, provides the subject a space for its own subjectivity.

One of the important points observed in anorexic subjects is that at the extreme point of their symptoms, they present themselves as subjects who have no demands and are not in a transference relationship. In other words, in anorexia, the subject tends to destroy himself/herself in his/her own symptom, to become one with it. The ego structure of anorexia brings along features such as the lack of a demand for treatment, difficulty in establishing a transference relationship, and in extreme cases, difficulty in grasping the seriousness of their own situation, and thus, refusal of treatment. Freud (1970) highlights that primary aim of the analysis is to engage the patient in the process, and to the analyst. This process takes a little bit of time. The important point about working with the anorexic patient is to work on the non-demand in their refusals. The analyst focuses on what the anorexic patient demands by non-demand (Silva, et al., 2010). In relation to the mother, refusal actually is a way of referring to the demand of the Other. By refusing, the subject positions himself/herself against to the Other.

Lacan (1977) mentions that, opposite to the love relationship, the analyst should give to the analysand what he/she has. In this sense, what the analyst has is only his/her desire. This desire is conceptualized as an experienced desire that it is not something related to the impossibility. Lacan says that "the analyst cannot desire impossible" (1977). The analyst offers his/her desire in the analytical process. Therefore, the analyst operates the analysis with his/her desire. The unconscious of the analyst can intervene only through his/her way of listening the patient. Therefore, unconscious can show itself with the signifiers of the analysand (Guyomard, 1992). In analytic process, lowering the guard provides a possibility of forming an analytical relationship. However, it is highly stressed that forming this relationship is not an easy job since the anorexic patient senses this relationship as dangerous. The danger

in this relationship is related to that the analyst recognize the anorexic subject as desiring subject (Silva, et al., 2010). Desire of the anorexic subject appears only in imaginary order through disappearing of the body. The subject can face with his/her desire in the presence of desire of the analyst (Gençöz & Özbek-Şimşek, 2020). In working with the anorexic patient, function of the analyst is to create a space to make the analysand sustaining his/her desire. This is beyond negating the body.

5.2. Strengths and Limitations of the Current Study

In the current study, it is aimed to examine discourse of young adults whose mother is dead, and later in life, experience remarkable anorexic symptoms. A Lacanian discursive perspective is employed to study similarities and differences about anorexic symptoms during the process of melancholia.

In the literature, it is frequently stated that eating disorders are among the symptoms that occur during the mourning process. However, there is no comprehensive study addressing the emergence of eating disorders in the process of grief in general. It is seen that the emergence of eating disorders in the grief process is mostly given as a statistical information. Therefore, the current study provides in-depth information through first-hand experiences of the subjects. From Lacanian psychoanalytical perspective, anorexia nervosa is widely studied recently through the tools of qualitative study in Turkish culture (Demir Hekimoğlu, 2023; Özbek-Şimşek, 2019). These studies provide deeper understanding of the subject with diagnosis of anorexia nervosa. Similar outcomes emerge related to mechanisms of anorexia and family dynamics. Therefore, consistent results support each other in terms of clinical and cultural characteristics of anorexia in Turkish population. Also, loss of a parent has been studied over time in the light of psychoanalytic theory. Although main emphasis was on the loss of father (Maraş, 2020; Uçar, 2018; Ünal, 2019), the loss of mother had not been studied deeply. The current study explores in-depth experience of anorexic symptom related to loss of the mother. Thus, it is first discursive study which examines the role of the anorexic symptom in the process of melancholia regarding loss of the mother in the light of Lacanian psychoanalysis. Moreover, since the current study concerns the subject's discourses, it focuses on the language use of

the participants rather than just pointing the content of the interviews. Therefore, in the analysis, the researcher's focus was on the beyond what is intended. Another strength of the current study is to focus on the sexuation issue of the subjects related to their experience of melancholia along with the anorexic symptoms. The discourse of the subjects enables to examine how the subject positions himself regarding to law, the Other, and the language. When these points are taken into account, it is thought that the analysis of the current study will guide the clinicians who work with melancholic subjects with anorexic symptoms in their clinical practice.

The current study also has some limitations. First of all, even though the current study does not require any diagnosis criteria from a specialist, further studies can be conducted with the extreme cases of anorexia after a loved one's death. It is known that there is a high risk of hospitalization of anorexic and melancholic subjects. The experience of these subjects can provide deep information related to current topic. Also, the current study focuses on anorexia only. However, as it is mentioned before, in general eating disorders are seen in the course of bereavement. Therefore, obesity and bulimia can be examined in their relation to death. Lastly, the data of the current study is conducted via interviews. For the sake of sufficient information, the researcher conducted at least two interviews with the participants. In this sense, the further studies can focus on the transcripts of therapy processes regarding the current issues that emerged as this can provide more intense and deep information to the researcher.

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APPENDICIES

A. APPROVAL OF THE METU HUMAN SUBJECTS ETHICS COMMITTEE

UYGULAMALI ETİK ARAŞTIRMA MERKEZİ
APPLIED ETHICS RESEARCH CENTER



ORTA DOĞU TEKNİK ÜNİVERSİTESİ
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Sayı: 28620816 /

27 EKİM 2021

Konu : Değerlendirme Sonucu

Gönderen: ODTÜ İnsan Araştırmaları Etik Kurulu (İAEK)

İlgi : İnsan Araştırmaları Etik Kurulu Başvurusu

Sayın Prof.Dr. Faruk GENÇÖZ

Danışmanlığını yürüttüğünüz Selin Uçar ÖZSOY'un "Unsymbolized mother loss: Rewriting on the body as anorexia nervosa" başlıklı araştırması İnsan Araştırmaları Etik Kurulu tarafından uygun görülmüş ve **433-ODTU-2021** protokol numarası ile onaylanmıştır.

Saygılarımızla bilgilerinize sunarız.

Prof.Dr. Mine MİSİRLİSOY
İAEK Başkanı

B. INFORMED CONSENT FORM

Bu doktora tezi, Orta Doğu Teknik Üniversitesi Psikoloji Bölümü Klinik Psikoloji Doktora Programı öğrencisi Selin Uçar Özsoy tarafından Prof. Dr. Faruk Gençöz danışmanlığında yürütülmektedir. Araştırma kapsamında; anne kaybı yaşamış ve ileriki yaşlarında kendisinde anoreksik örüntüler (zaman zaman hiç yemek yememek, sürekli olarak kilo verme ihtiyacı gibi) deneyimleyen bireylerin söylemlerini incelemeyi planlanmaktadır.

Çalışmaya katılım tamamıyla gönüllülük temelinde gerçekleşmektedir. Toplanan verilerin analizinin yapılabilmesi amacıyla görüşmeler ses kayıt cihazıyla kayıt altına alınmaktadır. Kimlik bilgileriniz araştırma sürecinde ve sonrasında tamamıyla gizli tutulacaktır. Verilerin analizi yalnızca araştırmacı tarafından yapılacaktır.

Görüşmeler, genel olarak kişisel rahatsızlık verecek sorular içermemektedir. Ancak, katılım sırasında herhangi bir nedenden dolayı rahatsız hissettiğiniz takdirde görüşmeyi yarıda bırakabilirsiniz. Çalışmayla ilgili sorularınız için araştırmacı ile e-posta adresi üzerinden iletişime geçebilirsiniz ve bilgi alabilirsiniz.

Çalışmaya olan katkılarınız için teşekkür ederiz.

Bu çalışmaya tamamen gönüllü olarak katılıyorum ve istediğim zaman yarıda kesip çıkabileceğimi biliyorum. Verdiğim bilgilerin bilimsel amaçlarla kullanılmasını kabul ediyorum. (Formu doldurup imzaladıktan sonra uygulayıcıya geri veriniz).

İsim Soyadı

Tarih

İmza

----/----/----

C. TEMPLE OF INTERVIEW QUESTIONS IN TURKISH

1. Kendinizi tanıtır mısınız?
2. Annenizi ne zaman ve nasıl kaybettiniz?
3. Annenizin kaybını nasıl öğrendiniz? (Prompt: ne zaman, kimden, kendisine nasıl anlatıldı?)
4. Siz bu kaybı öğrendiğinizde nasıl anlamdurdunuz?
5. Bu kaybın sizi etkilediğini düşünüyor musunuz? (Prompt: evet ise nasıl? hayır ise neden böyle düşünüyor?)
6. Anneniz sizin için nasıl biri?
7. Yemek yemekle ilişkinizi açıklar mısınız? (Prompt: yemek yeme örüntüsünde ne gibi değişiklikler deneyimliyor?)
8. Sizce yemek yemekle ilgili zaman zaman oluşan bu değişikliklerin sebebi ne olabilir?
9. Yemek yerken neler hissediyorsunuz/düşünüyorsunuz?
10. Kendinizle ilgili olumlu olarak nelerden bahsedebilirsiniz?
11. Eklemek istediğiniz başka bir şey var mı?

D. TEMPLE OF INTERVIEW QUESTIONS IN ENGLISH

1. Can you introduce yourself?
2. When and how did you lose your mother?
3. How did you learn about your mother's loss (Prompt: when, from whom, how was she told?)
4. How did you make sense of this loss when you learned about it?
5. Do you think this loss has affected you (Prompt: if yes, how? if no, why?)
6. What is your mother like for you?
7. Describe your relationship with eating (Prompt: what changes does she experience in her eating pattern?)
8. What do you think might be the reason for these changes in eating from time to time?
9. What do you feel/think while eating?
10. What can you talk about positively about yourself?
11. Is there anything else you would like to add?

E. CURRICULUM VITAE

Selin Uçar Özsoy

EDUCATION

Doctor of Philosophy (Ph.D.) 2018 / 2023	Middle East Technical University, Ankara, Turkey Clinical Psychology CGPA: 3.84/4.00
Master of Science (MS) 2016 / 2018	Middle East Technical University, Ankara, Turkey Clinical Psychology CGPA: 4.00/4.00
Undergraduate 2011 / 2016	Middle East Technical University, Ankara, Turkey Psychology CGPA: 3.58/4.00 High Honor Student
Lise 2007 / 2011	Cahit Elginkan Anatolian High School, Kocaeli, Turkey CGPA: 84.5/100

WORK EXPERIENCE

Lecturer 04.2021 / still	Middle East Technical University, Ankara, Turkey AYNA Klinik Psikoloji Destek Ünitesi
Research Assistant 04.2018 / 04.2021	Middle East Technical University, Ankara, Turkey Department of Psychology
Supervisor 10.2019 / 10.2020	AYNA Klinik Psikoloji Destek Ünitesi, ODTÜ, Ankara, Turkey
Editor 05.2018 / still	AYNA Klinik Psikoloji Dergisi, ODTÜ, Ankara, Turkey
Clinical Psychology Graduate Program Coordinator 09.2018 / 04.2021	AYNA Klinik Psikoloji Destek Ünitesi, ODTÜ, Ankara, Turkey
Clinical Psychologist 09.2018 / still	AYNA Klinik Psikoloji Destek Ünitesi, ODTÜ, Ankara, Turkey

Research Assisstant
03.2017 / 04.2018

Kırıkkale Univesity, Kırıkkale, Turkey
Department of Psychology

Psychologist
12.2016 / 09.2018

AYNA Klinik Psikoloji Destek Ünitesi, ODTÜ, Ankara,
Turkey

PUBLICATIONS

- Master Thesis Uçar, S. (2018). Father loss during early childhood.
Thesis Advisor: Prof. Dr. Faruk Gençöz
- Book Chapter Canbolat, F., Uçar, S., Aydoğ, S., & Gençöz, F. (2019).
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- Book Chapter Uçar, S., & Gençöz, F. (2019). Psikanalizde bilinçdışı. In
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Freud'dan Lacan'a Vaka İncelemeleri Cilt 1 (pp.269-304),
Ankara: Nobel Akademik Yayıncılık.
- Research Article Özkul, K., Özcan, E., Can, D., Uçar Özsoy, S., & Gençöz,
T., (2022). The Effectiveness of Psychoanalytic
Psychotherapy Scale: A Psychometric Study. AYNA Klinik
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- Case Study Article Can, D., Uçar Özsoy, S., & Gençöz, F., (2022). Lacanyen
Psikanalizde Eyleme Dökme: Bir Vaka Örneği. AYNA
Klinik Psikoloji Dergisi, 9(1), 259-278.
- Book Chapter Uçar Özsoy, S., (2022). Konuşma Analizi: Aşamaları ve
Uygulaması. Psikolojide Nitel Araştırma Yöntemleri
Yaklaşımlar, Veri Analizi ve Uygulama Örnekleri (pp.141-
150), Ankara: Nobel Yayınevi.
- Book Chapter Uçar Özsoy, S., & Bulut, B. P., (2022). Çalınan Mektup:
Gösterenin Hakimiyeti. Freud'dan Lacan'a Vaka
İncelemeleri ve Psikanalitik Değerlendirmeler Cilt 2
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- Book Chapter Saklı Demirbaş, Y., & Uçar Özsoy, S., (2023). Öz-Analizin
Miladı: Irma'nın Enjeksiyonu Rüyası. Freud'dan Lacan'a
Vaka İncelemeleri ve Psikanalitik Değerlendirmeler (pp.29-
76), Ankara: Nobel Yayınevi.
-

PRESENTATIONS

Lecturer 21.04.2019	“Bilinçdışının Oluşumu” Sürekli Eğitim Merkezi - Psikanalize Giriş Eğitimi I. Seviye İstanbul, Turkey
Lecturer 26.05.2019	“Topoloji” Sürekli Eğitim Merkezi - Psikanalize Giriş Eğitimi I. Seviye İstanbul, Turkey
Speaker 03.07.2019	“Psikanalizde Bilinçdışı Paneli” 23. Ulusal Psikoloji Öğrencileri Kongresi, Ankara, Türkiye
Lecturer 01.12.2019	“Çalınmış Mektup, Küçük Hans, Fobi” Sürekli Eğitim Merkezi - Psikanalize Giriş Eğitimi I. & II. Seviye İstanbul, Turkey
Speaker 12.12.2019	“Erken Çocukluk Döneminde Baba Kaybı”, ODTÜ Psikoloji Topluluğu, Ankara, Turkey
Speaker 21.11.2019	“Perversiyon: Mazoşizm, Sadizm, Fetişizm, Teşhircilik, Röntgencilik”, Freud-Lacan Psikanaliz Derneği, Ankara, Turkey
Speaker 16.05.2019	“Küçük Hans Vakası”, Freud-Lacan Psikanaliz Derneği, Ankara, Turkey
Speaker 21.05.2020	“Cinsiyet Formülü”, Freud-Lacan Psikanaliz Derneği, Ankara, Turkey
Speaker 12.11.2020	“Cinsiyet Formülü”, Freud-Lacan Psikanaliz Derneği, Ankara, Turkey
Speaker 03.04.2020	“Topoloji” Freud-Lacan Psikanaliz Derneği, Ankara, Turkey
Speaker 22.05.2021	“Konuşma Analizi” Nitel Araştırma Yöntemleri ve Araştırmaları: Klinik Psikoloji ve Psikanalitik Yönelim Panel
Lecturer 22.10.2023	Klinik Yapılar Sürekli Eğitim Merkezi - Psikanalize Giriş Eğitimi I. Modül Ankara, Turkey
Lecturer 26.11.2023	Çalınan Mektup Sürekli Eğitim Merkezi - Psikanalize Giriş Eğitimi II. Modül Ankara, Turkey

F. TURSKISH SUMMARY / TÜRKGÇE ÖZET

BÖLÜM 1

GİRİŞ

Ölüm özne için anlaması zor bir kavramdır. Freud'a göre öznenin bilinçdışında kendi ölümüne dair herhangi bir bilgi bulunmamaktadır. Özne ölümü ancak cezalandırma yolu olarak bir başkasının ölümü ile anlayabilir. Alanyazına göre her gelişimsel periyotta insanın ölümü anlamlandırması farklılık göstermektedir. Bunun yanı sıra kültür, bu kültürün söylemi ve din gibi öznenin ruhsallığını şekillendiren öğeler önemli bir yere sahiptir. Bu bağlamda, söylem içerisinde her özne kendi özneliği dahilinde öznel bir konum almaktadır. Bu sebeple, ölüm kavramı her bir özne için biricik bir hale sahiptir (Orbach ve Glaubman, 1979).

1.1. Lacanyen Psikanalitik Teori Bağlamında Eksik

eksik ile olan ilişkisi yapısal bir role sahiptir. Lacan (1956-57), Nesne İlişkileri seminerinde nesne a'nın özne için kayıp nesne olduğundan bahsetmektedir. Nesnenin bu özelliği sebebiyle özne sürekli olarak bu kayıp nesnenin arayışı içerisinde. Lacan nesnenin eksikliği üç düzende açıklamaktadır: Gerçek, imgesel ve simgesel. Nesnenin eksikliği karşısında özne ise üç farklı öznel konum almaktadır: Privasyon, frastrasyon ve kastrasyon.

Lacan'a göre simgesel nesnenin gerçek düzendeki eksikliği privasyondur. Gerçek düzendeki bir eksikten söz edebilmenin tek yolu ise simgeselleştirme aracılığı ile mümkündür (Lacan, 1956-57). Privasyon deneyimleyen özne, bu eksik karşısında ya frastrasyon ya da kastrasyon alanında yer alabilmektedir. Frastrasyon ise gerçek bir nesnenin imgesel düzendeki kaybı ile ilişkilidir. Lacan bu noktada anne ve çocuk arasındaki ilişkiye değinmektedir. Lacan'a (1956-57) göre anne çocuğun biyolojik ihtiyaçlarını karşılamayı reddetmese de çocuğun sevgi talebini reddetmektedir. Öte

yandan, kastrasyon ise imgesel nesnenin simgesel düzendeki kaybıdır. Anne ve çocuk arasındaki bir olma hali Baba-nın-Adı fonksiyonu ile üçgenleştirilir. Annesinin kendisinden başka bir şeyi arzuladığını fark eden çocuk, annesi için onun eksik olduğu imgesel fallus olmaya çalışır. Baba-nın-Adı fonksiyonu ile baba çocuğu anne için imgesel fallus olmaktan kurtarır.

1.2. Psikanalitik Teoride Yas ve Melankoli

1.2.1. Freudyen Teoride Yas ve Melankoli

Freud'a göre yasta özne dış dünyada bir anlam bulma konusunda sıkıntı yaşamaktadır (1917). Özne için dünya anlamsızdır. Yasta öznenin kayıp nesne ile güçlü bir özdeşleşme kurduğu gözlemlenmektedir. Öte yandan melankolide ise gerçeklik sınavında bir aksaklık vardır. Özne kaybın kabulü ile alakalı sıkıntı yaşamaktadır. Yastan farklı olarak melankolide özne derin bir üzüntü halindedir bu sebeple boş ve anlamsız olarak kendisini görmektedir. Melankolik özne kayıp nesne ile olan bağlarını koparmakta güçlük çekmektedir.

1.2.2. Lacanyen Yaklaşımda Yas ve Melankoli

Lacan eksik ve kayıp kavramlarının birbirine karıştığından söz etmektedir. Lacan'a göre özne Başka'daki eksik için yas tutar. Bu anlamda, kayıp nesne ile kurulan özdeşleşme oldukça önemlidir. Özne, nesne a'yı Başka'nın konumuna yerleştirir ve ölüm ile birlikte bu konumun sarsıldığını deneyimler. Melankoli durumunda özne nesnenin Başka'nın ölümünden önce var olduğu fakat ölüm ile birlikte bu nesnenin Başka'da eksik olduğu yönünde bir yanılsama halindedir (Lacan, 1962-63). Melankolik özneye göre nesne sadece ölüm sebebiyle eksiktir. Lacan'a göre eksik sadece ölüm ile ilişkili değildir. Özne Başka ile hali hazırda eksik üzerinden bir ilişkiye sahiptir. Lacan öznenin "Ben onun eksikliydim" dediği nesne için yas tuttuğunu belirtmektedir. Melankolik özne ise kendisine bir zamanlar ait olan nesnenin kendisinden alındığı şeklinde bir deneyim içerisindedir. Melankolinin yıkıcılığı bu nokta ile ilişkilidir. Dolayısıyla, kayıp gerçek düzen seviyesinde privasyon olarak deneyimlenmektedir. Melankolik özne, privasyon deneyimini dil aracılığı ile simgesel düzene yani kastrasyon seviyesine çekememektedir.

1.3. Annenin Yeri

Freud'a (1920) göre çocuk anne için penisin simgesel ikamesidir. Anne kendisindeki fallusun eksikliđinin üstesinden bir çocuk sahibi olarak gelmeye çalışır. Lacan ise çocuđun anne için nesne a konumunda olduđundan bahsetmektedir. Bu konum ise anne çocuk arasında bir bütünlük yanılmasına sebep olmaktadır. Fakat çocuk sahibi olmak bu eksikliđi dolduramaz. Çocuk annede neyin eksik olduđu anlamlandırmaya ve anne için bu imgesel fallus olmaya çalışmakta ve "Başka benden ne istiyor?" sorusu ile kendi özneliđini kurmaktadır. Baba-nın-Adı fonksiyonu ise çocuđu annenin bođucu taleplerinden kurtarmakta ve özneyi özgürleştirmektedir.

1.4. Anne Kaybı

Anne, çocuđun hayatında Başka'nın ilk temsiliyeti olarak kurucu bir role sahiptir. Çocuk sadece kendisini deđil dünyayı da annesinin bakışı üzerinden anlamlandırır. Alanyazında belirtildiđi üzere ebeveyn kaybı çocuk için travmatik bir olay olarak ele alınmaktadır (Worden, Davies ve McCown, 1999; Furman, 1974; Berlinsky ve Biller, 1982). Miller and Belizán (2015) annenin aile sistemi içerisinde çocukların sađlıkları, eđitimleri, sosyal aktiviteleri gibi birçok alanda olduđuça önemli rolü vardır. Ayrıca çocuđun gelişimsel olarak yer aldıđı aşamaya göre kaybı anlamlandırması farklılaşmaktadır. Duygusal ve bilişsel gelişimin ilerlemesiyle birlikte soyut olan ölüm kavramı çocuk için daha anlaşılır bir hal almaktadır. Bunun yanı sıra, dil gelişimi de çocuđu kaybı anlamlandırmasında ve yas sürecindeki deneyimlerini aktarmasında önemli bir role sahiptir. Fakat bazı durumlarda, kaybı ifade etmek zordur ve yemede, uyumada, adaptasyonda, agresifliđin kontrolünde bozulmalar ve çocukta geri çekilme görülmektedir.

1.5. Psikanalitik Yaklaşımda Anoreksiya Nervosa

Freud yemek bozuklukları ile melankoli arasındaki ilişkiye dikkat çekmektedir. Bu bağlamda, anoreksiya gelişmemiş cinsellikle ilişkilendirilmiştir (Freud, 1987-1904/1985). Anoreksik özne, kendi cinselliđi ile ilgili bir melankoli halindedir.

Anoreksiyanın yememek ile karakterize olması ise libidodaki bir düşüş ile açıklanmaktadır. Lacan (1977) ise anoreksiyayı hiçliği yeme olarak kuramsallaştırmıştır. Buradaki hiçlik simgesel düzende yer almaktadır. Lacan çocuğun hiçliğin nesnesini seçerek anne ile kurulan bağımlı ilişkisini tersine çevirdiğinden bahsetmektedir. Bu anlamda, anoreksik özne annenin boğucu bir şekilde deneyimlenen talebini yemeyerek reddetmektedir. Böylelikle anoreksik özne kendisini arzulayan özne olarak konumlandırmaya çalışmaktadır. Anoreksik özne için yememek bir anlamda ayrışmayı temsil etmektedir.

1.6. Çalışmanın Amacı ve Kapsamı

Bu çalışma annelerini kaybeden ve hayatlarının ilerleyen evrelerinde anoreksik semptom deneyimleyen kişilerin söylemlerini incelemeyi amaçlamaktadır. Kayıp ve anoreksiya kavramları arasındaki benzerlik ve farklılıkların yanı sıra kadın ve erkek öznelerin söylemleri de bu çalışmanın temel amaçlarıdır.

BÖLÜM 2

YÖNTEM

2.1. Genel Yöntem ve Araştırma Dizayını

Nitel araştırma yöntemi kişilerin duygu ve düşüncelerini daha derin ve uygun bir şekilde çalışma imkanı sunar. Araştırmacı ve katılımcı arasındaki ilişki tüm araştırma sürecini etkilemektedir. Nitel araştırma yöntemi bunu kabul eder ve bu etkileşimin sürece olan etkisini açıklamaktadır (Smith, 2004).

2.2. Epidemolojik Duruş: Sosyal Yapısalcılık ve Rölativizm

Nitel araştırma yöntemi, veriyi ele alırken sosyal yapısalcı ve rölativist bir yaklaşım sergilemektedir. Sosyal yapısalcılığa göre dünya kişilerin öznel deneyimlerine bağlıdır (Giorgi, 1985; Burr, 1995). Dolayısıyla, gerçeklik öznel deneyime göre yapılandırılır. Gergen'e göre (1999) sosyal yapısalcılık fenomenler yerine sosyal

yapılara odaklanmaktadır. Bu anlamda, anlamında sabit bir yapısı olmadığından, kişilerin etkileşimleri ile birlikte yeniden yapılandırıldığına dikkat çekmektedir. Bu sebeple, araştırma sürecinde araştırma ve katılımcı arasındaki ilişkinin önemini vurgulamaktadır.

2.3. Dile Dönüş

Dile dönüş hareketi ile birlikte özne ve öznenin kurulumuna odaklanılmıştır. Öznenin kurulumu öznenin dil ile olan ilişkisi ile belirlenmektedir. Bu bağlamda, özne söylem tarafından konuşulan olarak ele alınmaktadır. Özne söylemden ayrı bir varlık değil; aksine söylemin bir ürünü olarak var olmaktadır (Brock, 2016).

Lacanyen Psikanalitik yaklaşımın temel odağı dildir. Lacan dili öznenin kurulumundaki temel öge olarak ele almaktadır. Bu anlamda Lacan, “bilinçdışı bir dil gibi yapılanmıştır” savı ile dilin önemini altını çizmektedir (Lacan, 2006). Dolayısıyla, analistin temel işi dilin yapısına odaklanmaktır. Lacan, analistin anlamdan ziyade gösterenleri çalışması gerektiğini vurgulamaktadır.

2.4. Söylem Analizi

Dile dönüş hareketi ile birlikte söylem analizi sosyal bilimlerin odağını dile yöneltmiştir (Burr, 1995). Söylem analizi dilin içeriği, stili ve dile odaklanmaktadır. Araştırmacı, söylem içerisinde neyin söylendiğinin ve neyin söylenmediğinin izini sürmektedir.

2.5. Lacanyen Söylem Analizi

Parker Lacanyen kavramları söylem analizine entegre ederek Lacanyen söylem analizini geliştirmiştir. Öznenin dil, söylem ve Başka ile olan ilişkisi ele alınmaktadır çünkü öznellik bu bağlamlarda kurulmaktadır. Öznenin dil ile olan ilişkisi onun varlığını düzenleyen temel ögedir.

Lacan iletişim ile ilgili olarak her zaman için söylenmek istenen ile söylenen ve söylenen ve alınan arasında bir boşluğun olduğunu işaret etmektedir. Ayrıca Lacan,

söylemde sonradan gelen ögenin önceki ögeyi belirlediğini söylemektedir. Başka bir deyişle, cümledeki noktalama ve sonra gelen gösterenler, önceki gösterenlerin anlamını belirlemekte ve değiştirmektedir. Söylem hep bir akış halindedir, sabit bir şeyden bahsetmek mümkün değildir.

Lacanyen söylem analizi için Parker yedi teorik öğeden bahsetmektedir (Parker, 2005). Bu yöntem, dilin içeriğinden ziyade dilin yapısına, dilin kullanımındaki değişimlere, anlamsız gösterenlere, söylemdeki tıkanıklık noktalarına, temel gösterenlere, “boş” ve “dolu” konuşma arasındaki farklılıklara ve söylemdeki Başka'nın konumuna odaklanmaktadır.

2.6. Katılımcılar ve Örneklem Yöntemi

Bu çalışmaya katılım kriterleri anne kaybı yaşayan ve hayatının ileriki evrelerinde anoreksik semptom deneyimleyen kadın ve erkek kişiler olarak belirlenmiştir. Bu çalışma için, herhangi bir uzman tarafından anoreksiya nervosa tanısı almış olmak kriter olarak dahil edilmemiştir. Katılımcıların yaş aralığı 18 ile 27'dir.

2.7. Etik Hususlar

Etik izin Orta Doğu Teknik Üniversitesi İnsan Araştırmaları Etik Kurulu'ndan alınmıştır. Görüşmelerden önce katılımcılardan bilgilendirilmiş onam alınmış ve görüşmelerin sonunda bilgi formu verilmiştir. Anonimlik adına katılımcılara takma isimler verilmiş ve özel kimlik bilgileri değiştirilmiştir.

2.8. Prosedür

Tüm izinler alındıktan sonra veri toplama süreci başlamıştır. Bu süreç yaklaşık dokuz ay sürmüştür. Araştırmacı, katılımcılara sosyal medya hesapları ve e-posta grupları aracılığıyla ulaşmaya çalışmıştır. Katılımcılar gizlilik konusunda hem sözlü hem de yazılı olarak bilgilendirilmiştir. Ayrıca, araştırmacı katılımcılara kendileri hakkında istedikleri kadar paylaşımda bulunabileceklerini ve eğer devam etmekten rahatsızlık duyarlarsa görüşmeyi bırakabileceklerini vurgulamıştır. Ayrıca, görüşmelerin

sonunda arařtırmacı katılımcıları ihtiya duymaları halinde psikoterapi alabilecekleri kanallar hakkında bilgilendirmiřtir. Mülakat soruları sadece bir řablon olarak oluřturulmuřtur. Ana arařtırma temellerine dayanan bu sorular aık uludur ve katılımcıları özgürce konuřmaya teřvik etmeyi amalamaktadır. Arařtırmacı, daha sonra tartıřmak üzere gürüřmelerle ilgili düzenli olarak gñnlük tutmuřtur. Veri toplama sürecinde, gürüřmelerin analizi tartıřılmak üzere tez izleme komitesine sunulmuřtur.

2.9. Veri Analizi

Gürüřmeler ses kaydına alınmıř ve Lacancı söylem analizinin yönergelerine göre deřifre edilmiřtir. Arařtırmacı bu deřifleri incelemiř ve analizi derinlemesine gerekleřtirmiřtir. Sosyal yapısalcı yaklařımın kullanıldıđı Lacancı söylem analizinin yönergeleri dođrultusunda arařtırmacı, verilerin ieriđinden ziyade biçimiyle ilgilenmiřtir. Analiz sırasında katılımcıların arařtırmacıya göre konuları sorgulanmıřtır.

2.10. alıřmanın Güvenilirliđi

Nitel arařtırma yöntemlerinden biri olan Lacancı söylem analizi, güvenilirlik kriterlerini gerektirir. Bu kriterler öznellik ve refleksivite olarak tanımlanmaktadır (Morrow, 2005).

Bu alıřmada arařtırmacı olarak yer alan ben, ODTÜ Klinik Psikoloji Doktora Programı'nda eđitim gören ve analiz eđitimi alan 30 yařında bir kadınıam. Eđitimimin ve klinik pratiđimin kuramsal arka planı Lacancı psikanalitik yaklařıma dayanmaktadır. Yařamın erken dönemlerinde sevdiklerini kaybetmiř öznelerin yas süreciyle ilgileniyorum. Ayrıca, kiřilerin beslenme alıřkanlıkları da hem teorik hem de pratik alanda dikkatimi ekmektedir. Öznenin Bařka ile iliřkisi öznenin hayatını inşa ettiđinden, hem sevilen birini kaybetmek hem de yeme alıřkanlıkları bu iliřkiye göre özneler arası deneyimleri göstermektedir.

BÖLÜM 3

ANALİZ

Beş katılımcı ile on bir yarı yapılandırılmış görüşme gerçekleştirilmiştir. Ana hususlar ve ortaya çıkan kavramlar, deşifrelerden alınan ilgili pasajlarla başlıklar altında desteklenmiştir.

3.1. Temsilin Demirlemesi

Temsilin demirlemesi metaforik bir süreçtir. Kapiton noktalarının etkisiyle metaforlar üretilir ve belirli göstergeler söylemde kendini tekrar eder. Göstergelerin bu tekrarları kapiton noktalarını tespit eder.

3.1.1. Ölü Yemeği

Yıldız, taziye ile ilgili kültürel bir gelenekten bahsetmektedir. Yıldız'ın konuşmasında taziye yemeğine gönderme yapmak için "ölü yemeği" göstergesini kullanmaktadır. Annesinin ölümünden sonra kırk gün boyunca başkaları onlara yemek getirmiştir. Yıldız bu yemekleri yiyemediğinden bahsetmektedir. Ayrıca Yıldız, annesi öldükten sonra on beş gün boyunca hayatıyla ilgili hiçbir şey hatırlayamadığı bir dönem geçirdiğinden söz etmektedir.

3.1.2. Yokluk ve Başarılı Olmak

Bir şeyin yokluğu Ferit'in söyleminde oldukça sık tekrarlanmaktadır. Bu yokluk göstereni, tüm söylemin etrafında döndüğü bir gösteren olarak ele alınmaktadır. Öyle ki yokluk göstereni söylem içinde birden fazla kavramı temsil etmektedir. Ferit, yemek yemenin kendi hayatındaki yerinden bahsederken, hayatının devamına herhangi bir etkisi yokmuş gibi görünen şeylere ihtiyaç duymadığını belirtmektedir. Kendisini başarılı olarak tanımlayabilmesi için bu başarının belli koşulların yokluğunda var olması gerektiğinden bahsetmektedir. Bu yokluk söyleminde yemek yeme üzerinden ortaya çıksa da annesinin kaybından bahsettiği yerde bir şekilde görülmektedir.

3.1.3. Birinci Olmak

Cansu, ilişkisinde en önemli şeyin başkaları için birinci olmak olduğunu söylemektedir. Bunu yaşayamadığında üzüyor ve yeme alışkanlıkları değişmektedir. Bununla ilgili olarak, Cansu, annesinin onun yemek yemesine önem verdiğinden bahsetmektedir. Bu da ona annesi için önemli ve birinci sırada olduğunu düşündürmektedir.

3.1.4. Acıya Karşı Tepki

Merve sık sık başkaları tarafından daha fazla yemesi için kendisine yapılan baskıdan şikayet etmektedir. Annesini kaybettikten sonra hiçbir şey yemek istemediğinden bahseden Merve, bunun kendisi için acıyı hissetme ve yas tutma biçimi olduğunu söylemektedir.

3.1.5. Değişmicek

Mine'nin söyleminde "değişmeyecek" (değişmicek) göstereni temel gösteren olarak ele alınmaktadır. Annesinin ölümüyle ilgili olarak sürekli olarak hiçbir şeyin değişmeyeceğine gönderme yapan Mine, bu sebeple annesinin kaybı ile ilgili konuşmanın, onun hastalığı hakkında araştırmalar yapmanın bir şeyleri değiştirmeyeceğini sıklıkla vurgulamaktadır.

3.2. Metnin Biçimsel Nitelikleri: Çatışma ve Konuşulmayan Noktalar

3.1.2. Açlık Annenin Kaybını Gölgede Bıraktığında/Gösterdiğinde

Ferit'in açlıktan bahsettiği noktalar annesinin kaybıyla ilişkili olarak değerlendirilmektedir. Söylenenle söylenmeyeni araştırmak önemlidir. Bu bakış açısıyla, aç olmayı reddetmek aslında annesini kaybetmeyi reddetmektir. Öyle görünüyor ki, konuşmasının sonunda kendisine bunların neyi hatırlattığı sorulduğunda, birdenbire annesinin kaybindan bahsetmiştir. Çünkü bilinçdışı akışta akan sekansta katılımcı annesinin kaybına atıfta bulunmaktadır. Bu kayıp, kişinin

yaşadığı bu acı, açlık ve yemek yemeyi reddetme olarak kendini göstermektedir. Ayrıca yemek yemeyerek sorununu başkalarına görünür kılmaktadır. Açlıkla ilgili mücadelesini gizlemeye çalışsa da bir şekilde herkes için görünür hale getirmektedir.

3.2.2. Yokluğun Varlığı ve Varlığın Yokluğu

Ferit annesinin yokluğundan bahsetmektedir. Konuşmasında “yok olmayacak” kısmı, noktalamala ile farklı okunabilmektedir. Öncelikle “yok, olmayacak” şeklindeki okuma “o yok” bağlamında okunmaktadır. Bu Ferit'in ego düzeyinde kullandığı hali olarak ele alınmaktadır. Bu pasajın alternatif okuması ise “yok olmayacak” olabilir ki bu da “hayatta kalmaya devam edecek” anlamına gelmektedir. Benzer bir şekilde Cansu ise annesi ölmüş olsa bile onu her zaman yanında hissettiğinden söz etmekte ve bu sebeple annesini rüyalarında görmesine gerek olmadığını dile getirmektedir.

3.2.3. Yemeğin Annenin Hayatta Oluşu Temsil Etmesi

Merve, annesinin hastalığı nedeniyle artık yemek yapamadığından bahsetmektedir. Bir gün eve geldiğinde annesinin yemek yaptığını fark eden Merve, bu durumun kendisini etkilediğini ve annesinin yemek yapmasını sevgisini göstermenin bir yolu olarak yorumladığını belirtmiştir.

3.2.4. Sen Hissediyorsun... Ben Değil!

Katılımcılar daha derin duygularından bahsederken birinci tekil şahıs kullanmamaktadır. Mine, annesinin yokluğuyla ilgili hislerini anlatırken ablasından söz etmekte ve kendisinden bahsederken ben yerine "sen" diye hitap etmektedir.

3.2.5. Duygu Çeşitliliğinin Yokluğu

Katılımcıların konuşmalarında genellikle üzüntü dışında karmaşık duygulara yer verilmediği görülmektedir. Ancak söylemdeki bu tür bir eksiklik, sadece diğer duyguların varlığına işaret etmektedir. Örneğin, Mine duyguları hakkında nadiren konuşurken, bu duyguları detaylandırmakta zorlanmıştır. Duyguları hakkında konuştuğunda ise sadece üzüntüden bahsetmiştir.

3.2.6. Suçluluk: Ben Ne Yaptım!

Ferit, annesinin ölümünden sonra suçluluk hissettiğinden bahsetmiştir. Bu suçluluk duygusunu annesine hak ettiği değeri vermemekle açıklıyor ve bu durumu yemekle ilgili bir anısıyla detaylandırmıştır. Bu anıda, ailenin diğer üyeleri yemek yerken anne açlıktan ölmektedir. Suçlulukla bağlantılı olarak, “vicdan azabı”nın katılımcıların çoğunun söyleminde bir gösteren olduğu görülmektedir. Söylemdeki yerine genel olarak bakıldığında vicdan azabı aynı zamanda kabir azabı olarak da duyulmaktadır. Vicdan azabının ortaya çıktığı sekanslar incelendiğinde, katılımcıların yeme alışkanlıklarından bahsettiklerinde de vicdan azabına atıfta buldukları görülmüştür.

3.2.7. Kabul Etmenin Farklı Bir Yolu: Değilleme

Analiz sonuçları, katılımcıların söylemlerinin çok sayıda değilleme üzerine kurulu olduğunu göstermektedir. Özellikle Mine annesiyle ilgili duygularından bahsederken genellikle değillemeler kullanmaktadır. Bu anlamda, Mine'nin hem deneyim hem de konuşma açısından duygularıyla ilgili bazı zorluklar yaşadığı gözlemlenmiştir. Dolayısıyla, duygularını değilleme yoluyla ifade ettiği düşünülmektedir.

3.3. Başka ile İlişki

3.3.1. Ölen Ben miyim yoksa Annem mi?

Neredeyse tüm katılımcılar anneleri ile olan ilişkilerini benzer bir şekilde tanımlamıştır. Katılımcılara göre anneleri ve kendilerini birbirlerinin her şeyleri olarak anlatmıştır. Bu ilişkiyi anlatırken söylemde dikkat çeken gösterenler “düşkün” ve “muhtaç” olmuştur. Katılımcılar anneleri ile olan ilişkilerini anlatırken her ne kadar anlam seviyesinde olumlu atıflarla bu gösterenlere kullansalar da dil içerisinde bu gösterenler olumsuz anlamlara da gelmektedir. Örneğin, Merve annesinin kendisine çok düşkün olduğundan söz etmiş ve annesiyle olan ilişkisini bir bağ olarak tanımlamıştır. Üniversiteye gitmek, yani fiziksel olarak uzaklaşmak ve ayrılmak, bir kopuş olarak söylem içerisinde ortaya çıkmaktadır. Bu anlamda ölümü

de bir kopuş olarak değerlendirmek mümkündür. Annesi ile Merve arasındaki bu bağ sayesinde her ikisi de birbirinden uzakta olsalar dahi birbirlerini hissetmelerini sağlamaktadır. Yıldız ise annesini sıklıkla rüyalarında gördüğünden ve bu rüyalarında kendisinin annesi, annesinin ise Yıldız olduğundan bahsetmiştir. Öyle ki rüyalarında ölen annesi değil de kendisiymiş ve ikisinin ruhları yer değiştirmiştir. Yıldız'ın bu rüyaları anne ile kurulan ilişkide her iki tarafın iç içe geçmişliğinin güzel bir örneğidir.

3.3.2. “Beni Görüyor/Anlıyor musun?: Bakış Pozisyonun olan Başka

Katılımcıların anoreksik semptomları ile hayatlarındaki diğer kişilere örtük mesajlar gönderdiği deşifrelerin analizinde gözlemlenmiştir. Örneğin, Ferit'in konuşmasında zayıf olmak söylemde çok belirgin bir yere sahiptir. "Zayıf" göstereni Türkçede güçsüz ile eşanlamlıdır. Dolayısıyla zayıf olmak hem fiziksel olarak zayıf olmakla hem de güçsüz olmakla ilişkilendirilmektedir. Diğer insanların bakışlarına yakalandığında kilo vermeyi bırakmasını sağlamıştır. Aynı zamanda, yeterince yemediğini saklayarak hayatında bir sorun olduğunu gizlemeyi amaçladığından bahsetmiştir. Fakat kilo verdikçe insanların dikkatini çekmiş ve kendisinde bir sorun olup olmadığını sormalarına neden olmuştur. Benzer bir şekilde Yıldız da sorunlarını “yemek yememe” yoluyla gösterme eğiliminden de bahsetmiştir. Geçmişte annesiyle konuşmamayı tercih ettiğinden, onun yerine annesinin Yıldız'ın davranışlarına bakarak onu anlamasını istediğinden söz etmiştir. Böyle zamanlarda sadece yattığını veya yemek yemediğini söylemiştir. Bunları yaparak annesinin kendisinde neyin yanlış olduğunu sormasını bekleyen Yıldız, benzer örüntüleri erkek arkadaşı ile olan ilişkisinde de gösterdiğini belirtmiştir

3.3.3. “Sen Bana Benden Bahset: Ben Bilmiyorum!”: Bilgi Edinme Yolu

Katılımcılar araştırmacı ile ilişkilerinde karşı tarafı kendileri hakkında bilgi sahibi konumuna koymakta ve kendileri hakkındaki gerçekler konusunda “ben konuşmam, sen bilirsin, sen anlat” şeklinde bir tutum benimsemektedir. Araştırmacının kendileri hakkında bilgi sahibi olduğunu varsaymaktadırlar. Örneğin, Merve nasıl kilo verdiği bahsetmiştir. Konuşmasında, araştırmacının aile dinamiklerini, annesiyle ve yemekle ilgili düzenlemeleri bildiği varsayımı gözlemlenmiştir.

3.3.4. Cinsiyetlenme Hakkında Düşünceler

Katılımcıların söylemlerinde Başka, fallus ve jouissance ile olan ilişkilerinin kadınsı veya erkeksi konumları hakkında bilgi verdiği düşünülmektedir. Bu bağlamda, Merve, kız bebek sahibi olmanın annesi için önemli olduğunu belirtmiştir. Anne ve babasının ilişkisi iyi olmadığı için annesi Merve'ye daha düşkün olmuştur. Yıldız ise annesinin tek kız çocuğu olduğunu söylerken cümlesini yeniden kurmuştur. Burada önemli olan nokta ise Yıldız'ın annesinin zaten tek çocuğu olduğudur. Dolayısıyla, kız çocuk olmaya yönelik bir vurgu olduğu gözlemlenmiştir. Cansu ile kendi konumu en küçük çocuk üzerinden anlatmaktadır. Anne ve babasının en küçük çocuğu olduğu için kendisine verilen konumun korunup kollanması gereken olduğunu vurgulamıştır.

BÖLÜM 4

TARTIŞMA

Bu bölümde, mevcut çalışmanın analizi psikanalitik yaklaşım ışığında tartışılacak ve değerlendirilecektir. Bu çalışmanın amacı, annelerini kaybettikten sonra anoreksik semptomlar geliştiren bireylerin söylemlerini Lacanyen söylem analizi çerçevesinde incelemektir. Analiz üç ana odak altında çerçevelenmiştir: Öznelerin ana göstergeleri, söylemin çatışma ve konuşulmayan noktaları, Başka ile ilişki.

4.1. Temsilin Demirlenmesi

Lacanyen psikanalizin temel öğretisi, öznenin dil ile olan ilişkisine dayanır. Lacan'a göre özne dil tarafından inşa edilir: “Bilinçdışı bir dil gibi yapılanmıştır” (Lacan, 1993). Başka bir deyişle, bilinçdışı dilin yasaları tarafından yönetilir. Özne, bilinçdışının öznesi olarak kabul edilir ve bilinçdışı kendini gösterenler aracılığıyla ortaya koyar. Yani gösteren, özne için her zaman başka bir gösterileni temsil eder. Bu bağlamdaki hareketlilik, öznenin en temel inşası olan dil içindeki konumunu belirler. Temel gösterenin (S1) bastırılması ile her öznenin kendi özneliği çerçevesinde bir gösterenler dizisi olan gösterenler zinciri oluşur. Bu nedenle

göstergelerin sabit bir anlamından söz edilemez. Bu, öznenin söylemindeki gösterenlerin yalnızca o öznenin psişik sistemi içinde ele alınabilmesini gerektirir. Evrensel bir açıklamadan söz etmek mümkün olmadığından, her gösteren öznenin Başka'ya yönelttiği söylem dikkate alınarak analiz edilmelidir.

Yıldız, annesi öldükten sonra başkaları tarafından "ölü yemeği" getirildiğinden bahsetmiştir. Bunu bir gelenek olarak "*kırkinci gün içinde yemek pişmez evlerinde*" diyerek açıklamıştır. Bu anlamda kendine yemek yapmamak, sevilen birinin ölümünün bir temsili olarak düşünülmektedir. Bu sebeple, diğerleri geleneksel olarak yas tutanlara yemek getirir. O dönemde Yıldız yemek yemekte zorlanmaya başladığını dile getirmiştir. Bununla ilgili olarak "*hatırladıklarımı yiyemiyorum*" demiştir. Burada önemli olan nokta dilde ortaya çıkan cümlenin nesnesinin eksik olmasıdır. Özne hatırladıklarım derken neyi kastediyor? Dolayısıyla, konuşmada bir belirsizlik gözlemlenmiştir. Özne yemeğe gönderme yapmak isterken, söylemde hatırlamamak farklı bir bağlamda daha ortaya çıkmaktadır. Yıldız annesinin ölümünden sonraki iki haftalık süreyi hatırlamadığını da vurgulamıştır: "*bir şey daha idrak edebilecek duruma gelmiştim... annemin öldüğünün bilincinde olarak uyandım*" demiştir. Bu anlamda, tam da hatırlamamaktan bahsettiği noktada aslında hatırladığından konuştuğu düşünülmektedir. Yıldız, on beş günlük hatırlamadığı sürece ve kırk gün boyunca eve gelen ölü yemeklerine vurgu yapmıştır. Dolayısıyla yiyemediği yemek aslında anneyle ve annenin ölümüyle ilgili olduğu gözlemlenmiştir. Bu bağlamda yemeği yiyememek, içine alamamak, annenin ölümünü içine alamamakla yani kabullenememekle ilişkili olduğu düşünülmüştür. Başka bir deyişle, yemeğin reddedilmesi annenin ölümünün reddedilmesinin bedensel bir temsilidir. Bu anlamda ölü yemeği göstereni, kadavraya gönderme yapan ölü eti olarak da duyulabilir. Yıldız "*o an fark ettim ben bu annem öldüğü için bu yemek buraya geldiği fark ettim ve ye-yemeyi bıraktım*" demiştir. Yani başkalarının getirdiği yiyecekler annesine ait değil demektir. İlerleyen yıllarda bu "ölü yemekleri" her yediğinde kusmaya başladığını belirtmiştir.

Ferit'in söyleminde en dikkat çekici nokta sürekli yokluğa yapılan vurgudur. Bu yokluk meselesi farklı bağlamlarda ve içeriklerde kendini gösteriyor: annenin yokluğu, koşulların yokluğu, açlığın yokluğu. Ferit, belirli koşullar olmadığında

başarılı olmaktan bahsetmiştir. Söyleminde sürekli bir şeylerin yokluğuna gönderme yaptığı görülmektedir. Ferit *“şartların varlığı yeterli şartlarım vardı... o imkansızlıktan yokluktan falan yapılmış şeyler değil ya... belli yeter şartlar yokken bir şeyler yapmış olmak beni daha güçlü hissettiriyor”* demiştir. Bu anlamda açlığa yapılan bir atıf var. Aç çalışırken sınavlarında başarılı olmak kendisini başarılı hissetmesini sağlamaktadır. Ferit'in transkriptlerinde aç olmanın bir meydan okuma olarak ele alındığı görülüyor: Başarılı olmak için açlıkla mücadele etmek. Dolayısıyla Ferit için “yokluk”, söylemini ve psişesini yapısal olarak şekillendiren bir temel gösterge olarak düşünülmüştür. *“Başarılı hissi oluşmuyor kendi içimde ama böyle bir yokluğun peşinden bir şey hani başarmış olmak kazanmış olduğumda bunlar hani zevk veren şeyler hani bu o zaman hani kendimi iyi başarmışım ya falan dediğim”* diyen Ferit, annesi öldükten sonra üniversiteye bir yıl gecikmeli girmiş ve *“ebeveyn yokluğu bunun için bir faktör olabilir... ebeveyn yokluğunu ebeveyn kaybını... o kaybı yaşadktan sonra çalışmıyordum çalışmadım bu zamanları hatırlayıp yani ha haliyle hiç çalışmadım tabii ki böyle olur... bahane olmamalıydı... mazaret mi yoksa bahane mi”* şeklinde söyleminde annesinin kaybı ve başarılı olmayı yokluk bağlamında açıklamıştır. Ferit'in konuşmasında annenin yokluğundan bahsederken anne göstereninden açıkça bahsetmediği görülmüştür. Bu anlamda, söyleminde “yokluk” gösterenini “kayıp” göstereni ile değiştirerek cümlelerini yeniden biçimlendirdiği gözlemlenmiştir.

Cansu sık sık birileri için birinci olmaktan bahsetmiştir. Birinci olmadığında kendini değersiz hissettiğinden söz etmiştir. Birinci olmayı ve önemli bir yer olarak tanımladığı ilk sırada olmayı annesiyle olan ilişkisiyle ilişkilendirmiştir. Annesinin hayatında hep ilk olan Cansu, annesi için en önemli olanın kendisi olduğunu söyleyerek kendi konumunun altını çizmiştir. Bu bağlamda Cansu, *“benim sevdiğim insanların hayatında ben de önemli bi yere sahip olmak istediğimi fark ettim... annemle alakalı bi bağlantı çünkü annemin hayatımda ben hep ilk sıradaydım yani en önemli bendim”* şeklinde ifade etmiştir. Cansu'nun bu konuşmasında dili sürçmüş ve "hayatında" yerine "hayatımda" şeklinde demiştir. Dolayısıyla Cansu ve annesinin ilişkisinde bir karışıklık ve aynı zamanda füzyon olduğu düşünülüyor. Annesinin hayatındaki bu yeri sorulduğunda bunu yemek üzerinden açıkladığı dikkat çekmiştir. Annesinin Cansu'nun yemek yemesine önem vermesini onun için önemli bir yerde

olmak olduğunun göstergesi olduğunu belirtmiştir. İlişkilerinde birinci sırada veya önemli yerde bulunmadığında ise yemek yememeye başladığından söz etmiştir.

Merve'nin söylemi, annesinin ölümüne bağlı acıya bir tepki olarak yemek yememeye dayanmaktadır. Annesinin ölümünden sonra annesinin durumu hakkında merak (endişe) içinde olduğundan bahsetmiştir. Ancak ölen birinin iyi olup olmadığını duymak, bunu beklemek gibi söylemler aslında kaybı kabullenmeyi reddetmeye işaret ettiği düşünülmektedir. Bu cümleler aslında hayatta olan ama hasta olan kişilere sorulur: “İyi mi?; Bir şeye ihtiyacı var mı?; Ondan haber bekliyorum”. Merve yemek yememeyi acı çekmenin bir işareti olarak gördüğünü ve yemek yemesinin söylenmesini acısına saygı gösterilmemesi olarak değerlendirdiğini belirtmiştir. Bu durumu, “Onu yemek istemiyorum sen sanki hani benim acıma saygı duymuyosun gibi sen benim istediğim bi şeye saygı duymuyosun yani ve yanımda yiyip bana da zorla yedirmeye çalışıyosun sen acı çek mi demek istiyosun yani” şeklinde ifade etmiştir. Ancak bunun bir çatışma olarak ortaya çıkması, beni yemeye zorluyorsun ve acı çekmemi istiyorsun, aynı zamanda yediğin zaman acı çekeceksin anlamına gelmektedir. Dolayısıyla yemek yemek mi yememek mi özneye acı veriyor şekilde bir çatışma ortaya çıkmaktadır. Bu noktada Merve, yemek yemeyi unutmaktan bahsetmiştir: “sevdiğim bir insan ölmüş hani bir bilinmezlik acaba o orada iyi mi sen yemeğini yiyosun... hani çok sevdiğiniz bir insandan haber alamazsınız yine aynı şeyleri hissedersiniz ya hani yemek yemeniz gerekiyodur yemek yemeyi unutursunuz çünkü hani ondan haber bekliyorsunuzdur kafanızda o vardır gibi”.

Mine'nin konuşmasında söylemin etrafında döndüğü gösteren "değişmicek" olarak alınmıştır çünkü sürekli bir şeylerin değişmeyeceğinden bahsetmiştir. Annesinin kaybı hakkında konuşmanın hiçbir şeyi değiştirmeyeceğini, bu yüzden kimseyle bu konuda konuşmak istemediğini dile getirmiştir. Benzer şekilde, hastalıkları araştırdığından ve bu araştırmaya uzun bir zaman ayırdığından bahsetmiştir. Mine konuşmasında “değişim” gösterenini "düzeltmek" olarak yorumlamıştır. Neyi düzeltmek diye bakıldığında, hastalığı ve annenin kaybını düzeltme şeklinde bir mesaj ortaya çıkmaktadır: “konuşunca da bir şey değişeni bili- biliyordum... biriyle herhangi biriyle yani bir şey değişmeyeceni biliyordum... araştırsam da elime bir şey

geçmiceği için pek bir şey yapmıyorum”. Benzer şekilde Mine de yeme alışkanlığının “değişmicek” göstereni etrafında döndüğü gözlemlenmiştir. Sürekli olarak aile üyelerinin yeme miktarına nasıl karıştığından şikayet eden Mine, konuşmasında başkalarının söylediklerini reddettiğini belirtmiştir. Ancak bu konudan sürekli şikâyet etmesi, bir nevi onların yorumlarının hayatında çok büyük bir yer kapladığını göstermektedir. Bununla ilgili olarak “ne kadar istiyorsam o kadar yiyorum zaten daha fazla istesem alırım” diyen Mine’nin başkalarını sistemine dahil etme direnci olduğu düşünülmektedir.

3.2. Metnin Biçimsel Nitelikleri: Çatışma ve Konuşulmayan Noktalar

Anne kaybı yaşayan grupta anoreksik semptomların görülmesini, örüntü ya da benzerliğin ortaya çıkışını açıklarken, kaybın yoğun olarak yaşandığını şeklinde açıklamak mümkündür. Yas sürecinin melankoliye yaklaştığı ve öznenin bu kaybı kendi benliğine yönelttiği söylenebilir. Lacan, öznenin sadece “ben onun eksikliydim” diyebildiği kişiler için yas tuttuğundan bahsetmektedir. Annenin kaybıyla birlikte onun yatırımın neredeyse tamamen öznedeki (çocukta) olduğu, özneye yönelen bakışın ortadan kalktığı görülmektedir.

Deşifreler, semptomun görünüşte hizmet ettiğinden daha fazlası olduğunu göstermektedir. Bu anlamda, semptomu bir maske olarak düşünmek mümkündür. Öznenin ruhsallığında bir çarpıtma ile ortaya çıkan semptom, ilişkili olduğu bilinçdışı nosyonu temsil etmeyi amaçlamaktadır. Bastırılan bu bilinçdışı hakikat, dil aracılığıyla öznenin söyleminde kendini gösterir. Bir şeyden söz ederken söylenmeyene gönderme yapan bu dil kullanımı, öznenin söylemi hakkında bilgi vermektedir. Bununla bağlantılı olarak semptom, Lacanyen psikanaliz ışığında metafor olarak değerlendirilir. Metafor, doğası gereği bir gösterenin başka bir göstereni temsil etmesidir. Bu anlamda bastırılanın geri dönüşü, semptomun metafor yapısına sahip olmasıyla ilişkilidir (Lacan, 2006). Lacan'a göre semptom bir şeyi söylemek üzere değildir. Semptom özneye dair bir bilgiyi temsil etse de onu dilin alanından çıkararak temelde var olana dair farklı bir bakış sağlamaktadır. Bu anlamda, annenin kaybının özne tarafından anoreksik semptom aracılığıyla yeniden inşası görülmektedir. Gerçek düzendeki bu kaybın öznenin bedeninde bir semptom

olarak yeniden yaratılması ve canlandırılması yas süreci hakkında bilgi vermektedir. Anoreksiyanın temel özelliklerinden biri, öznenin kendi bedenini boş bırakarak tüm güçlü ve boğucu annenin varlığını olumsuzlamasıdır. Burada anne gerçek düzende var olmasa bile imgesel düzende dominasyonu devam etmektedir. Aslında öznenin temelde kendini aç bırakması, imgeselde boğucu bir yere sahip olan annenin yerini boşaltmakla ilgilidir denilebilir. Kendini aç bırakarak, açlığı kendi içinde hissederek, annenin ölümünü tekrar tekrar kendine hatırlatmakta ve bunu doğrulamaya çalışmaktadır. Melankolide özne ölen kişiyle olan ilişkisinden sıyrılmakta ve kendine yönelmektedir. Yemek yemeyerek, yani anoreksik semptomlar göstererek ve bedeni eksik bırakarak, özne görünüşe göre bir yandan da annenin ölümünü inkar etmektedir. Ferit bu anlamda “*onu reddetmezsek hani insan açken aç olduğunu kabullenirse ... yemek yemek de o açlığı bitirmiş oluyor zaten onu reddetmezse eğer aç olduğumuzu reddetmezsek kendi içimizde aç olmaya devam edemeyiz*” söylemektedir. Ancak, bir şeyin inkar edilebilmesi ya da reddedilebilmesi için özne tarafından bilinmesi gerektiği bilinmektedir (Fink, 1997). Ferit, “*kaybettiğin bir şeye çok ihtiyacımız olduğunu düşünmeye devam ederseniz üstesinden gelemezsiniz hani kayıpla... yemek bir şey değil insan insanın yemek yeme ihtiyacı var ama yemek orda zaten hani istesem gider yerim... öbür türlü diğer kayıp yerine gelmiyor ...ihtiyacınız olduğunu kabullenirseniz*”. Böylece öznenin bu manevrası bilinç düzeyinde belirgin olmasa da, yani bedeni eksik bıraksa da, boğucu annenin kaybı deneyimini öznenin bedeninde ve başkalarının bakışında yeniden yaratmaktadır.

Bir diğer ortaya çıkan nosyon ise yokluğun varlığı ve varlığın yokluğu şeklinde ele alınmıştır. “Yok, olmayacak” ve “o yok olmayacak” Ferit'in annenin kaybına ilişkin söyleminde kendini gösteren göstergelerdir. Gösterenler zinciri içinde ortaya çıkan bu kullanım farklı anlamlara yol açmaktadır. Gerçek düzende anne ölmüş olsa da yokluğundan bahsedildiği noktada varlığına bir gönderme vardır. Annenin imgesel düzende deneyimlenen tüm güçlü varlığının devamını temsil etmektedir. Başka bir deyişle, Ferit annenin yok olmayacağını söylerken aslında annesinin varlığına gönderme yapmaktadır: “*yokluğu var sonuçta hâlâ hani hâlâ olmadığını düşününce insan acı çekiyor bundan sonra olmayacağını düşününce ... tamam yok olmayacak ama bu artık bundan sonraki hayatımda*”. Bununla bağlantılı olarak Ferit, annesinin ölümünün kendisi üzerinde bir etkisi olmadığından söz etmektedir. Ancak

konuşmasında etkinin yokluğundan bahsederek varlığına gönderme yaptığı görülmektedir.

Türk kültüründe kadın, annelik ve kahramanlık özellikleriyle yer edinmiştir (Bars, 2014). Kutsal olarak görülen annelik, söylemde kendini güçlü bir şekilde göstermektedir. Türklerin kutsallık ve önem atfettikleri hakları “ana hakkı” olarak adlandırdıkları sosyolojik olarak gözlemlenmektedir. Söylemde “ana hakkı” olarak yer alan bu kültürel söylem, “tanrı hakkı” ile eş tutulmaktadır (Bars, 2014). Dolayısıyla “ana hakkı”nı “tanrı hakkı” ile eşitlemek, toplumsal söylemde ve kültürde anne ile tanrıyı eşitlemek anlamına gelmektedir: Bu anlamda, anne tanrıdır. Annenin tanrı olarak tanımlanması Yıldız’ın söylemiyle de paraleldir. “**Onun olmama ihtimali yoktu benim için her anımda vardı o otorite her anımda vardı ama artık olmama gibi bi ihtimali yok hani annem öyle bi hayatımda yer edinmişti sanki hani ben ölücem annem hâlâ yaşıcak**”. Bu anlamda, bu söylemde öznenin annesiyle özdeşleşmesinin, annesi öldüğünde kendisinin de ölmesiyle eş tutulduğu görülmektedir. Bu durum melankolik öznenin nesne kaybıyla karşılaştığında yaşadıklarına paraleldir. Yıldız’ın söyleminde bu durum “*değilmiş öyle kabullenemedim sanırım yani onun olmama ihtimalini kabullenemedim ...bi tık tanrılaştırıyodum galiba annemi yani öyle ama hani tanrı tanrılar ölmez falan ya ama annem öldü böyle bi şey olamaz*” şeklinde kendisini göstermiştir. Annenin bir tanrı olarak tanımlanması da anneye atfedilen bu tüm güçlü konumu desteklemektedir.

Yemeğin annenin hayatta oluşu temsil etmesi ise kendisini söylem içerisinde gösterdiği gözlemlenmiştir. Merve, hastalığı sırasında annesinin yemek pişirememesini onun için eksiklik olarak nitelendirmektedir. Annenin yemek pişirememesi, söyleminde ölecek mi kalacak mı, iyileşecek mi iyileşmeyecek mi sorularını gündeme getirmektedir. Merve “*yani ölücek mi kalıcak mı iyileşecek mi iyileşmicek mi hep mi kötü kalıcak hani çok belirsiz bir süreç yani hiç yemek yapamıyoken bir yemek yapmış olması hani acaba düzeliyo mu umut veriyor*” şeklinde bu noktaları dile getirmiştir. Dolayısıyla, anne yemeğinin varlığının annenin canlılığını temsil ettiği düşünülmektedir. Ayrıca Merve için yemek, annesinin sevgisini almanın bir yolu olarak söylemde yer almaktadır. Bu anlamda, “*anne*

figürü belki de yemek yapan hani bir yerde herkesin *sevgisini göstermesi* farklıdır belki bize o şekilde daha çok sevgi *veriyordu* hani diğer türlü de veriyordu ama o yapıyordu yani ve o *eksiklik* olarak bize yansiyodu” şeklinde dile getirmiştir. Bununla ilgili olarak Merve, yemek yapamayan annenin, tüm güçlü olmayan ve sınırsız sevgi ihtiyacını karşılayamayan anne olduğunu belirtmektedir. Bu anlamda annenin ölümünden sonra anoreksik semptomların ortaya çıkması annenin tüm güçlülüğünü ortadan kaldırmayı temsil edebileceği söylenebilir. Öznenin kendi yemeği reddetmesi, bu tüm güçlülüğü reddetmenin bedensel bir tezahürüdür. Dolayısıyla, annenin gerçek düzende yaşaması ile alakalı değildir. Ancak boğucu annenin varlığına ilişkin bir sorudur. Sonuç olarak, bu gerçek düzende var olmayan annenin imgesel düzende devam boğucu haline yönelik bir hamledir.

Bir diğer ortaya çıkan nosyon ise Sen hissediyorsun... Ben değil! şeklinde temellendirilmiştir. Bu bağlamda, söylem içerisinde dilin kullanımındaki değişimler dikkat çekmektedir. Kişiler yoğun duygularından bahsederken birinci tekil şahıs ekini kullanmayı bıraktıkları gözlemlenmiştir. “*Böyle hissediyorum*” demek yerine “*böyle hissedersin ya*” veya “*insanlar böyle hisseder ya*” şeklinde öznenin kendisinden uzaklaştırdığı bir dil kullanımı görülmektedir. Dışsallaştırma savunma mekanizmasının varlığı, anne kaybının konuşulmasıyla ilgili çatışmalara ve bunun öznenin ruhu üzerindeki etkisine işaret etmektedir. Örneğin Mine'nin söyleminde, annesinin yokluğu hakkında konuşmaya başladığında, ablasının yaşadıklarından bahsettiği görülmektedir. Bu bağlamda, Mine “*yani onun yokluğunu falan sonradan hissediyorsun sonuçta o şekilde yani daha çok ablaların üzüldüğünü hatırlıyorum*” şeklinde kendi üzüntüsünü ablaları üzerinden aktarmaktadır. Dolayısıyla, öznenin annesini kaybetmesiyle ilgili duyguları tartışılırken birinci tekil şahıs ekinin kullanılmaması dikkat çekmektedir. Öznenin söylemi incelendiğinde, bu kayba ilişkin imgesel olan duygularını ancak başkasına atfederek ifade edebildiği görülmektedir. Özne aslında kendi söyleminde kendisi hakkında önemli bir bilgi vermektedir: Bunları hisseden kendisidir. Peki özne neden bir başkasını sisteme dahil etme ihtiyacı hissetmektedir?

Duygu çeşitliliğinin yokluğu ise öznenin söyleminde kendisini göstermektedir. Anne kaybindan bahsederken tüm katılımcıların suçluluk duygusuyla birlikte en çok

üzüntü duyduklarını ifade etmeleri dikkat çekmektedir. Oysa alanyazında yas sürecinde üzüntü, öfke, bırakılma, suçluluk, terk edilmişlik, çaresizlik, yalnızlık gibi birçok duygunun yaşandığı yaygındır (Christ, Siegel ve Christ, 2002; Mahon, 1993; Crenshaw, 2006, Worden, 1996). Bu anlamda, sevilen bir kişinin kaybı durumunda bu duygular ölen kişiye yöneltilmektedir. Süreç içerisinde öznenin ölüm karşısındaki olumsuz duygularının görülmesi beklenirken, katılımcıların söylemlerinde bu tür duyguların olmaması dikkat çekmektedir. Ayrıca duygu çeşitliliğinin olmaması öznenin imajıyla yorumlanabilir. Öznede anneye yönelik her türlü olumsuz duygu mevcut olabilir ancak özne bu görüntüden kaçınmak için bunları söyleminde dile getirmediği düşünülmektedir. Dolayısıyla öznenin imajı ön plana çıkmaktadır. Bu imaj, öznenin kendi içinde tutarlı, bütünlüklü bir bütünlüğe hizmet etmesi için gereklidir. Türk kültüründe de ölen kişinin olumlu bir şekilde anılması ya da hakkında konuşulması beklenir. Bu bağlamda söylemde bir deyiş vardır: “Ölünün arkasından asla kötü konuşulmaz”. Dolayısıyla ölen kişi hakkında olumsuz duygu, düşünce ya da anılardan bahsetmek çoğu zaman hoş karşılanmaz. Türk kültüründe yaşayan bu katılımcıların, anneye yönelik olumsuz duygular konusunda zorluklar yaşadıkları gözlemlenmiştir.

Söylemde ortaya çıkan bir diğer nosyon ise Suçluluk: Ben ne yaptım! olarak kavramsallaştırılmıştır. Öznenin, özne olabilmesi ancak ayrışma ile mümkündür. Bu anlamda, ölüm de bir kopuş ve gerçek bir ayrışmadır. Ayrışmaya yönelik arzunun özne tarafından deneyimlenmesi kendisini suçluluk aracılığı ile söylemde göstermektedir. Bu bağlamda, anneden ayrışmak öznede dayanılmaz bir suçluluk duygusuna neden olmakta ve bu suçluluk duygusu kendini yemek yememe, yani anoreksik bir semptom olarak göstermektedir. Bununla ilgili olarak Freud, melankolik öznenin sevgi nesnesinin kaybına ilişkin suçluluk yaşadığından bahsetmektedir. Söz konusu suçluluk, o aşk nesnesini kaybetme arzusundan kaynaklanır (Freud, 1917). Bu suçluluk duygusuna öznenin cezalandırılması beklentisi de eşlik etmektedir. Bu anlamda, Merve'nin söyleminde ortaya çıkanlar dikkat çekmektedir: “*yemek yemek sanki şey gibi bizim toplumumuzda ... özel günlerde yenilsin içilsin ... mutlu anında yapacağın bir şey gibi algılandığı için sanki onu yaptığında aslında temel bir ihtiyaç ama **senin annen ölmüş nasıl böyle bir şey yapabilirsin yemek yemek bile vicdan azabı uyandırıyor**”.* Dolayısıyla, bu

pasajın da gösterdiği gibi temel ihtiyacın karşılanması bile öznenin anne kaybına ilişkin olarak bir suçluluk hissettirmektedir.

Son olarak söylem içerisinde ortaya çıkan bir diğer nosyon ise Kabul etmenin başka bir yolu: Değilleme'dir. Söylem içerisinde ortaya çıkan değillemeler bilinçdışının tezahürü olarak ele alınmaktadır (Fink, 1997; Gençöz ve Özbek-Şimşek, 2020; Uçar ve Gençöz, 2019). Özne kendinde var olan bir nosyonu değilleyerek dile getirmektedir. Mine'nin söyleminde annesiyle ilgili şeyleri hatırlamadığını yönelik güçlü bir vurgu vardır: *“tam pek hatırlamıyorum o dönemleri... pek şey olmamıştı yani ilkokulda ve anaokulda işte işte annemi kaybettiğimi daha anlamıştım daha zorlu olmuştu ... lise açısından pek zor olmadı yani da yani her zaman tabi ki de hissediyorum da şey değil... öyle yani küçükken beş yaşında o dönemleri pek hatırlamıyordum yani ... yani üzgün hissettiriyor tabii de artık alıştığım için uzun yıllar boyunca çok sorun olmuyor ama yine de üzgün hissettiriyor”*. Konuşma içerisinde ortaya çıkan “pek hatırlamıyorum” kısmı özellikle, bir şeyleri hatırladığına atıfta bulunmaktadır.

4.3. Başka ile İlişki

Bu kısımda öznenin Başka ile kurduğu ilişkinin, anne kaybı ve onunla ilintili olan anoreksik semptomlar üzerinden söylem içerisindeki yeri analiz edilmiştir. Öne çıkan ilk nosyon Ölen ben miyim yoksa annem mi? olarak ele alınmıştır. Öznenin eksikle olan temel ilişkisi farklı bağlamlarda ortaya çıkmaktadır. Anoreksiyada özne aslında hiçbir şey yemeyerek sisteme eksikliği dahil etmeye çalışır. Beden imajı imgesel düzende temsil edilirken, bedenin salt yapısı gerçek düzene aittir. Hiçbir şey yemeyen özne, annesinin kaybıyla bedeninde oluşan bu boşluğu yaratmaktadır. Bu şekilde analitik olarak anoreksiyanın öznenin kendi ölümünün örtük bir yolu olduğu söylenebilir. Bu açıdan bakıldığında, ölmüş olmasına rağmen imgesel düzendeki boşluğu konumu devam eden annenin, kendini aç bırakarak öznenin ölümüne tekrar tekrar işaret ettiği düşünülmektedir. Özne kendini aç bırakarak bilinçdışı bir şekilde Başka'nın ölümünü deneyimlemektedir. Dolayısıyla açlık girişimleri, öznenin Başka'nın ölümünü doğrulamasının biricik yoludur. Öte yandan ölüm, privasyon olarak gerçek düzende yer almaktadır. Bu bağlamda, melankolik özne yeni bir nesne

bulma yetisine sahip değildir, bu nedenle gerçek düzende bir boşluk ya da yarı oluşur. Öznenin gerçekteki bu privasyon karşısındaki konumu frastrasyon ya da kastrasyon olarak değişmektedir (Lacan, 1956-57). Anlamlandırma ve simgeselleştirmenin var olmadığı gerçek düzen, ancak gösterenler aracılığıyla simgesel düzene aktarılabilir. Ancak burada bir fakirleşme durumu gözlemlenmektedir, başka bir deyişle, simgeleştirme sürecinde bir kesinti meydana gelmektedir. Böylece özne, daha önce herhangi bir bölünme olmaksızın bir bütün olarak deneyimlediği bu ilişkinin, gerçek düzenden gelen bir müdahaleyle aniden sona ermesiyle karşı karşıya kalır. Bu kopuşun simgeselleştirilememesi ve dilde ifade edilememesi, öznenin bir adım geriye giderek ve bu kaybı bedene indirgemesine neden olmaktadır. Bu anlamda Yıldız annesinin kaybından sonra gördüğü rüyalarından bahsetmiştir: “*annem güneşi aşırı severdi ve doğuşu batışı izlemeye bayılırdı ben onu annem de **yanımdaymış** gibi yapmaya çalışıyorum onları yapmaya devam ediyordum ama o süre zarfında inanılmaz **kabuslar** görüyordum yani rüyamda hep **ben annemişim işte ölen benmişim yaşayan annemmiş ruhlarımız yer değiştirmiş** gibi rüyalar görüyordum sürekli böyle rüyalar görüyordum bir de gece sürekli babamın uyandırıyorlardı bu bunun bilincinde değilim ama hani sabah uyandığımda babam söylüyordu **baba beni almaya geldiler kurtar falan değil onu uyandırıyor muyum sürekli ama baya odadan kalkıp oda değiştirip adamı sarsarak uyandırıyor muyum**”. Bu pasajdan hareketle, anne ve çocuk arasındaki sınırların ortadan tamamen kalktığını söylemek mümkündür.*

İkinci olarak, “Beni Görüyor/Anlıyor musun?: Bakış Pozisyonunun olan Başka başlığı altında, katılımcıların anoreksik semptomları aracılığıyla diğerleriyle kurduğu ilişkilere odaklanılmıştır. Psikanaliz kapsamında ölüm ya da birini kaybetmek daha önce de bahsedildiği gibi eksik üzerinden kavramsallaştırılmaktadır (Lacan, 1956-57). Kaybın ardından anoreksik semptomlar gösteren özne, bu kaybı kendi bedeninde yeniden gerçekleştirilmektedir. Bunu yaparak söz konusu kaybı devam ettirmekte ve sürekli kılmaktadır. Dolayısıyla bakışla ilişkili olarak başkalarının dikkatini çeken ve aynı zamanda başkalarına mesaj veren bir durumdan söz etmek mümkündür. Bu durum kendisini söylem içerisinde hem kaybın reddini hem de sembolize edilmemiş bu kaybın simgesel olan yerine gerçek düzene ait olan beden üzerinde yeniden yazımını annenin kaybından sonra anoreksik semptomlarla göstermektedir. Öznellik,

Başka'nın bakışıyla ilişkili olarak devreye girmektedir. Lacan'a göre bakış, öznenin değil Başka'nın alanına aittir (Evans, 1996). Öznenin kendisinde bir sorun olduğuna dair işaretler olan anoreksik semptomlar ile özne Başka'nın bakışına yakalanmakla ilgilidir. Bu anlamda beden, özneyi temsil eden imgesel bir yapıdır. Bu anlamda Ferit'in söyleminde başkalarına yönelik olarak mesaj şu şekilde ortaya çıkmıştır: *“bilmiyorum çünkü mantıklı bir açıklaması yok herhalde yemek yemememin çok mantıklı bir açıklaması yok hele evet benim gibi böyle çok yemek yemesiyle bilinen bir insanın orada yemek yiyemiyor olmasının çok mantıklı bir açıklaması olmadığı için sanırım... hani ne bileyim hani yemek yemediğimi söylesem hani insanlar onu biliyor olsa o zaman diyecekler ki onun bir sorunu var o sorunu gerçekten bir derdi var ama o sorunu açığa çıkarmak istemiyorum yani o yüzden onu da saklamış oluyorum yani onu da saklamış oluyorsun”*.

Ayrıca öznenin Başka ile kurduğu bir diğer ilişkilene yolu ise bilgi üzerinden olduğu gözlemlenmiştir. Bu anlamda Sen Bana Benden Bahset: Ben Bilmiyorum!: Bilgi Edinme Yolu başlığı ile katılımcıların araştırmacı ile kurduğu ilişkinin söylem içerisindeki tezahürleri incelenmiştir. Anne ile bir bütün olan özne, bildiği varsayılan özne konumuna yerleştirdiği araştırmacı ile de bu ilişkiyi sürdürmüştür. Lacan'a göre bildiği varsayılan özne konumu, aktarım ilişkisi içinde özne tarafından Başka'ya verilmektedir (Lacan, 1973). Bu bağlamda analitik süreç, analizanın analisti bildiği varsayılan özne konumuna koymasıyla başlamaktadır. Özneye ilişkin hakikat, Başka konumunda yer alan analiste atfedilmektedir. Ancak Lacan, analizanla ilgili hakikatin ancak analizanın tarafında olabileceğini ifade etmektedir (Lacan, 1969-70; Gençöz ve Özbek-Şimşek, 2020). Dikkat çeken nokta, kendi aile düzenlerinden bahsederken, araştırmacının sanki katılımcının hayatını bilen ve ona tanıklık eden bir konuma konulmasıdır. Bu durum bir füzyon olarak anne ile kurulan ilişkiyi hatırlatmaktadır: Başka olarak araştırmacı, öznenin kendisi hakkında bildiklerini bilir. Bu anlamda Merve *“bilyosunuz evde annem olunca düzenli yemek yenilmesini ister onlarla yemek yemiyodum”* demiştir.

Son olarak söylem içerisinde anne kaybı ve anoreksik semptomların dile getirildiği noktalarda katılımcıların Başka ile kurdukları ilişkileri üzerinden cinsiyetlenme ile ilgili nosyonlar çalışılmıştır. Cinsiyetlenme üzerinde düşünceler: Kadın ve erkek arasındaki farklar başlığı ile öznenin fallus, jouissance ile kurduğu ilişki çerçevesinde

değerlendirilmiştir. Lacan'a göre kadınsı pozisyonda iki önerme vardır. Bunlardan ilki “Kastre edilmemiş hiçbir X yoktur”, diğeri ise “X kastrasyona tabiidir fakat tamamiyle değil”. Dolayısıyla, kadınsı pozisyonda öznenin kastrasyona tabii olmayan bir kısmı mevcuttur. Cinsiyetlendirme diyagramında, kadınsı konumu temsil eden sağ tarafta nesne a, Başka jouissance ve Başka cinsiyetin yer aldığı görülmektedir. Başka cinsiyetin jouissance'ı kastrasyon tarafından düzenlenmez. Ancak düzenlenmemiş olsa bile, yine de kastrasyonla ilişkilidir. Başka cinsiyet özdeşleşme ile ilgili sıkıntı yaşamakta ve fallus ile özdeşleşme kurmaya çalışmaktadır.

Anoreksik özne yemeyerek anne üzerinden bir güç sağlamaktadır. Bu bağlamda, yemek simgesel bir nesneden ziyade gerçek bir nesne olarak ele alınmakta ve anoreksik özne arzuyu talep seviyesine indirgemektedir. Merve annesi ile olan ilişkisinde aldığı konumu şu şekilde açıklamaktadır: “*Annem istemiyomuş onu hiç beklemiyomuş hem de beni daha emziriyomuş... kız çocuğunu çok istediği için beni birazcık büyütme istiyomuş sonra kardeşim olunca da aldırمامış*”. Kendisine verilen ve kendisinin de konumladığı kız çocuğu konumunun fallus ile ilişkili olduğu düşünülmektedir. Başka, jouissance ve fallus bağlamında, katılımcıların söylemlerinde kadınsı konumun karakteristik özelliklerini gösterdiği düşünülmektedir. Erkeksi konumdaki özne, fallusa sahip olduğu için kendi içinde başka bir fallik nesneye sahip olmaya ihtiyaç duymazken, kadınsı konum fallusla nesne üzerinden ilişki kurmayı gerektirmektedir. Bu anlamda kadınsı konum, Başka'da arzu uyandırmak için kendi bedenini fallus haline getirmeye çalışmaktadır. Katılımcıların söylemlerinde, Başka ile ilişki kurma biçimlerinin, kadınsı pozisyonu temsil ettiği, Başka için fallus olarak anneyi tatmin etmek üzerine kurulduğu görülmektedir. Dolayısıyla, kadınsı konumdaki öznenin annenin gerçek düzendeki eksikliğini (kaybını) kendi bedeni düzeyinde deneyimlediği düşünülmektedir.

BÖLÜM 5

SONUÇ

5.1. Çalışmanın Sonuçları ve Klinik Öneriler

Katılımcıların söylemleri, Başka ile bir füzyon içerisinde olduklarını göstermektedir. Bu anlamda anne ölse bile Başka'nın tüm güçlülüğü ve boğuculuğunun devam ettiği düşünülmektedir. Annenin ölümü simgesel bir nesnenin gerçek yoksunluğu olan privasyon olarak değerlendirilirken, öznenin deneyimi gerçek nesnenin imgesel eksikliği olan frastrasyon düzeyindedir. Bu anlamda, özne boğucu Başka'dan ayrılmaya çalışsa da, annenin ölümü bir kopuş olarak deneyimlenmektedir. Dolayısıyla gerçek düzenin müdahalesi özneyi bir paradoksun içine sokar. Özne bir yandan anneden ayrılmaya çalışarak arzulayan bir özne haline gelmektedir. Bu nedenle, melankoli sürecindeki anoreksik semptom, öznenin kendisini, ölümünden sonra bile tüm güçlülüğü devam eden Başka'dan ayrışma girişimleri olarak değerlendirilmektedir. Ayrıca, özne hiçbir şey yemeyerek Başka'nın yerini boşaltmaya ve onun ölümünü garantilemeye çalışmaktadır. Ancak diğer yandan, Başka ile kurulan güçlü özdeşleşme ve onunla bir bütün olma nedeniyle annenin ölümü bir nevi öznenin de ölümü olarak deneyimlenmektedir.

Melankoli sürecinde ortaya çıkan anoreksik semptomlarla çalışırken klinisyen sürecin ani bir şekilde sonlamasına yönelik nosyonlara dikkat etmelidir. Bu anlamda, anoreksik öznelerin terapi sürecini ani bir şekilde sonlandırdığı alanyazından belirtilmektedir. Devam eden bir ilişkinin taraflardan birinden kaynaklı olarak ani bir şekilde bitmesi, ölüm ile benzer bir mekanizmaya sahiptir.

Eksikle ilgili hem melankolik hem de anoreksik öznelerin yanlış bir anlama içerisinde olduğu görülmektedir. Dolayısıyla, süreç içerisinde klinisyen Lacan'ın öğretisinde yer alan kesme tekniği ile öznenin eksik ile olan ilişkisinde bir müdahale gerçekleştirilebilir. Eksikliği salt bir şekilde gerçek düzen üzerinden deneyimlemek yerine, kesme tekniği ile öznenin eksik ile karşılaşması ve bu eksikliği beden düzeyinde ifade etmektense simgeselleştirerek dil ile aktarması amaçlanmalıdır.

5.2. Çalışmanın Güçlü Yanları ve Sınırlılıkları

Alanyazında sıklıkla yas sürecinde yeme bozukluklarının görüldüğü belirtilmekte fakat bu bilgilerle ilgili derinlemesine bir araştırma bulunmamaktadır. Bu anlamda, bu çalışma katılımcılardan alınan doğrudan bilgiler ışığında derinlemesine bir analiz sunmaktadır. Bu sebeple, bu çalışma Lacanyen Psikanalitik teori kapsamında annenin kaybına ilişkin melankoli sürecinde anoreksik semptomun rolünü inceleyen ilk söylemsel çalışmadır. Bu çalışmanın bir diğer güçlü yanı ise kayıp ve anoreksik semptomlara ilişkin olarak öznelerin söylem içerisinde ortaya çıkan cinsiyetlenme konumları hakkında bilgi vermesidir.

Çalışmanın sınırlılıkları ile ilgili olarak ise bu çalışmada bir uzman tarafından herhangi bir tanı kriteri aranmamıştır. Anoreksik ve melankolik öznelerin daha uç örneklerinde hastaneye yatışın olduğu bilinmektedir. Bu örneklerle çalışmak alanyazın için kıymetli bilgiler sunabilir. Ayrıca bu çalışmada yas sürecinde ortaya çıkan yeme bozukluklarından sadece anoreksiya çalışılmıştır. Bulimiya ve obezite alt kategorilerinin de ölüm ile ilişkileri çalışması bu konunun aydınlatılmasına katkı sağlayabilir. Son olarak bu çalışmadaki veriler görüşmeler aracılığı ile toplanmıştır. Bundan sonraki çalışmalarda kayıp sonrasında ortaya çıkan yeme bozukluklarının ele alındığı terapi sürecinin deşifrelerine odaklanılabilir.

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