

LACANIAN DISCOURSE ANALYSIS OF DREAMING ABOUT THE DEAD
FATHER: IS THE FATHER D(E)AD OR STILL IN THE ENUNCIATED
SIGNIFIERS?

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ABSTRACT

LACANIAN DISCOURSE ANALYSIS OF DREAMING ABOUT THE DEAD FATHER: IS THE FATHER D(E)AD OR STILL IN THE ENUNCIATED SIGNIFIERS?

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The current study aimed to examine how young adults whose father had died in early childhood construct discourses of their dreams about their fathers. The study mainly focused on the construction of the dreams on the basis of signifiers. Semi-structured interviews were conducted with six participants, and the audio records were transcribed without punctuation. For the analysis of the texts, Lacanian discourse analysis was employed with suggested seven elements: formal qualities of text, anchoring of representation, agency and determination, the role of knowledge, position in language, deadlocks of perspectives, and interpretation of textual material. As the outcome of the analyses, six head pieces were produced as signifiers for (death of) father, signifiers for father loss in dreams, positioning towards father in dreams, fixed points in discourses, deadlocks, and relation to the Other. The outcomes were discussed on the basis of relevant literature and clinical implications. Finally, suggestions for future studies were offered.

Keywords: Dream, Loss of Father, Lacanian Discourse Analysis, Psychoanalysis

ÖZ

KAYBEDİLEN BABAYI RÜYADA GÖRMENİN LACANYEN SÖYLEM ANALİZİ: BABA ÖLÜ MÜ YOKSA HALA DİLE GELEN GÖSTERENLERDE Mİ?

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Bu çalışma, erken çocukluk döneminde baba kaybı yaşamış genç yetişkinlerin, rüyalarında babalarıyla ilgili kurdukları söylemleri incelemeyi amaçlamıştır. Çalışma, temel olarak rüyaların nasıl inşa edildiğine gösterenler çerçevesinde odaklanmıştır. Altı katılımcı ile yarı yapılandırılmış görüşmeler gerçekleştirilmiş ve ses kayıtları noktalama işaretsiz olarak yazıya dökülmüştür. Metinlerin analizi için Lacanyen söylem analizi, önerilen yedi unsur ile birlikte kullanılmıştır: metnin biçimsel nitelikleri, temsilin sabitlenmesi, faillik ve kararlılık, bilginin rolü, dildeki konumlar, bakış açısının açmazları ve metinsel materyalin yorumlanması. Analizlerin sonucunda, babanın (ölümünün) gösterenleri, rüyalardaki baba kaybının gösterenleri, rüyalardaki babaya karşı konumlanma, söylemlerdeki sabit noktalar, açmazlar ve Başka ile ilişki olarak altı başlık parçası üretildi. Bulgular, ilgili literatür ve klinik sonuçlar temelinde tartışılmıştır. Son olarak, gelecekteki çalışmalar için önerilerde bulunulmuştur.

Anahtar Kelimeler: Rüyalar, Baba Kaybı, Lacanyen Söylem Analizi, Psikanaliz

To my father, who still lives in my dreams

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CHAPTER 1

INTRODUCTION

“There can be no doubt that alongside of the psychology of dreams physicians will someday have to turn their attention to a psychopathology of dreams.”

(Freud, 1900)

Throughout the history of human life, dreams have been subject of several understandings and disciplines. Even in the ancient times, dreams were interpreted to get a clue on someone’s or something’s fate (Ferenczi, 1910). Therefore, since the beginnings of history, dreams have been a great deal for self-investigation (Skidmore, 2018). It has been believed that dreams are manifestations of an individual’s world. Thus, dreams got attention from practitioners in the field of psychology. Dreams have a crucial role in psychic life, so they become popular components to work on in psychoanalysis and psychoanalytic psychotherapies.

Apart from any mystical and supernatural beliefs attributed to dreams, Freud (1900), who reported and analyzed his own dreams to understand unconscious operations, wrote *“The Interpretations of Dreams”* to suggest that dreams have a psychological explanation of the dreamer’s psychic structure. Therefore, Freud puts forward some rules and techniques to interpret dreams. He sees dreams as a step to treat neuroses and refers to dreams as hallucinations of thoughts that exhibits the fulfillment of a wish. However, Freud warns readers about the hidden meanings of a dream, so he mentions both manifest and latent material. The fact that dreams are symbolizations of thoughts encouraged Freud to investigate *the actual message* of dreams. He believes that the repressed thoughts of a patient reveal themselves in dreams because defenses of the person come loose in dreams; however, the repressed material does not become

entirely uncensored. Freud analyzed dreams based on the concepts of condensation and displacement, referring to dream materials that get combined and are changed in terms of object and subject.

The French psychoanalyst, known for his act to return to Freud, Jacques Lacan, deals with the issue of dreams on the basis of language, regarding the unconscious (Manzi, 2015). According to Lacan, stepping into Freud's footprints, the manifest content of a dream is nothing but a disguise for latent content. Therefore, an analyst needs to decipher the manifest content of a dream to reach the unconscious material that is hidden in it.

Lacan diverges from Freud by emphasizing unconscious desire in dreams instead of a wish (Ragland, 2000). That is why Lacan gives point to "lack" within dream interpretation. For Lacan, dreams can be understood through metaphor and metonymy, or as Freud puts it, condensation and displacement (Manzi, 2015). He emphasizes the importance of language, which is the focus of his psychoanalytic theory.

Lacan gives credit to language in terms of the unconscious, saying, "*Unconscious is structured like language*" (Kovacevic, 2013). His formula for the unconscious is also quite valid for dreams. Lacan suggests that dreams are also structured like language as there is a symbolic organization to be deciphered. Thus, in his opinion, "Laws of dreaming are the laws of language." In Lacanian perspective, dreams present signifiers and signifying chain which are crucial concepts in the psychoanalytic process (Apollon et al., 2002). When analyzing dreams, Lacan did not only take the dream itself into account but also its interpretation by the dreamer (Kovacevic, 2013). Moreover, Lacan mentions that all dreams' figures are dreamers' ego identifications, so there is always a reference to the other/Other.

Freud (1900) argues that dreams may include materials coming from early childhood, including traumatic events such as a parent's death. The loss of a parent in childhood is compelling since the child is obliged to deal with both the death of his/her parent and its ongoing effect throughout the growing process (Schlesinger, 2014). In adulthood, childhood memories are reconstructed and dreams can relate to this

reconstruction (Biank & Werner-Lin, 2011). Schlesinger (2014) emphasizes that it is important to investigate how the person expresses the death of his/her parent, how the cultural practices concerning death were done, and what the person remembers. Also, whether there is a supportive adult around the child to help in the grieving process is an important factor as the grieving parent may be unable to take care of the child, and he/she may also face the loss of another parent who is grieving. The reaction to parent loss in childhood may include anger, guilt, and fear. In adulthood, there may still be anger, guilt, and fear but fantasies as the return of a dead parent may also be present on the unconscious level. For example, Uçar (2018) interpreted the dreams about the deceased father as “*maintaining the relationship with the father.*” Dreams can be a material to work on loss. Freud wrote “*The Interpretations of Dreams*” in 1900 after he lost his father and discovered that the effect of loss continues in dreams (as cited in Aberbach, 1989). Also, a significant person’s loss in a dream can be related to bereavement from childhood.

In Lacanian perspective, language is representative of the unconscious as well as dreams. Also, the subject’s relation with loss contributes to the formation of the subject and the unconscious. When a baby is born, he/she interacts with his/her environment, namely his/her mother and father, who are crucial figures in psychological development. Loss of them, as well as their presence, contributes to the subject’s psychological life course.

In the frame of these premises, the current study aims to answer the following questions:

- 1) How do young adults whose fathers died in early childhood construct their discourses about their deceased fathers?
- 2) How do young adults whose father had died in early childhood construct discourses of their dreams about their fathers?
- 3) How do young adults whose father had died in their early childhood relate their dreams to their deceased fathers in their discourses?

1.1. Concept of Death and Loss in Psychoanalytic Theories

1.1.1. Freudian Perspective on Death and Loss

Liran Razinsky, who closely studied Freud's "*Thoughts for the times on War and Death*" and published several works on the issue of death, describes the concept of death based on its different aspects in his book "*Freud, Psychoanalysis and Death*" (2013). First, he emphasizes that death is the negation of life. The both cannot exist together as one cancels out the other with its presence. Death has no certain time for its arrival; one can never know for sure when death is there since it is arbitrary. In addition, death has no reason, so it is unmotivated. Moreover, death is meaningless. We cannot attribute anything to it as it is for everyone without any specifications. The arbitrary feature of death makes and sustains it enigmatic for us to understand. We do not have control over death, which troubles us. It is external to our psychic life since something outside of us happened to kill us. It is important to highlight the concept of externality from subjectivity in terms of death. It is not solely the physical body that dies; a disease within the body can result in death but death still would not be embodied within the psychic plane. Additionally, death as a concept causes several questions that remain unanswered by virtue, which is frightening. The knowledge concerning death is very limited to that it is the end of life. We can attribute various meanings to death to comprehend it whereas we actually cannot know the truth about it. Another frightening feature of death is that it annihilates individuality. When a person dies, his/her personality, emotions, and thoughts go under the grave with him/her, so there is nothing left concerning his/her individuality.

Freud mentions death as an important part of existence, influencing the process of life (Carel, 2006). Death is human's unavoidable debt to nature that will be paid eventually (Freud, 1915). Civilized human cannot imagine his/her own death, and also avoids speaking of someone else's death. That is to say, death is a sensitive topic which inevitably affects individuals. Death of a loved one takes one's desires, hopes, and pleasures with it to the underground, so a part of the one is also dies with the death of a loved one whose place can never be filled. Freud (1915) states that human kind created "soul" beside the dead body of a loved one, and started to believe in

immortality. He expresses that death has no place in the unconscious, so the unconscious thinks that it is immortal.

Freud draws a distinction between responses to the thought of one's own death and of another's death (Razinsky, 2009). He expresses that it is impossible for one to think about his/her own death. Even if one tries to imagine his/her own death, he/she is not dead in that imagination since he/she exists there as a spectator. According to Freud, one's own death is ungraspable because it has no representation in the unconscious. In addition, Freud emphasizes that it is the civilized man that avoids explicitly talking about another one's death due to moral considerations. Razinsky (2009) notes that for both cases, "We try to avoid death in any way, in behavior and in thought." Nevertheless, Freud (1915) separates primeval man from the civilized one about the thoughts on another one's death. According to him, a primeval man wishes for another one's death while he avoids thinking about his own death. However, if another one is someone close, the attitude of primeval man to another's death is ambivalent. Freud believes that the primeval man's attitude toward another one's death still designates our unconscious (Razinsky, 2009). Therefore, the unconscious attitude towards death is quite distant to the attitude raised from civilized cultures.

Bottom line is that one's relation to death revolves around an avoidance concerning one's own death, a wish concerning an enemy's death, and an ambivalence concerning a loved one's death. Death of a loved one is conceptualized as loss whereas reaction to loss of a loved one is called mourning (Freud, 1917).

Freud (1917) accentuates in his paper "*Mourning and Melancholia*" that mourning is a natural reaction to loss of a loved one, not a pathologic condition to be treated. In fact, an intervention in the phase of mourning would be unhelpful since a mourning person needs to get through the death of a loved one throughout time, which is a normal process including disinterest in outer world, grief, loss of affection to a new object, and detention of activities. These effects are all related to withdrawing from anything unrelated to the loved one who is deceased. Freud explains the reason for this as, with the loss of the love object, all the libido invested in that object will be withdrawn, so the mourning person resists leaving the libidinal position. The painful effects of

mourning are over when the process is done, and the ego becomes free again. Freud (1926) stated that the mourning process is over when the bereaved person detaches himself/herself from the object that he/she lost because it does not exist anymore. According to him, the bereaved person should undo his/her connection with the object.

1.1.2. Lacanian Perspective on Death and Loss

The concept of death was discussed by Lacan in different manners. Lacan states that death is the source of existence's meaning (Lacan, 1953/2006). He takes death as a constitutive of symbolic order (Evans, 1996). Symbols replace things for representation which causes the death of things since their presence becomes a representative in symbolic order rather than a being by themselves. Moreover, Lacan mentions the formation of subject as *ex-sistence* (Fink, 1995). A subject can only be a subject of unconscious by submitting to the language of the Other, which results in alienation of the subject from oneself as a being. Thus, the subject has to give up on one's true self to be a subject of the unconscious. The subject's real being is annihilated by the symbolic order because the language that defines the subject comes from the Other. Therefore, a part of the subject dies to gain a seat in symbolic order. This is a paradoxical process. The signifiers also take the subject beyond death, making him/her immortal (Lacan, 1955-1956).

Lacan focused on the concept of death as annihilation of symbolic existence rather than biological death, which he called the former as "second death" (Kim, 2015). According to Lacan, true death of the subject is not a physical destruction. The true death, second death, is an erasure in symbolic order. The fact that a subject's biological functioning stops and physical existence is destroyed does not mean that the subject is dead, in terms of Lacanian theory. The subject's death is ensured only when the subject's place in the signifying chain disappears because, even if one physically dies, he/she continues to live in someone else's mind. Symbolic life can sustain forever as long as the place in the signifying chain is secured. Lacan (1959-1960) expresses that one can access the knowledge of one's relation to death via signifiers.

The term "loss" is the center of Lacanian theory. According to Lacan, subjectivity is

accomplished by a loss within the relation with the Other (Lacan, 1960/1964/2006). Before castration, the subject believes that he/she is the part of the Other, which is about creating a lack in the Other that only he/she can fill. However, what creates lack is the loss of one of his/her parts. Therefore, the subject acts within his/her own loss in the process of separation. He/she has lost something for once and all: *object a*, which is to be refound again and again. With the loss, the subject enters into symbolic order. In mourning, a similar process operates for the subject. Lacan expresses that the subject to mourn is dependent on his/her relationship with Other (Uçar, 2018). If the subject locates himself/herself as the lack of the deceased one, then the mourning process occurs. Hence, what is lost is the lack in the Other, which the subject identifies with. The lack in the Other is that the subject constituted himself/herself in relation to it as well as the object cause of desire (*object a*). Thus, when the subject lost his/her object of love, his/her position as a subject is shattered. He/she is not only grieving for the lost person but also lost the part of himself/herself that is attached to the deceased one. The subject's loss of a loved one is the moment of encounter with the Real (Özkan & Baltacı, 2020). The mourning subject needs to symbolize his/her loss so that he/she could overcome the mourning process. As a result, there is a positioning in the symbolic order again.

1.2. Concept of Father in Psychoanalytic Theories of Freud and Lacan

Freud emphasizes the importance of the father's role in child development (Jones, 2005). According to Freud, the father's role is especially vital in the Oedipal stage. The child needs to form an attachment of love towards the father for a healthy development. The father's function in the Oedipal stage is more significant for the boys because the boys identify with the father to resolve the Oedipus complex. The boys can attribute various features to the father such as protector, nurturer, or an idealized figure as well as rival and inhibitor. According to Freud, the child should identify with the father for the formation of superego. In opposition to boys, girls change their love object from the mother to the father and grow hostile feelings for the mother since she is seen as the reason for her castration. Thus, the father becomes the love object of girls, with whom they unconsciously want to have a baby.

In his remarkable book “*Totem and Taboo*”, Freud (1912-1913) introduces the primal father to literature. Freud states that the primitive men describe totem as their ancestor and primal father. Therefore, the rules of totemism become the rules of father, which are “do not kill the totem” (father in this manner) and “do not have sexual relations with a woman of the same totem” (incest law). Freud investigated the origins of these rules and came up with an answer. In Darwin’s primal horde, the father was described as violent and jealous who sends away his sons when they grow up. According to Freud, the sons were united to end the cruel hegemony of the primal father, so they killed and devoured the father together. Freud emphasizes the unity of brothers since it would be impossible to kill the father individually. By devouring the “strong” father’s flesh, the brothers identified with him, and acquired the strength of the father partially by ingesting him partially. Freud infers that devouring the father became a totem meal which was a festival for a repetition and a commemoration of the crime, which constituted the formation of civilization. Freud suggested that the brothers bear the same ambivalent feelings, namely hate and admiration, about the father such as our children and neurotic patients do. The brothers felt guilty and remorseful, so they abolished their accomplishment by declaring an inhibition of killing the totem as a substitute for the father, and left their right on women who were no longer forbidden, which made the dead father stronger than ever. These prohibitions that were generated out of the sense of guilt resulted in repressed desires of the Oedipus complex.

Jacques Lacan places the term “father” at the heart of his theory of subjectivity (Evans, 1996). Like Freud, he emphasizes the essential role of father in psychic life such that absence of the father can result in psychopathological conditions. However, the function of the father in psychic life is various, so Lacan studied different aspects of the concept of father. Lacan conveys that the concept of father differs based on the dimension in which it is constructed: Symbolic, Imaginary, and Real (Maraş & Gençöz, 2020). Lacan describes the real father as a biological father with blood and flesh. However, the real father of the subject cannot be certainly known, so the real father is the one who is said to be the biological father (Evans, 1996). Therefore, the real father is a construction of language. In *The Object Relation Seminar* (1956-1957), Lacan introduces the Real Father as the agent of castration, the one who “cuts it off”.

The imaginary father, on the other hand, is the addressee of aggressiveness, idealization, and identification. Lacan explained that the father is imaginary because the relationship established with it is on the imaginary level as in the position of semblable. It is the figure that absorbs all the fantasies of the child. According to Lacan, the imaginary father is the agent of privation, who takes the symbolic phallus away, leaving the subject deprived of it as real. This is the father that Freud mentions as to whom the ambivalent feelings are directed to. Finally, the symbolic father is defined as a function, a metaphor that constitutes the subjectivity (Fink, 1995). Symbolic father is the representative of law, culture, and language that forbids mother to the child. It functions as a paternal metaphor which intervenes between the dyadic relation between mother and child, only to save the child from the devouring mother via incest law. Additionally, the symbolic father is the signifier of the mother's desire, which is called Name-of-the-Father. Name-of-the-Father is neither a physical person nor an imaginary figure; it is the symbolic phallus that the mother desires, and which the child lacks (Baltacı & Baydar, 2023). Thus, Name-of-the-Father creates a lack in the subject which causes him/her to desire. The paternal metaphor triangulates the dual relation of mother and child as a Third Term. In *Totem and Taboo*, murder of the real father leads to the creation of the symbolic father, so "the symbolic father is the dead father" (Lacan, 1956-1957). Lacan (1956-1957) emphasizes that structuring of the symbolic order is dependent on the symbolic father.

1.2.1. Loss of Father in Early Stages of Life

Death of a parent is a fundamental loss for the children as a traumatic event (Worden et al., 1999). Parental loss in early stages of life has a major effect on the child's development (Biank & Werner-Lin, 2011). The child's life is decked by guilt-laden magical thinking, regret, and fantasies of reunion. The children's capacity of comprehending death and separation is limited, so they struggle in the process of mourning. According to Bowlby (1980), children sustain their relationship with the deceased parent, and their psychic construction differs throughout the developmental stages. As their parents died, the chance of their life with their parents died, too. Although mother and father are both effective in a child's development, their functions differ in the child's life course. Freud (1900) states that loss of a father is the ultimate

loss that one can be subjected to. It was observed that absence of the father during World War II, children's fantasy related to their fathers changed dramatically (Jones, 2007). The dead father was idealized and negative feelings towards him were repressed. This study is very congruent with Freud's thoughts on dead father in *Totem and Taboo*. Therefore, the relation with the father's image gains importance in working with mourning (Maraş & Gençöz, 2020).

Effects of loss of father in early childhood is not limited to the father-child relationship. The grieving mother who lost her husband has a crucial role in the child's development (Jones, 2007). As Lacan expresses, it is the mother that establishes "the father" in the child's psychic life (Fink, 1995). Therefore, the child's relation to loss of the father is not purely taken shape by the father's absence in the real, but by how the mother constitutes the image of father. At this point, Lacan's mirror stage is important to explain the child's development in terms of paternal loss. In the mirror stage, the child identifies his/her image in the eyes of the mother at the ages of 6-18 months (Özcan, 2023). If the paternal loss coincides with the mirror stage, what the child would see in his/her mother's eyes would be nothing but grief. Therefore, the child's identity would be constituted in the frame of paternal loss.

1.3. Dreams in Psychoanalytic Theories

1.3.1. Working with Dreams in Freudian Psychoanalysis

Freud's *The Interpretations of Dreams* is a groundbreaking book in psychoanalytic literature. Freud (1900) reveals the importance of dream-work in psychoanalysis, on the contrary to the common belief that it has no use in the treatment of neurosis. Freud describes the dreams as "royal road to the unconscious", which is the reason for his interest. The commitment of Freud to dream-work cannot be overlooked since he started to self-analysis by his famous dream: The dream of Irma's Injection. Freud dismantled each detail of the dream to put under the scope.

According to Freud (1900), dreams are the fulfillment of unconscious wishes. However, the unconscious wish is not explicit in the dream, so it has to be deciphered

by dream-work. Freud (1900) mentioned that dreams have two contents: manifest and latent. The dream's manifest is what one sees as it is. It is the surface of the dream which can be nonsensical. It is the latent part of the dream in which meaning should be discovered. Freud states that there are obstacles to the analysis of dreams such as dream distortion, and censorship. Although the defenses are weakened during dream processes, they are not removed completely. Otherwise, the unconscious would be there explicitly without any repression which is intolerable for human beings; there is a reason for the existence of the unconscious.

Freud (1900) introduces the process of condensation in the formation of dreams. He states that even if the dream is short, the dream thought could be rich by condensation. Condensation is the process which enables that an image in the manifest content corresponds to several dream thoughts in the latent content (Saklı Demirbaş & Uçar Özsoy, 2023). Freud emphasizes that words and names can be condensed material by themselves. Deciphering the condensed material in the dream is achieved by free-association (Freud, 1900). Freud draws attention to the gap between dream content and dream thought. In the process of dream formation, the materials with highly charged psychic energy are replaced by the weakly charged ones, which is the process called displacement, so there is distortion in the dream. Freud states that the displacement is the work of censorship, which is an inner psychological defense.

1.3.2. Working with Dreams in Lacanian Psychoanalysis

Jacques Lacan (1901-1981) replaced Freud's statement of "Dream is the fulfillment of an unconscious wish" to "Dream is the fulfillment of a desire". According to Lacan, in the dream-work, how the dream is narrated by the dreamer is as important as the content of the dream (Saklı Demirbaş & Uçar Özsoy, 2023). Lacan emphasizes that working on language is crucial when working on dreams as the unconscious is produced and emerged by language. Lacan declares that the dreams are structured like language, just as the unconscious (Kovacevic, 2013). Therefore, in the formation of dream, the organization of the dream is determined by the laws of the language. While Freud gives importance to condensation and displacement for dream interpretation, Lacan puts forward the terms metaphor and metonymy, linking them to condensation

and displacement, respectively (Manzi, 2015). Lacan interprets the dreams via language which is already his operation of psychoanalysis, so he considers the dreams as tools for acquiring knowledge related to mechanisms of the unconscious. According to Lacan, the dream is always directed to the Other (Saklı Demirbaş & Uçar Özsoy, 2023). In addition, the figures in dreams are ego identifications. Consequently, one of the purposes of the dream is to reveal these identifications so that the unconscious desire is deciphered.

Lacan (1954-1955/1988) focuses on the text of the dream rather than its figurative components. He states that dreams are a combination of imaginary and symbolic. He insists that the dream should be interpreted by the means of both imaginary and symbolic. Therefore, he mentions two different combinations as imaginarySymbolic (iS), and symbolicImaginary (sI). The dream is imaginarySymbolic as there are imaginations of symbols. On the other hand, symbolicImaginary is the verbalization of images, like narrating the dream. Thus, the dream's interpretation is symbolicImaginary since the focus is on the language. The important point in dream interpretation is the linking of signifiers.

1.3.3. Dreaming About the Deceased

Freud admitted that the book of *The Interpretation of Dreams* was his reaction to his father's death (Aberbach, 1989). Aberbach (1989) underscores the connection between loss in childhood and dreams, and finds astonishing that Freud did not integrate this valuable information more into his theory despite having the source within himself. There are several studies which emphasize that dreaming of a deceased one was a common activity in grief (as cited in Black et al., 2021). In some of those dreams, the bereaved dreamer wakes up comforted, using comfort-related words while addressing the dream. In addition, dreaming of a deceased one may regulate the emotions of the dreamer. For example, in some dreams, the grieving person sees the deceased one uttering the words that cause comfort for the dream owner. Additionally, although some studies discuss that dreaming of the deceased functions as maintaining a bond with the deceased, there are some studies supporting the opposite idea (Black, 2018). Moreover, some dreams can point to that the bereaved dreamer could not

overcome a traumatic loss (Barrett, 1991). Barrett (1991) stated that “Dreams are an especially fertile area in which to explore attitudes toward death since they pass much of the usual denial.” Dreams provide more material to work on related to the deceased one rather than waking life memories, so the beneficial function of dreams can be used in the process of bereavement. Moss (2002) expresses that dreams and its associations are very fruitful when working with loss. He gives examples from the bereavement group, saying that employing dreams in group therapy facilitated individuals’ access to different aspects of their grief which they were unaware of. He emphasizes that working with dreams helped the mourning process to proceed.

Silverman and his colleagues (1998) states that children who maintained bond with his/her deceased parents coped with their loss better. By maintaining connection with their dead parents, children constructed the dead parent, that is to say, they constructed an inner representation concerning the dead parent. Dreaming about the deceased is one of the ways to maintain the relationship with him/her (Black et al., 2021). Therefore, through the dreams, the children can construct and reconstruct the dead parent (Biank & Werner-Lin, 2011).

CHAPTER 2

METHODOLOGY

2.1. Qualitative Research Design

Qualitative research allows social science researchers to comprehensively evaluate events and experiences from diverse dimensions, encapsulating individuals' understandings of those in depth (Gençöz, 2022). Qualitative research methods aim to widely assess mental processes on how events and experiences in daily life are evaluated and comprehended by individuals, and how the individuals are affected by them in different aspects. In these methods, individuals' aspects gain importance with the questions of "how" and "why", which are intended to be asked in order to gather subjective evaluations concerning the topic of the research, which make these methods very valuable for the social science researchers. Although data is constructed in the frame of language by the associations of participants at the moment, the process of research is not independent from the researcher's subjectivity. Nevertheless, on the contrary of quantitative research, the subjectivity of the researcher is considered as enrichment for the sake of the research as it is also discussed and integrated into the research processes and documentation.

2.2. Social Constructivist and Relativist Position

Social constructivism is a perspective that prioritizes sociocultural discourses as constituting one's understanding over direct experience of oneself and the world (Madill, 2006). It is against the perception of scientific "objectivity", so it suggests that the scientific knowledge and practices are socially determined (Detel, 2001). The key point in social constructivism is that human understanding is constructed by social interactions. McLeod (1997) introduced features of social constructionism. He stated that traditional positivist approaches to knowledge are refused in social constructionism. Additionally, presumptions about the world are dismissed due to its contribution to advantages of dominant social groups. Moreover, individuals' whole

understanding of the world is constituted by interaction and negotiation between communities throughout history. Furthermore, in the social constructionist's view, the aim of a research is to investigate possibilities rather than to produce universally valid fixed knowledge. It is also highlighted that social constructivism is a movement to promote change in definitions of psychological terms because it is believed that they are artifacts of social discourse.

Galbin (2014) reported that social constructivism focuses on meaning, which is a construction of culture, language, and discourse. By social interactions, mental representations of events are institutionalized, so knowledge and people's conceptions correspond to the meaning are embedded in society after institutionalization. In the frame of social constructivism, the function of language is beyond connecting people with each other. Through language, reality is constructed between people. Human beings come into existence in language because, through language, the subjectivity is available to others (Burr, 2003). In the social constructionist view, it is believed that language is a way to "possibility of alternative constructions of the self and other events in one's world", which underlines that social constructivism has a relativistic stance. How the language is structured determines the structure of one's perception about the world and oneself, as social constructivism suggests.

2.3. Discourse Analysis

Defining discourse analysis is problematic as it is used as an umbrella term to basically describe the analysis of how language is structured on the basis of different patterns that people adopt in relation to different domains of social life which they participated in (Jorgensen & Phillips, 2002). Thus, there are several ways for applying discourse analysis because it is a set of interdisciplinary approaches. Discourse analysis deals with specific discourses correlated with psychological and sociological factors that a subject gets involved in (Parker & Pavón-Cuéllar, 2014). It takes its origin from the linguistic field but it does not focus on language by itself, rather it puts language under the scope to examine how language is constructed in patterns of discourse (Parker, 2005; Parker & Pavón-Cuéllar, 2014). Thus, discourse analysis concentrates on speech and texts (Yoğan, 2022).

Discourse analysis is one of the social constructionist approaches which focuses on language and the subject (Jorgensen & Phillips, 2002). In this view, reality is constructed through language since it is the discourse that provides meaning to everything, so language creates and constitutes the social world which includes social identities and relations. For the researcher, the main object of the analysis is the discourse itself as reality can reveal itself within the discourse. The researcher does not take a judgmental position such as in positivistic sciences to decide what is right or wrong. Instead, he/she is interested in what is said or written, and in patterns which are formed among statements.

2.4. Lacanian Discourse Analysis

Language has a bilateral function: It is used to fit in the situation we express, and how it is used also creates the situation, which is a reciprocal process (Gee, 1999). Through language, the reality of a person or society is built and rebuilt, so there is a reconstruction. Gee (1999) introduces two types of discourses. Discourse with a lowercase d is the language a person uses to express anything. He formulated Discourse with a capital D as “language plus other stuff”, referring to the language used by a person in a social group or the culture he/she identified himself/herself with. Thus, Discourse is related to recognition by others, which is very relatable to Lacanian theory. Lacan gives importance to language and discourse regarding the unconscious in psychoanalysis as he said “The unconscious is the discourse of Other” (Evans, 1996). According to Lacan, a person is born in a language and discourse of Other, and is able to be a subject only by admitting this language and discourse, which implies being inscribed in Symbolic Order. Although Lacan is not a discourse analyst, his theory of psychoanalysis is very much related to the analysis of discourse (Parker, 2005). In Lacanian psychoanalysis, the focus is on the language in the way how it is used, what context it is used, and what it bears about Other’s discourse. Lacan even creates formulas for four discourses: hysterical discourse, master’s discourse, university discourse, and analyst’s discourse (Evans, 1996). According to Lacan, the unconscious is “a quality of speech” and part of a discourse transferring one to another (Parker, 2005).

Ian Parker (2005) introduced seven elements for Lacanian discourse analysis (LDA). First, he mentions *formal qualities of text* which implies that, in LDA, the focus is not on meaning; rather, the form of speech gains importance. There is an intense examination of signifiers in terms of their organization based on differences. Therefore, the aim is to seek patterns and links among signifiers based on differences. Each subject is represented by a signifier in the Lacanian perspective, so Lacanian discourse analysis investigates this “irreducible, traumatic and non-sense” signifier since the aim is not on the meaning.

The next element that Parker mentions is *anchoring of representation*, focusing on the fixed point around which the text revolves. Although the text includes diverse topics, there is a structure of the text that shows the pattern of the discourse and the logic on which the text is built. In Lacanian discourse analysis, metaphors and metonymies can be thought of as key points in terms of the structure of language because they are the constructions which give way to repressed material to appear, as in Lacanian psychoanalysis.

In Lacanian psychoanalysis, fixed points refer to “*point de capiton*”, a fixation between signifier and signified which stabilizes the signifying chain so that there will be no slip. Therefore, certain signifiers or metaphors are repeated in the text, pointing out the presence of quilting points. Additionally, some signifiers dominating the text signal a repression in the structure of the text, which are called master signifiers. The subject’s construction of speech functions retrospectively, so the end-point of speech gives a clue about the anchoring point that the researcher seeks to get closer to the master signifier.

Another element is *agency and determination*, referring to three registers’ (Real, Imaginary, and Symbolic) as not overlapping. On the level of imaginary, something’s presence in the text also presupposes that something is absent. Thus, there is an analysis of gaps and holes concerning the text since the unconscious operates as an absence in the text in LDA. The fourth element is *the role of knowledge*, indicating the subject’s relation to knowledge in the field of language. The subject’s relation to knowledge determines his/her relation to the discourse and to the Other. This relation

also gives hints about the subject's clinical structure although it is not necessary for a researcher to evaluate clinical structures of the participants as long as it is not the interest of the study. How the subject relates to the knowledge generates the type of discourse: hysteric, master, university, and analyst.

The other element is *position in language*, which implies that the subject is positioned by language as he/she uses it. Thus, what determines the subject's position is his/her activity of speaking which is addressed to the Other. The subject speaks in a way that he/she cannot hear the truth between words that he/she has uttered because the truth is concealed. It is only heard by the analyst to be sent back to the subject.

The sixth element of LDA is *deadlocks of perspective*, emphasizing disagreement in the text. If there is agreement between analysand and analyst, it means that the process is held in the imaginary, which is a failure both analytically and ethically. In addition, the points of "breakdown of representation" are the moments of encounter with Real like trauma or shock, referring that there is something "unspeakable". The final element is *interpretation of textual material*, concentrates on "the line of Symbolic". It is about disorganizing the text in order to reveal its function.

2.3. Sampling and Participants

The current study aimed to reach young adults who lost their fathers in early childhood (ages of 0-6). Another criterion for participating in the study was that participants have dreams related to their deceased fathers. Purposive sampling was used for this study as qualitative research suggests use of a small sample size to get richer and in-depth quality of information and achieve homogeneity (Shaheen et al., 2019). The small sample size for this study included six participants. Half of them were male and half of them were female. Their ages ranged from 23 to 32. Their ages at the time that they lost their fathers ranged from four months old to four years old. The causes of the death of their father varied. Three of them passed away due to heart attack while two of them passed away due to traffic accidents. One of them died at the earthquake and the other one died from cancer. Demographic information of participants was given in Table 1.

2.4. Ethical Considerations

Ethical approval was received from Human Subject Ethical Committee of Middle East Technical University (see Appendix A). Informed consent was given to the participants before interviews (see Appendix B). The participants were also informed verbally at the beginning of the interviews. Each participant was assigned a code name and specific information that had the possibility to reveal their identities was changed in order to secure their anonymity. Moreover, each participant was informed by the researcher about the resources for getting psychotherapy if they ever needed.

Table 1
Demographic Information of Participants

Code Name	Age	Gender	Reason of Death of Father	Age when father died	Duration of Interview
Yaşar	23	Male	Earthquake	8 months old	67 m.
Sevgi	23	Female	Heart Attack	2 years old	78 m.
Yaren	25	Female	Traffic Accident	4 months old	101 m.
Kıymet	27	Female	Cancer	4 years old	108 m.
Evren	30	Male	Traffic Accident	4 years old	100 m.
Kadir	32	Male	Heart Attack	4 years old	95 m.

2.5. Procedure

After the ethical approval was obtained, a call for research participation was announced via social media and social networks. Once a participant accepted to contribute to the study, the informed consent was sent to him/her via e-mail, and obtained the same way after he/she signed. Before the interview began, the participants were informed verbally about the study, confidentiality, and freedom to leave the interview in case of any inconvenience. Moreover, they were encouraged to ask any questions related to the study. For data gathering, semi-structured interviews were conducted with the participants. The interview questions were formed as open-ended and in the frame that encourages participants to talk freely (see Appendix C & D).

During the interviews, the participants were asked about associations of some words that the researcher thought as important points. At the end of each interview, the participant was informed about the chance of getting psychotherapy in case that he/she needed it. After each interview, the researcher kept a diary about the interviews in a personal aspect to consider her subjectivity in the research process. The question of “At what part of the dream did you wake?” was added to questions after the first interview. Also, the question of “Is there any other dream you would like to tell?” was added after the second interview. The interviews were audio-taped and then transcribed as texts based on Lacanian discourse analysis. Total duration of interviews was 352 minutes. No punctuation was used in the process of transcription in order to focus on the format of the language. The interviews with all participants were completed in nine months. Throughout the research process, occasional meetings with the researcher’s advisor and co-advisor were held to discuss content and analysis of the data as well as the progress of the study. Moreover, regular meetings with the thesis monitoring committee were set to discuss the data and the progression of the dissertation. The committee provided beneficial feedback and recommendations for the sake of the process. Additionally, there was a research team of psychoanalysts to discuss analyses of the data from time to time.

2.6. Data Analysis

The interviews were audio-taped and transcribed word by word in accordance with Lacanian discourse analysis. In Lacanian psychoanalysis, punctuation limits the reading of a speech or text as it provides one sole meaning (Fink, 2007). In order to read and hear the discourse of the participants more analytically and to avoid the restriction of the meaning the participants conveyed, the transcriptions were written down without any punctuation. Therefore, the focus was on the format of the language rather than its content, as Lacanian discourse analysis suggested. The transcriptions were analyzed based on the seven elements that Ian Parker introduced for Lacanian discourse analysis. The details of the elements were described under the “Lacanian Discourse Analysis” heading. The extracts from the transcriptions in both English and Turkish (Original) languages were used in the “Analysis” section to provide the foundational examples for the analyses.

2.7. Trustworthiness of the Study

Morrow (2005) defines some criteria for qualitative research, such as reflexivity, subjectivity, appropriateness of data, and interpretations. The researcher's subjectivity cannot be ignored in the research process as the researcher has his/her psychological background, and there is an interaction with the participants. The researcher should be aware of his/her cultural, educational, developmental, and psychological background and perspectives, which can impact the research process. As a researcher in this study, I am a 30-year-old woman studying and working at Department of Psychology in Middle East Technical University. I have been practicing psychotherapy and getting trained on the perspective of Lacanian psychoanalysis for almost six years. In addition, I was announced as a psychoanalyst during my personal psychoanalysis. My research interest in this topic comes from my personal background since I have lost my father in the period of my early childhood, and I do not have any memory of him. I only have dreams related to him which were very fruitful in my personal psychoanalysis. As a scenarist of our own dreams, we construct and reconstruct our relationship with the others/the Other, so I find it important to work on dreams since what makes us subjects is our relation to the others/the Other.

After the interviews, I noted my thoughts, feelings, and associations related to the focus of the interviews to achieve trustworthiness of the study. Because I am an individual with my own culture and history, I have found taking notes and working on them beneficial for the sake of the study. There were times that I felt distress during the interviews due to the empathetic feelings. However, these feelings sometimes helped me to enrich the interview via different types of questions.

CHAPTER 3

ANALYSIS

The transcriptions of the interviews were analyzed based on Lacanian Discourse Analysis introduced by Ian Parker (2005). The analysis of the texts was conducted on the point of formal qualities of the text, anchoring points, agency and determination, positions in language, deadlocks of perspective and interpretation of textual material. The focus was basically on the signifiers as related to father, his death, and dreams. Also, relation to the Other was another focus of the analysis. After the analysis was done, six significant head pieces were produced. For details of the head pieces, Table 2 were provided below.

Table 2

Outcomes based on Lacanian Discourse Analysis.

Head Pieces	Themes
Signifiers for (death of) the Father	<ul style="list-style-type: none">○ Çanta (Bag)○ Düşkün (Fond)○ Muhatap (Addressee)○ Kağıt (Paper)○ Dört (Four)○ “ ”
Signifiers for Father Loss in Dreams	<ul style="list-style-type: none">○ Yaz-Ağır-Araba (Summer-Heavy-Car)○ Kırmızı-Şeker-Bayram (Red-Treats-Bairam)○ Not Talking○ Işık (Light)○ Gör (See)○ Ot-urmak (Sitting)

Table 2 (cont'd)

Head Pieces	Themes
Positioning Towards the Father in Dreams	<ul style="list-style-type: none"> ○ Abandoned Child ○ Offensive Man ○ Pounding the Mother ○ (not) Knowing or being Known by the Father ○ Desired to be Loved ○ Too Much Missing to be Mad
Fixed Points in the Discourses	<ul style="list-style-type: none"> ○ The Surviving Subject ○ Work ○ Searching for the Father ○ Being Dear to the Father's Heart ○ Question of Life ○ Efe
Deadlocks	<ul style="list-style-type: none"> ○ Light Sleep ○ Where the Words Fail ○ Far from Subjectification ○ Treating the Father ○ Forgetting What to Say
Relation to the Other	<ul style="list-style-type: none"> ○ Disappointing the Other ○ No Need for the Other ○ On not to Lose the Other ○ Cannot Leave ○ Seeking Mercilessness

3.1. Signifiers for (Death of) the Father

In participants' discourses, signifiers for (death of) their fathers were detected. Each participant had a different signifier for their fathers, naturally. The signifiers were "çanta" (bag), "düşkün" (fond of), "muhatap" (addressee), "kağıt" (paper), and "dört" (four). For one participant, there was no signifier for his father, the place remained empty. Yet, it was thought that this emptiness (" ") signed (death of) the father.

3.1.1. Çanta (Bag)

Evren's father died in a traffic accident when he was four. When he talked about his dream about losing his partner in a traffic accident, he interpreted this dream as his fear of losing someone in his life. The way he lost his partner is similar to how he lost his father, so the dream and loss of father was associated in Evren's mind. After that, he recollected a memory about losing his bag (*çanta*) in association with the loss of his father. He remembered that he lost his bag (*çanta*) when he was at the school, which upset him deeply. Losing his bag (*çanta*) was a reminder of the loss of his father. The association between bag (*çanta*) and father became even stronger when his friend said to him "your father will buy you a new one" ("*baban sana yenisini alır*"). In addition, the word "çanta" phonetically resembles his father's name. Thus, "çanta" is a signifier for (the death of) his father.

Extract 1:

Translation.

P: Experiencing fatherlessness and not being able to say anything while everyone is talking about their father's job, or even if you say it, your father actually can't do that job at that moment. These are sad things, boring things. For example, I don't forget that, I think I was in the second grade of primary school, recess was called, we went out, then something happened. The classes changed, this and that happened, etc... I entered the classroom, my bag is absent, I started crying, I'm crying a lot but I'm crying because my bag is lost

R: Huh huh

P: I went up, there were stairs leading to the garden, I sat there and I was crying. There was our class teacher's daughter, I will never forget, she came and asked what happened. I said, crying, "My bag is lost, I can't find it" etc. Then she said to me, "Don't be sad, your father will buy you a new one". For example, I remember very well that I cried harder there. Even these, actually, these are the things that leave a scar on us. You think about it, like not being able to go

to school with your father, him not being able to drive you to school, not being able to go to a game together, sad things, very sad things. The parts that are missing, of course, if I wanted to feel like it right now, I couldn't do it, I could, but doing it with your father is different

Original.

K: babasızlık yaşamak herkesin babasının mesleğini söylerken senin bir şey söyleyememen ya da söyleyen bile aslında babanın o mesleği o an yapamıyor olması ya bunlar üzücü şeyler sıkıcı şeyler mesela hiç şeyi unutmuyorum ilkokul ikideydim galiba teneffüs çalmıştı dışarı çıkmıştık sonra bir şeyler oldu sınıflar değişti o oldu bu oldu vesaire falan sınıfa girdim çantam yok ağlamaya başladım çok ağlıyorum ama çantam kaybolduğu için ağlıyorum

A: hı hı

K: çıktım böyle bahçeye çıkan merdivenler vardı oturdum orada ağlıyorum sınıf öğretmenimizin kızı vardı hiç unutmuyorum geldi ne oldu dedi ağlayarak dedim ki çantam kayboldu benim işte bulamıyorum vesaire filan sonra bana şey dedi üzülme baban sana yenisini alır orada mesela daha şiddetli ağladığımı çok iyi hatırlıyorum bunlar bile birer aslında işte bizde yara bırakan şeyler hani düşünüyorsun mesela babanla okula gidememek hani babanın seni okula bırakmaması işte birlikte maça gidememen üzücü şeyler ya bayağı üzücü şeyler eksik kalan kısımlar o tabii ki de şu an kendimi istesem yapamaz mıydım yapardım ama babayla yapmak başka

3.1.2. Düşkün (Fond)

Sevgi lost his father to a heart attack at the age of two. She described his moment of death as “fainted in the building”. When she talked about their relationships, she used the word “fond” (*düşkün*) repeatedly as her mother does. Düşkün refers both fond and fallen in Turkish. Düşkün signifies both the love of the father to his daughter and the moment of dying.

Extract 2:

Translation.

(As mother says:) “All of a sudden, I was stuck in the middle. I came from a village, I wasn't aware of what was going on, neither my family supported me nor your father's family. Your father was always very fond of his family, he wouldn't pay enough attention to me anyway” (laughed) she says too much

Original.

(Annesi söylüyor:) “şöyle bi anda işte ortada kalmıştım zaten bir köyden gelmişim ne olduğunun farkında değildim işte ne benim ailem bana destek oldu ne babanızın ailesi işte zaten babanız hep ailesine çok düşküdü bana yeterince ilgi göstermezdi zaten” (güldü) çok fazla anlatır yani

Extract 3:

Translation.

(On a video record with her father) How is the image? It's very nice, of course, it shows things like how much my father is fond of me and how well he takes care of me. He makes me jump, bounce, he does things, etc. There are balloons for my birthday, there are balloons everywhere, it was a very nice, very sweet image (crying)

Original.

(Babasıyla bir video kaydında) görüntü nasıl işte çok güzel tabi böyle babamın bana ne kadar düşkün olduğu benle ne kadar güzel ilgilendiği gibi şeyler gösteriyor işte hoplatıyor zıplatıyor şey yapıyor falan filan işte benim doğum günüm için balonlar işte falan her yerde o şekilde çok güzel çok tatlı bir görüntüydü (ağlıyor)

Extract 4:

Translation.

Well, he was very fond of us and lived a very comfortable life then, financially. Also us, for example, he used to pay great attention to our clothes and appearance

Original.

ya öyle çok düşkünmiş ve çok rahat bir hayat sürüyormuş o zaman hani maddi olarak da biz de böyle çok hani özenle bizim kıyafetimize görünüşünüze çok dikkat edermiş mesela

3.1.3. Muhatap (Addressee)

Kadir was a four-year-old child when he lost his father to a heart attack. He suffered the unavailability of his father in his life as there was no addressee. He complained about the problems he had to deal with since his father was not available to take care of them. Moreover, Kadir desires to express his feelings and thoughts to his father whereas his father is not around to hear him because he passed away. He was disappointed that there is no addressee to direct his reactions. Kadir felt this deeply when he was in the process of marriage because the place of the father as a representative of the family was empty.

Extract 5:

Translation.

(...) My mother doesn't make up for that gap either, she doesn't make up for

the lack of a parent, know what I mean? She doesn't make up the difference either. Then you say, "Damn daddy, damn, you ruined it for us." I mean, because if he had been with us, for better or worse, at least there would have been someone to address but there is no addressee, and that was the thing that made me angry the most

Original.

(...) annem de o eksiği kapatmıyor ebeveyn eksiğini kapatmıyor anlatabiliyor muyum o da kapatmıyor o zaman da diyorsun ulan baba ulan diyorsun yani yıktın başımıza diyorsun yani çünkü iyi kötü başımızda olsaydı en azından muhatap olurdu ya muhatap yok en çok kızdığım şey o oldu

Extract 6:

Translation.

(...) It's very bad, I mean you are angry at a person, you are mad. The man is not there, you know, to whom? There is no addressee, know what I mean? You know, I experienced that "no addressee" feeling during the wedding process similar to the "no addressee" feeling I experienced in my childhood and adolescence

Original.

(...) çok kötü yani bir insana kızgınsınız öfkelişiniz e yok adam hani kime ya muhatap yok yani anlatabiliyor muyum hani o muhatap yok hissinin çocukluğum ergenliğimde yaşadığım muhatap yok hissinin benzerini düğün sürecinde yaşadım

3.1.4. Kağıt (Paper)

Yaren lost his father to a traffic accident when she was a four-month-old baby. In her discourse, "school" (*okul*) reminded her "papers" (*kağıt*) that were given by teachers to learn about her father's or mother's job, which reminded her that she did not have a father. Therefore, "school" signifies "papers", and "papers" signifies her loss. She expressed how badly she felt when she saw those papers because she had thought that she acknowledged the death of father while the papers evoked her thoughts and emotions about the loss of her father.

Extract 7:

Translation.

Sometimes they would distribute papers at school, like your mother's profession, your father's profession, etc. You know, when something like this happens, like a check-up or an introduction, I didn't fill out that paper. You

know, because I didn't go to school, I was sick, and later, for example, I had a hard time writing this and that on that paper when I went to school. You know, after all, you meet new people, your teachers, you enter a new environment, and no matter what, you are young. So 10 17 maybe less. I mean, when I was getting in high school, I had a hard time there, I wished he was there so I could have written it, for example, and now that's the first thing that came to my mind

Original.

bazen kağıt dağıtırlardı okulda hani işte annenizin mesleği babanızın mesleği falan hani böyle bir kontrol veya tanışma gibi bir şey olduğunda o kağıdı ben doldurmamış hani okula gitmediğim için hastaydım sonradan mesela okula gittiğimde o kağıda işte bunu bunu yazarken mesela çok zorlanmışım hani sonuçta yeni birileriyle tanışyorsun öğretmenlerin yeni yeni ortama giriyorsun ve hani ne olursa olsun yaşın küçük yani 10 17 belki de daha az yani liseye girerken orada mesela çok zorlanmışım hani keşke olsaydı da yazsaydım mesela demişim şu anda ilk o geldi aklıma

Extract 8:

Translation.

As I explained, those papers always come to my mind. My primary school time, middle school time. You know, maybe not so much in high school. You know, I got used to it because I was older in high school, so I got used to that absence of the father. But let me tell you, primary and secondary school, for me, are those papers. I mean, because the bad thing I always remember, let me say bad. For example, the thing that made me feel bad were those papers, I mean, I always thought about it

Original.

şöyle hani anlattığım gibi o mesela o kağıtlar hep gelir benim aklıma ilkokul zamanım ortaokul zamanı hani lisede belki o kadar değil hani lisede daha yaşıml büyük olduğu için alışmışım yani o babanın yokluğuna alışmışım ama hani ilkokul ve ortaokul benim için o kağıtlardır öyle söyleyeyim size yani çünkü hep hatırladığım kötü şey kötü diyeyim yani benim için bana kötü hissettiren şey o kağıtlardı mesela hep düşünürdüm yani

3.1.5. Dört (Four)

Kıymet lost his father due to lung cancer when she was four years old. She was raised by a mother who had psychological problems with paranoid features. When the relationship between her mother and her father was asked, she said that her mother always discredited her father and created a bad impression about him, which affected her opinions and feelings regarding her father. She repeatedly talked about the number

“four”, as her favorite number, as she stated “I love four very much” (“*dördü çok seviyorum*”). Moreover, she expressed that she was born around four o’clock. In addition, she constantly emphasized that there could have been her father (“*babam olabilirdi*”), indicating her wish about her father being alive. Her wish is associated with the number four because the number four represents the number of family members if her father was alive.

Extract 9:

Translation.

I was born in the morning, around four o’clock, so I love the number four very much because my birthday is zero four zero four. I was born with the numbers four and five, and I love four very much. I always prioritize four in my life, so when I was a student, if you’d ask five or four, I always liked four. I mean, after that, they immediately took me to the hospital, my father and my family, everyone was very happy because I was born

Original.

sabaha karşı doğmuşum saat dört civarı o yüzden dört rakamını da çok seviyorum çünkü doğum günüm de sıfır dört sıfır dört böyle dört beş rakamlarında doğmuşum ve ben dördü çok severim her zaman dördü önceliyorum hayatımda yani öğrenciyken de beş mi dört mü dersiniz hep dördü severdim yani ondan sonra hemen hastaneye şey yapmışlar götürmüşler babam ailem herkes çok mutluymuş ben doğduğum için

Extract 10:

Translation.

There could have been my father at my graduation. I don’t know if I will get married in the future, but there could have been my father then. Okay, even if he was alive now, we couldn’t guarantee it logically, but I mean, there could have been my father in all the good memories I had in my current life

Original.

mezuniyetimde babam olabilirdi ileride evlenecek miyim bilmiyorum ama o zaman babam olabilirdi yani tamam şimdi yaşıyor olsaydı da o zaman garantisini veremezdik mantıken ama yani şu anki hayatımda bulunduğum tüm güzel anlarımda babam olabilirdi

3.1.6. “ ”

Yaşar lost both of his parents in the earthquake of 1999. Death of his parents was not

a subject to talk about around the household since his grandmother became devastated whenever the incident was talked about. It seemed like there was no signifier for (the death of) his father, since the death of his father could not be processed in language. His discourse was full of filler words like “şey” (thing). He even referred to his parents as things (*şeyler*). It is remarkable that he was challenged to verbalize the things in his mind.

Extract 11:

Translation.

For example, there was a picture of the collapsed house, or I know it from what people around me told me because I was little about eight months old, I didn't have a thing to see, understand or hear. Of course that thing, we see it as something bad, I wish it wasn't like that. Or I don't know about that either. Sometimes it didn't seem believable most of the time

Original.

Yani şöyle hani yıkılan evin resmi vardı mesela veyahut da etrafta insanların anlattığı şekilde biliyorum çünkü ben küçüktüm sekiz aylık falandım hani şöyle görme anlama duyma şeyim yoktu o şeyde e tabi şey yani kötü bir şey şey olarak görüyoruz keşke böyle olmasaydı diyorum ben veyahut da bilmiyorum o da bazen inandırıcı gelmiyordu çoğu zaman

Extract 12:

Translation.

Well, now mother and father are a person's most fundamental and closest things. So, without these, you have to overcome some things alone or, you know, after a while, you are on your own

Original.

Ya şöyle şimdi anne baba insanın en temel en yakın şeyleridir yani e bunlar olmayınca bazı şeylerin üstesinden tek başına gelmen gerekiyor veyahut da hani bir zaman sonra da tek başınasın yani

3.2. Signifiers for Father Loss in Dreams

When talking about their dreams, the participants used some words that are associated with the fact that their fathers were dead. They used signifiers such as “*Yaz-Ağır-Araba*” (Summer-Heavy-Car), “*Kırmızı-Şeker-Bayram*” (Red-Treats-Bairam), “Not Talking”, “*Işık*” (Light), “*Gör*” (Seeing), and “*Ot-urmak*” (Sitting).

3.2.1. Yaz-Ağır-Araba (Summer-Heavy-Car)

Yaşar lost both of his parents due to the earthquake of 1999. He was rescued from the wreckage. At that time, he was an eight-month-old baby. When he talked about the day of the earthquake, he emphasized on the season of summer (*yaz*). Also, he used the word heavy (*ağır*) as a feeling to describe something overwhelming. Heavy is also an adjective to describe a huge amount of physical weight. In his dreams, he again described the season of summer and a car which is referred to as the car of the father in another dream. Summer (*yaz*), heavy (*ağır*) and car (*araba*) are interrelated signifiers for the loss of his father. Car (*araba*) may also be a signifier for the father (*baba*), which can be splitted as *ara-ba*. “Ara” in Turkish language is translated as “call/search”, and the syllable “ba” is associated with the word “ba-ba” (father). Therefore, “araba” (car) may be related to searching for the father.

Yaşar described his dreams as following:

Extract 13:

Translation.

They're all generally similar to each other, well, it's like, how should I put it, you know, you go on a roadtrip like this, you know, there's a view on the side, you stop the car there, you know, you can walk around and take pictures, you know, we usually meet in those kinds of places on the road, so let me put it that way

Original.

hepsi birbirine benziyor genelde şey sanki nasıl desem hani böyle hani böyle bir yolculuğa falan çıkarsınız ya hani böyle kenarda manzara vardır orada arabayı durdurur hani gezersiniz resim çekilirsiniz falan hani o tarz yerlerde karşılaşıyoruz genelde yolda yani öyle diyeyim

He later added “summer ambiance” (*yaz havası*) as a detail to the dream to describe the environment. He constantly referred to the “car” (*araba*), which was associated with his father since he mentioned his father’s car, too. In addition, he described the frequency he spent in the car with the word “ağırlıkla” in the meaning of “mostly”. Later on, he used the word “heavy” (*ağır*) to express his feelings.

Extract 14:

Translation.

...

R: You said you have these dreams in general. Is there such a thing as a dream that doesn't have your father in it but makes you think of your father

P: Yes, yes, how should I say, what was the thing they had, my father had a car that still endures. It was like I was going to him by that car, or to where they were. I felt like it was a dream, as if I had to go there to them but I felt like I was going there. But they are not there in the dream

R: I understood that the car was always present in these dreams

P: Excuse me

R: A road a car

P: Well, how should I put it, maybe it could be because I drive cars a lot all the time, especially in the summer, when my family was with me, I was helping out, I was working, mostly in the car, so when I saw these, I was driving a car 6-7 hours a day

Original.

...

A: genel olarak bu rüyaları görüyorum dedin ya hani şey var mı içinde babanın olmadığı ama sana babanı düşündüren bir rüya

K: var evet nasıl desem onların nasıl şeyi vardı babamın arabası vardı hala duruyor mesela o arabayla sanki onun yanına gidiyormuşum gibi hissediyordum veyahut da onların olduğu yerde sanki hani bir rüya var sanki oraya onların yanına gitmem gerekiyor oraya gidiyormuşum gibi hissediyordum ama onlar orada rüyada yok yani

A: Bu rüyalarda araba da hep var gibi anladım ben

K: Efendim

A: Bir yol araba

K: şey yani nasıl desem sürekli çok araba kullandığım için olabilir belki özellikle hani yazın falan hani bizimkiler yanındayken de falan hani yardım ediyordum çalışıyordum ağırlıkla arabada geçiyordu o gördüğüm zamanlarda günde 6-7 saat araba sürüyordumdur

Extract 15:

Translation.

Well, I'm lucky in this regard, you know, you lose a person you've never met, yes, it is very heavy but it's fortunate that I did not know them

Original.

ya şu konuda şöyle şanslıyım hani hiç tanımadığın bir insanı kaybediyorsun evet çok ağır bir şey ama iyi ki tanımamışım öyle diyeyim

Extract 16:

Translation.

(about earthquake) Well, what I call as the picture, it was the demolished version, like the wreckage of the building. Well, they don't expect anything at all- what happens in summer is the weather, I mean everyone, well, normally in the summer you go out and come home in the evening, they were people who lived the same way. You know, they suddenly passed away

Original.

(depremlerle ilgili) şey resim dediğim yıkılmış hali vardı hani binanın enkazı vardı o şekilde şey onlar da hiçbir şekilde bekleme yaz olayında olan şey havaymış yani herkes işte şey normal yazın dışarıda gezersin akşam eve gelirsin ya onlar da aynı şekilde yaşayan insanlarmış hani birden vefat etmişler

He used the word “ağır” to describe the effects of the earthquake as challenging, saying “get off heavy” (*ağır*), so he mentioned heavy (*ağır*) and the earthquake together.

Extract 17:

Translation.

(...) My grandmother and grandfather were there, yes, they were always there but they were also old and they had their own priorities, they had their health, they had illnesses, I mean, especially my grandmother got off the earthquake heavy

Original.

(...) babaannemle dedem tamam evet hep vardı ama onlar da yaşlıydı ve onların da kendince öncelikleri vardı sağlıkları vardı hastalıkları vardı hani onlar da depremden babaannem özellikle ağır bir şekilde atlattı

3.2.2. Kırmızı-Şeker-Bayram (Red-Treats-Bairam)

Kıymet had a dream about his father that he only appeared as a silhouette. When she was asked about the word “silhouette”, she said “neither here nor absent” (“*ne var ne yok belli belirsiz*”), “whether he is there or not” (“*orada mı değil mi*”). She associated his father's image as a silhouette with his ambiguous existence in her life.

Extract 18:

Translation.

Neither here nor absent, it brings up whatever is there vaguely, so you don't actually know whether he is there or not. If we interpret it this way, his place

in my life is the same, I cannot be sure of his existence or his absence. I mean, I can't say that my father exists but there is an image there. I can't say that he is absent, there is something, it's just not definite and not tangible and not concrete

Original.

ne var ne yok belli belirsiz getiriyor yani hani orada mı değil mi bilmiyorsun aslında bu yorumlarsak bu hayatımdaki yeri de böyle bir şey varlığı bir ya da yokluğundan emin olamıyorum yani babamın hani var da diyemiyorum ama hani bir görüntü var orada yok da diyemiyorum ama bir şey var yani sadece kesin ve elle tutulur ve somut değil

Also, she expressed her dream with very little but significant details that her father gave her treats and there was something red.

Extract 19:

Translation.

There was something red I can't remember what it was, there was definitely something red, my father was smiling at me and my father gave me treats, I remember something like that

Original.

kırmızı bir şey vardı ne olduğunu hatırlayamıyorum kesinlikle kırmızı bir şey vardı babam bana gülüyordu ve babam bana şeker vermişti öyle bir şey hatırlıyorum

She then associated treats (*şeker*) and red (*kırmızı*) with bairam (*bayram*). Later, she associated bairam (*bayram*) with her father because they went to visit his grave at the times of bairam.

Extract 20:

Translation.

Yes, because we used to visit my father's grave every holiday and every Friday (...) we, myself, for as long as I've known myself, we have been going to visit my father every Friday and on the eve of holidays

Original.

evet çünkü biz her bayramda ve her cuma babamın mezarını ziyarete giderdik (...) biz kendim ben kendimi bildim bileli her cuma ve bayram arifesinde babamı ziyarete gidiyorduk

3.2.3. Not Talking

When talking about his dream, Kadir emphasized that his father did not talk to him. He mentioned that he would like to hear his father's story from himself but he could not because his father was dead. In his dream, his father did not talk to him although Kadir asked him to tell what happened. What Kadir inferred from his father's not talking was that his father was upset with him. However, not talking may be associated with not-living. Therefore, not talking seems like a signifier for his father being dead. Likewise, Kadir mentioned his father's grave when he interpreted his dream. He seemed obsessed about his father not talking. He persistently emphasized that he wanted to hear about the events from the man who experienced those by himself.

Extract 21:

Translation.

P: ... The truth is, it doesn't take much place, as I said, I don't know where I put it unconsciously, whether I figured it out or not. But, as I said, it is actually something that I think about a lot, but it never appears in my dreams. I saw it once and there we are in a room, there is a pull-out bed and a sofa, we are both sitting on it. He turned to the right, his face turned to the other side rather than towards me, and I turned slightly towards him. I say something like this to my father, "Dad," I say, "What happened? Just you tell me." Well, what I mean there is, actually, "I always heard the story from others, I got angry with you, and I say you tell me". I say, "What happened, let's hear it from you," but he doesn't say anything, he doesn't tell anything, and that's what I feel is that he was very upset, I mean, he was offended, I mean, the man was very upset, because you know, you have one child, I'm talking hypothetically, I mean, every time I go to the man's grave, I swear a lot, know what I mean? It's very normal for him to be upset, that's all, apart from that, there is nothing else

...

R: How do you interpret this dream

P: Well, as I said, since I didn't look at the events from his perspective, yes, I think he was upset, I mean he was upset, I think he was more upset. I think he thought I was being unfair to him in the dream, and after that, to me, what I felt was, "Okay, that's not all." At least for the first time, I actually gave the man an opportunity, you know, within myself, in a dream. So now I never looked at it from his perspective, I never tried to look at it because I went through a really exhausting process. Anyway, I said once that I should try to look from this man's window, and then the donkey's son didn't look at our face, know what I mean? I gave the man a chance to tell his own problems in his own language, I mean, but the man didn't look at our face

...

P: But the man didn't speak. Imagine, let's assume it was real. Okay, let's assume that the dream was real and my father really came into my dream. A

human would have say something, you know, communicate in good or bad ways, I mean, the man didn't even do that, I mean, the man didn't even talk in the dream

...

R: Well, why did you say something like "Tell me what happened" to him in your dream

P: Oh, that's why, I've always heard about the events from others, I've never witnessed them myself, the number of events is very few, people always tell me something, and it is very annoying that, I mean, they always tell something about your father but you have no idea, and also it is completely different, listening from the man who lived the incident

Original.

A: ... pek yer almıyor işin doğrusu dediğim gibi yani bilinçaltımda onun nereye koydum çözdüm mü çözmedim mi bilmiyorum ama dediğim gibi o kadar hani çok üstüne düşündüğüm bir şey aslında ama rüyalarımnda hiç yer almıyor bir kere gördüm onda da işte ikimiz bir odadayız bir çek yat var kanepe var ikimiz oturuyoruz böyle işte sağa dönmüş böyle yüzü yani bana değil de diğer tarafa dönük bir şekilde ben de ona dönmüşüm hafiften böyle işte şey diyorum babama baba diyorum ne oldu bir de sen anlat diyorum hı hani orda demek istediğim şey şu yani aslında hani ben hikayeyi hep başkalarından dinledim kızdım sana bir de sen anlat diyorum ya ne oldu bir de senden dinleyelim diyorum ama hiçbir şey konuşmuyor söylemiyor ve hissettiğim yani o zaman işte çok bozulmuş bayağı yani küsmüş yani adam baya çok ağırına gitmiş yani çünkü hani düşünsenize bir tane çocuğunuz var yani farazi söylüyorum yani adamın mezarına her gittiğimde dünyanın küfrünü ediyor yani hani anlatabildim mi bozulması çok normal adam o kadar onun dışında başka bir şey yok

...

A: Siz bu rüyayı nasıl yorumluyorsunuz

K: ya dediğim gibi o şey yani olayları onun açısından bakmadığım için evet üzülmüş bence yani üzülmüş bozulmuş bence daha çok bozulmuş yani ona haksızlık yaptığımı düşünüyordu bence rüyada ondan sonra yani bana yani tamam bu kadar da değil şeyi vardı benim hissettiğim en azından ben de ilk defa gerçekten şey yani hani adama bir fırsat verdim aslında hani kendi içimde rüyada yani şimdi ona onun açısından hiç bakmadım hiç bakmaya çalışmadım çünkü gerçekten çok yıpratıcı bir süreç geçirdim neyse bir kere de dedim ki ya şu adamın penceresinden bakmaya çalışayım onda da eşşolu eşşek suratımıza bakmadı yani anlatabiliyor muyum hani bir şans verdim adama kendi derdini anlatsın kendi dilinden diye ondan sonra da suratımıza bakmadı adam yani

...

K: ama konuşmadı adam ya düşünsene hani gerçek olduğunu farz edelim tamam rüyanın gerçek olduğunu ve babamın gerçekten rüyama girdiğini farzedelim ulan insan bir şey söyler hani hani iyi kötü bir iletişim kurar yani adam onu bile yapmadı yani rüyada bile konuşmadı adam

...

A: peki rüyada ona şey demeniz neden acaba ne oldu bir de sen anlat

K: hah o da neden işte yani olayları ben hep başkalarından dinledim ya hiç

kendimin şahit olduğum zaten olay sayısı çok az hep insanlar bir şeyler anlatıyorlar bir de şey çok gıcık yani baban hakkında sürekli bir şeyler anlatıyor ama senin hiçbir fikrin yok bir de olayı yaşayan adamdan dinlemek apayrı

3.2.4. Işık (Light)

Evren associated his father with a light in his dream. He referred to the concept of afterlife when he interfered with his dream. Then, he mentioned some details including white horse (*beyaz at*), tree (*ağaç*), and rope (*ip*). It is notable that these details are shaped like phallus. In addition, white horse is an image used in the stories in association with Prince Charming, to whom the girls are attracted. Moreover, there is a saying “waiting for the prince with white horse” among women who desire to be in a romantic relationship with high standards. Likewise, Evren interpreted the image of horse as purpose (“*at murattır*”). Evren emphasized that he did not remember his father as holding the rope of the white horse, so he did not give the white horse to his father while creating the dream. Later, he decided not to tell anyone this dream which he considered as spiritual, so that the spell would not be broken. However, he broke the spell by telling the dream to his mother.

Extract 22:

Translation.

P: Something that I have never forgotten and that had a great impact on me. I know it is my father, the person is very luminous. We are in a lightful place. There are such white lights. My father is in front of me. I see him too but his face is completely covered in light. A white light comes out from his face. I cannot see his face but I call him dad. I call out to him, “I know you are my father” etc. I couldn’t get over this dream for a long time, I remember that

R: Hmm yes, how do you interpret this dream

P: Well, since I grew up in a religious family, I think that dream is probably my father is blessed with lights (laughs). I do something like that, I make inferences that he is happy, that he is good, that he is pleased that we are good at what we do, that he can see us, etc.

...

P: well, I remember seeing a horse like this, I remember seeing a tree and a place like a forest (...) there was a horse, the horse had a rope, I remember that. I mean I don’t remember my father holding it but it was a rope coming towards my father, I know that

R: What meaning do you think it might have

P: They always say that “a horse is a purpose” or something. That he is happy and good. Actually, I always remember that after I had this dream, even I shared it with my mother. And then I said to myself, I had read it somewhere

else, there was such a conversation that someone who has a dream similar to this, in fact, he sees the Prophet our master. Then I said I wouldn't tell anyone, etc. I remember that I said to myself I wouldn't tell anyone. If you ask what it means for me, for example, the horse was a white horse, I remember it. It makes me feel beauty, purity. The fact that I feel that it is connected to my father makes me think that there is a rope coming towards my father, that it has a connection with him. It's green, yes, I'm in a forest, actually it's green but because there's so much light, I can see those greens only in a blurry and bright way. The greenery introduces its naturalness and beauty to me

Original.

K: hiç unutmadığım ve bende çok büyük etki yaratan şey oldu babam olduğunu biliyorum kişinin çok ışık saçıcı ya ışıklı bir yerdeyiz böyle beyaz ışıklar var karşımdaki babam onu da görüyorum fakat suratı tamamen ışıkla kaplı ya beyaz bir ışık çıkıyor suratından yüzünü göremiyorum ama baba diyorum ona sesleniyorum babam olduğunu biliyorum vesaire filan bu rüyanın etkisinden uzun süre çıkamamıştım onu hatırlıyorum

A: hı him evet siz nasıl yorumluyorsunuz bu rüyayı

K: o rüyayı işte ben de dindar bir ailede yetiştiğim için muhtemelen nurlarla (gülüyor) o şekilde şey yapıyorum mutlu olduğunu iyi olduğunu bizim yaptıklarımızdan iyi olmamızdan hoşnut olduğunu yani bizi görebildiğini vesaireye falan öyle çıkarımlarda bulunuyorum

...

K: şey böyle bir at gördüğümü hatırlıyorum ağaç gördüğümü hatırlıyorum ve orman gibi bir yer (...) bir at vardı atın bir ipi vardı onu hatırlıyorum yani babamın tuttuğunu hatırlamıyorum ama babama doğru gelen bir ip o onu biliyorum

A: onun nasıl bir manası olabilir sizce

K: hep derler ya at murattır falan yani mutlu olduğunu iyi olduğunu hep aslında bu rüyayı gördükten sonra hatta annemle paylaştım diye hatırlıyorum bunu hatta sonra şey dedim kendi kendime bir yerde daha okumuştum birisi işte buna benzer bir rüya görüyor vesaire filan aslında peygamber efendimizi görüyor falan diye böyle bir muhabbet vardı sonra demiştim kimseye anlatmayacağım falan filan demiştim kendi kendime hatırlıyorum dediğimi ne anlama geliyor dersin de at benim için beyaz bir attı mesela onu hatırlıyorum güzellik saflık bunu hissettiriyor babama bağlı olduğunu hissetmem babama doğru gelen bir ipin olduğunu onunla bir bağlantısı olduğunu düşündürüyor yeşil yani evet bir orman içerisindeyim aslında yeşillik ama hani çok fazla ışık olduğu için böyle hani flu bir şekilde parlak bir şekilde o yeşillikleri görebiliyorum yeşillikler de hani doğallığı yine güzelliği bunları bana lanse ediyor böyle

3.2.5. Gör (See)

Yaren's speech circled around that she did not see her father. She wished to see him in her dreams. The syllable "gör" (see) seemed to be associated with her desire to see his father since she never got a chance to see him. She only saw his pictures when she

grew up. Thus, her father was an image (*gör-üntü*) for her.

Extract 23:

Translation.

P: Well, I remember seeing it once when I was very young, I mean, if it's not like sometimes it's like you're confused, or maybe it's sleep, if it's not like that, I remember seeing it once but I'm not so sure because it might not be a dream

R: It's okay

P: I only remember that moment, I don't remember his voice or anything, of course, I only remember an image from when I was very young. It could be 15 years ago, it could be even older, I just remember an image, he's looking at me with a smile and he doesn't say anything, it's just him. I only remember that moment

R: huh huh

P: Well, as I said, I can't really know if it was a dream or if I wanted to see him like that. But I don't know anything like a dream that I remember so clearly, I mean, I've never seen it

Original.

K: şöyle çok küçükken yani eğer şey değilse hani böyle bazen rüya ile hayal arasında kalırsın gibi olur ya o uykuda mesela eğer öyle değilse bir kere gördüğümü hatırlıyorum hatırlıyorum bunu ama çok da emin değilim rüya olmayabilir çünkü

A: olsun

K: sadece o yani sadece o an var aklımda hani sesini falan hiç hatırlamıyorum tabii ki bir sadece bir görüntü hatırlıyorum çok küçüklükten bundan bir 15 sene önce bile olabilir daha bile eski olabilir sadece bir görüntü hatırlıyorum işte gülümseyerek bana bakıyor ve hiçbir şey söylemiyor yani sadece o anı hatırlıyorum

A: hı hı

K: hani dediğim gibi rüya mıydı veya hayal miydi öyle mi görmek istedim onu da pek bilemiyorum açıkçası ama böyle net olarak hatırladığım bir rüya gibi bir şey hiç bilmiyorum yani hiç görmedim

In her dream, her father wore glasses which were just like hers. She continued to use the words associated with sight and gaze. Hence, her focus was on her father's gaze upon herself.

Extract 24:

Translation.

I just remember a tree grove, I guess I thought it was like the garden of the house. The close-up image of him and himself, on his eyes, he was wearing

glasses and smiling. I also remember something like remembering his voice, in fact, I may have even heard his voice, but of course I don't remember what he said.

Original.

sadece bir ağaçlık hatırlıyorum hani evin bahçesi gibi düşündüm herhalde onu ve kendisinin hani yakın görüntüsü gözünde gözlük takıyordu işte ve gülümsüyordu hani sesini bile hani hatırlama gibi bir şey de var aklımda aslında hani sesini bile duymuş olabilirim ama ne söylediğini falan hatırlamıyorum tabii ki

Later on, she mentioned that the image she saw could even be a photograph. It is important to note that photographs are inanimate, and frozen in the moment, which signifies that father was dead.

Extract 25:

Translation.

(...) “I closed my eyes and saw the dream and I just woke up,” I don't remember anything like that. It's like I dreamed it, that's what the image looked like, maybe that image could even be a photograph, I don't have a photo like that, I don't remember it but it's like I dreamed it so maybe it was like that, that's why

Original.

(...) gözümü kapattım ve rüyayı gördüm işte şu anda uyandım falan gibi bir şey hatırlamıyorum hani sanki ben hayal etmişim işte o görüntü öyle olmuş hani belki o görüntü bir fotoğraf bile olabilir hani elimde öyle bir fotoğraf yok hatırlamıyorum ama hani ben sanki hayal etmişim gibi olduğu için belki o yüzden hani

3.2.6. Ot-urmak (Sitting)

Sevgi mentioned her dream as if her father had not died. She saw him sitting (*oturmak*) on a couch. Also, she used this word often when she talked about her grandfather's (the father of her father) funeral. She stated that “There's people sitting everywhere” (“*her yerde birileri oturuyordu*”) about her grandfather's funeral as well as her dream. “Oturmak” may relate to the funeral of (father's) father. Moreover, Sevgi's father passed away due to a heart attack by falling down on the ground, so he literally lied down in reality. However, Sevgi saw him as sitting may be a reference to her desire

for her father to live. In addition, Sevgi expressed that her father was 33 (*otuz üç*) years old when he died. She paused in the middle of the word like “ot-uz üç”. Here, “ot-” was repeated which correlates “oturmak” (sitting) with “otuz üç” (thirty three) in association with her father’s death.

She described her dream as follows:

Extract 26:

Translation.

like that he was sitting on a sofa in our house, I was going from living room to living room, some people were sitting, I mean, I thought I was going to be told this

Original.

böyle bizim evde böyle bir koltukta oturuyordu ben salondan salona giriyordum birileri oturuyordu böyle aa hani hani bana söylenecekmiş bu sanki

Extract 27:

Translation.

(about her grandfather’s funeral) It’s crowded, there’s people sitting everywhere, that’s normal (coughed)

Original.

(Büyükbabasının cenazesi hakkında) işte kalabalık her yerde birileri oturuyor o şekilde normal (öksürdü)

3.3. Positioning Towards the Father in Dreams

Participants mentioned how they interacted with their fathers when they encountered them in their dreams. The themes were detected as “Abandoned Child”, “Offensive Man”, “Pounding the Mother”, “(not) Knowing or being Known by the Father”, “Desired to be Loved” and ‘Too Much Missing to be Mad’.

3.3.1. Abandoned Child

Yaşar described his dream about his parents as he reproached them. He confronted them with the words “why weren’t you there” (“*neden yoktunuz*”). He was angry about

his parents' leaving in the dream, which he never accepted in real life. When he was asked about what he thinks and feels about the dream, he said he never wanted to see such a dream again. Then, he was asked "What would you want to see?" He wanted to see rather a positive encounter in his dream. He interpreted the dream like there was an abandonment whereas he negated this thought. It seems like Yaşar had difficulty in acknowledging his feelings and thoughts related to his parents' death.

Extract 28:

Translation.

You know, it was like we met after years, "why weren't you there at that thing." It was a bit sad, of course, it was like asking for an account, you know, "Why aren't you here," you know, "why did we go through all this.". It's a lot like that, how can I tell you, it's not like a hug, it's not emotional. It was like a little bit of anger because we experienced these, it was as if we met after years

Original.

hani yıllar sonra karşılaşmışız gibi oluyordu şeyde neden yoktunuz işte bayağı biraz üzücü geçiyordu o şey tabi hani biraz hesap sorar gibi oluyordu hani sanki neden burada değilsiniz hani niye bunları yaşadık falan diye hani çok böyle bir şey nasıl diyeyim size hani sarılma şey gibi yok da duygusal yok da biraz kızgınlık gibiydi hani bunları yaşadığımız için bunları hissettiğimiz için yıllar sonra karşılaşmışız gibi oldu

Extract 29:

Translation.

How else can I say it, you know when you meet someone after a long time and you talk nice things there, I would like to see those. Because in the dream you are talking based on a story that is not true and there is reality here what is in reality and what is in a dream are not the same well what is in reality is like how should I say there is a meaning like abandonment. Because there is, I mean, something like anger, there is actually nothing like that here

Original.

daha nasıl diyeyim hani çok uzun zaman sonra biriyle karşılaşırısın ya orada güzel şeyler konuşursun bunları görmek isterdim çünkü o rüyada gerçek olmayan bir hikaye üstünde kurulmuş bir şekilde konuşuyorsun ve burada gerçekler var yani hani gerçekteki ile rüyadaki bir değil yani gerçektekiler sanki nasıl desem bir terk ediliş gibi bir anlam da oluyor yani çünkü bir şey var yani kızgınlık var şeyde de burada öyle bir şey yok aslında

3.3.2. Offensive Man

Kadir was very angry with his father since he left him alone in a chaotic family. He had a challenging life that he associated with his father's death. He mentioned that both the paternal and maternal side of his family was crazy. He thought his father left him alone in this crazy world, and that he was not with him as a protector. In addition, he mentioned that his brother was a batterer and his mother was emotionally unavailable. Therefore, he was furious to have to handle all of these by himself. He said that when he visited his father's grave, he always cursed him. Hence, he interpreted his father not talking to him in his dream as his father was offended by him.

Extract 30:

Translation.

P: (...) he sits like that, his face turned, and then, as I said, he looks very disfigured (laughs)

R: Did he turn that way because he was upset with you

P: Yes, exactly to me, probably because he thought I was unfair to him, I mean, I was very angry because ... I'm still angry, after that it got a little better. Now I started using it as a stress relief tool, at least that anger started to decrease over time. When I go back to my hometown, I always stop by and I swear at my father and my grandfather individually, I get comfortable and get up. I have turned this into therapy, there I go

Original.

K: (...) oturuyor böyle yüzünü dönmüş ondan sonra dediğim gibi bozulmuş çok bozulmuş (gülüyor)

A: size bozulduğu için mi o tarafa dönmüş

K: evet aynen bana yani benim ona işte haksızlık yaptığımı düşündüğü için büyük ihtimalle yani çok kızdım yani çünkü ... hala kızıyorum ondan sonra biraz iyi oluyor artık biraz da ben onu biraz şey olarak kullanmaya başladım böyle stres atma aracı olarak zaman içerisinde en azından o öfke azalmaya başladıkça arada memlekete gittikçe hep uğrarım babama ayrı söverim dedeme ayrı söverim rahatlarım kalkarım yani artık bunu bir terapiye çevirdim ne yapayım

3.3.3. Pounding the Mother

Evren mentioned that in his dream he asked his father to buy him a torpedo. When they arrived at the house's door, his father suggested that they pound Evren's mother in the butt with the torpedo as they saw her from the outside. Evren located his father

and himself on one side and his mother on the other side. He told his dream with words like torpedo, lighter (*çakmak*), balcony (*balkon*) and cigarettes (*sigara*). His preference of words can be associated with a sexual scene. In addition, he mentioned that he saw the inside diagonally from the outside, which resembles voyeurism. It is remarkable that Evren created a scenario in which he both witnessed and acted in a sexual scene between his parents.

Extract 31:

Translation.

For me, it actually starts at the grocery store. In this market, my father buys bread and a few other things, but I don't remember exactly. I immediately see the torpedoes in front of the cash register, I say, "Dad, can we buy this, please?" He says, "Here you go, take it." I take it and hand it towards the counter. My father pays for it. Then the walking area in between, that 2-3 minute walk still doesn't come to me. We come to the doorstep, we are right under the balcony. I see inside a little bit from across, our balcony is open then, the balcony door is also open, the stove is right next to the balcony at the first entrance of the kitchen, I can easily see my mother from there. My mother looks at us and laughs. She does something in the pan. Then my father says, "Let's pound your mother in the butt." I remember opening the package. I tried to open it like this. My father helps me and we take out the torpedo. I don't know if my father smokes cigarettes but now he takes out a lighter from his pocket. I remember now he lights the torpedo, puts it on the ground, we walk away like this. The torpedo goes towards the air like this, of course it doesn't go towards my mother, I say "Oh, we couldn't hit it, we didn't hit it", we laugh like that. Then my mother says, "Come on, don't play, come upstairs, breakfast is ready," etc.

Original.

markette başlıyor benim için aslında bu markette babam ekmeği alıyor başka birkaç şey daha alıyor ama tam hatırlamıyorum ben hemen kasanın önündeki torpilleri görüyorum baba bundan alalım mı ne olursun diyorum hadi al bakalım diyor onu alıp işte kasaya doğru uzatıyorum babam parasını ödüyor sonra o aradaki yürüme alanı hani 2-3 dakikalık yürüme bende yine yok kapının önüne geliyoruz tam balkonun altındayız böyle hafif çapraz görüyorum içerisini o zaman balkonumuz açık balkon kapısı da açık ocak da hemen balkonun yanında duruyor böyle hani mutfağın ilk girişinde oradan annemi rahatlıkla görebiliyorum annem bize bakıyor gülüyor tavada bir şey yapıyor sonra babam diyor ki işte hadi anneni poposundan vuralım diyor paketi açtığımı hatırlıyorum böyle açmaya çalıştım babam yardımcı oluyor içinden torpili çıkartıyoruz babam sigara içiyor mu bilmiyorum ama cebinden çakmak çıkartıyor şu an hatırladım torpili yakıyor yere koyuyor böyle hafif uzaklaşıyoruz torpil böyle havaya doğru gidiyor tabii anneme doğru gitmiyor ben şey diyorum tüh vuramadık filan diyorum gülüyoruz böyle sonra annem diyor ki hadi oynamayın gelin yukarıya kahvaltı hazır vesaire filan diye o kadar

Evren stated that his mother mentioned his father well and he felt sorry for her, imagining empathically that she maybe did not even hear a love word from her husband or say that she loved him. He mentioned how he cared about his mother's well-being. Then, he stated that he became everything for his mother, excluding sexuality.

Extract 32:

Translation.

I uttered a sentence like this in a therapy session I received at that time, I uttered it suddenly and I could never forget it later on. I try to be my mother's son, wife, daughter, whatever. The only thing I can't give her is the things she can do sexually with my father but I try to do everything else. But as I said, I know it's wrong. For example, I have never forgotten this since, but then I gave it up because it is not the right move

Original.

bi terapimde o dönem aldığım bir terapimde şöyle bir cümle kurmuştum bunu bir anda kurmuştum ve hiç unutamadım sonra annemin evladı eşi kızı neyi varsa o olmaya çalışıyorum bir tek işte hani babamla işte atıyorum cinsel anlamda yaşayacağı şeyi veremem ama onun dışındaki her şeyi yapmaya çalışıyorum fakat bunun yanlış olduğunu biliyorum demiştim mesela bunu hiç unutmam o dönemden beri ama sonra bunu bıraktım tabi artık doğru bir hareket değil çünkü

Additionally, Evren introduced himself as a homosexual individual at the beginning of the interview. He explained why he specifically expressed that information with father issues.

Extract 33:

Translation.

Actually, there is a reason why I deliberately state this. You know, I question and research this a lot. You know, those who were subjected to violence by their fathers, those who lost their fathers, those who were cold with their fathers, those who did not talk to them, I wonder if there is anything related to homosexuality

Original.

bunu bilerek belirtmemin sebebi de var aslında hani bunu çok fazla böyle sorguluyor ve araştırıyorum hani babadan şiddet görenler babasını kaybedenler babasıyla soğuk olanlar konuşmayanlar hani eşcinsellikle bağlantılı bir şey var mı yok mu çok merak ediyorum

3.3.4. (not) Knowing or being Known by the Father

Yaren could not meet her father consciously because she was just a baby when her father died. All she knew about her father is what other people said about him. As she did not know her father, she could not know how her father saw her. She put an emphasis on not knowing her father, which implies that she desired to know who he is.

Extract 34:

Translation.

I was born in 97 then we lost my father in a traffic accident 4 months later. I never met him, I don't know him

Original.

97 senesinde ben oldum ondan sonra 4 ay sonra zaten babamı trafik kazasında kaybettik ben hiç tanımadım bilmiyorum

Extract 35:

Translation.

(About her dream) I mean, I was actually very surprised wondering how I could have seen him because, after all, it could be your father but you have never seen him, you have never met him, you have never heard his voice, for example, I have always thought, how did you see this dream? I mean, when I still remember it as you are asking about now, I'm still kind of, I said how could I have seen someone I never met. And for example, I never forgot that image, it never left my mind

Original.

(Rüyası hakkında) yani çok aslında şaşırmıştım ben nasıl görmüş olabilirim diye çünkü hani sonuç olarak hani baban olabilir ama hiç görmedin tanımadın sesini duymadın mesela hani nasıl gördün ben bu rüyayı diye hep düşünmüşümdür mesela hala aklıma geldiğinde hani siz mesela şimdi sorduğunuz hâlâ şey oluyorum nasıl görmüş olabilirim dedim hani tanımadığım birini ve o görüntüyü mesela hiç unutmadım hiç çıkmadı aklımdan

Extract 36:

Translation.

I haven't seen him, I haven't heard his voice, I don't know him either, I don't know anything about him. Of course, I could be his daughter but I have no life

experience I have no life with him so I would be like that. So why would he come into my dreams, how could such a thing happen? Maybe I was little, that's why I think so. I mean, I can't see someone I don't know, I might be thinking of it that way

Original.

Onu da görmedim onun da sesini duymadım onu da tanımiyorum hiçbir şeyini bilmiyorum kızı olabilirim tabii ki ama bir yaşanmışlığım yok onunla bir yaşamışlığım falan yok o yüzden böyle çok şey olurdu yani neden rüyama girsin nasıl olabilir böyle bir şey ben belki küçüktüm o yüzden belki öyle düşünüyorum da yani göremem tanımadığım birini gibi düşünüyor da olabilirim yani

Extract 37:

Translation.

I was surprised how I saw him, I mean, how did it happen? Because I had never seen him before, I was used to it. And for example, I always thought about my father, I mean he always came to my mind. And still, for example, when I put my head on the pillow, I remember him. I mean, I think about him but I had never seen him, for example. Then I don't know, maybe it was because of something, maybe it was a topic, I mean maybe that's why I saw him. When I was a child, I wanted things like, I would say something like "Let me see him tonight" before going to bed. I would say "let him come into my dreams, let me see him," maybe it was a night like that and I saw him in the night. I would say it like that because I don't remember seeing anything else

Original.

Şaşırılmışım nasıl gördüm yani nasıl oldu çünkü hiçbir zaman görmediğim için buna alışmışım ve hani şöyle ben uyumadan da hep düşünürdüm mesela babamı hani aklıma her zaman geliyordu ki hâlâ mesela başımı böyle yastığa koyduğumda hatırlarım yani düşünürüm onu ama hiçbir zaman görmemiştim mesela o zaman bilmiyorum belki bir şeyden sebeptir hani bi konu olmuş belki o yüzden görmüşümdür yani hani böyle mesela çocukken ben çok şey isterdim yatmadan şey derdim hani bu gece göreyim falan gibi böyle söyledim rüyama girsin hani göreyim falan derdim belki öyle bir gecenin işte gecede görmüşümdür öyle söyleyeyim çünkü başka hiç gördüğümü de hatırlamıyorum yani

3.3.5. Desired to be Loved

Kıymet said that she wished for her father to come to her dreams. She was very curious about whether her father loved her or not because she had a bad impression about her father as her mother introduced her father to her not in a well manner. She mentioned that she thought her father did not love her. Therefore, she wanted to ask him about

the truth in her dream because she believed that the only way to contact him would be through the dreams.

Extract 38:

Translation.

P: Does he really love me? Does he really love my sister? Then did he love my mother? Does he remember us? Does he miss us or can he see us? I will also ask him why he died early and left. I'm sorry I was holding myself back so much (crying)

R: No problem, you can be comfortable as we are talking about a difficult topic here. So what kind of answers would you expect him to give you to these questions

P: Oh, I really wish he would give positive answers because, we know who loves whom, the mothers love their murderer sons, they still support them. Or I don't know, I'm also trying to be a very good person for myself, not for anyone else really, I mean, I would like him to love me

Original.

K: beni gerçekten seviyor mu kız kardeşimi gerçekten seviyor mu sonra annemi sevmiş mi bizi hatırlıyor mu bizi özlüyor mu ya da bizi görebiliyor mu bir de niye erkenden öldü gitti onu soracağım kusura bakmayın çok tuttum kendimi (ağlıyor)

A: estağfurullah yani rahat olabilirsiniz burada sonuçta zor bir konu konuşuyoruz yani peki yani size nasıl cevaplar vermesini umardınız bu sorulara

K: ay gerçekten olumlu cevaplar vermesini isterdim çünkü ya kimler kimleri seviyor anneler katil oğullarını seviyorlar hâlâ onları destekliyorlar ya da bilmiyorum ben bir de çok iyi bir insan olmaya çalışıyorum yani kendim için gerçekten kimse için değil beni sevmesini isterdim

3.3.6. Too Much Missing to be Mad

When Sevgi was asked her feelings about the dream she had, she mentioned how much she missed her father in her dream. However, she stated that she could not get angry with him, expressing the feeling of anger. She admitted that her father's departure was something to be mad at whereas she emphasized that she was not. Nevertheless, she expressed anger with the sentence "why did you sell us out and leave" ("*neden bizi sattın gittin*"), confronting with her father.

Extract 39:

Translation.

P: It's like this, it's like longing like this, "Ah", here, "I'm here". I remember

having a dream like this, he wasn't actually dead, he appeared from somewhere, well, in my dream, I can't get angry like that

R: You say you can't be angry, but then you are actually saying something that means you could be angry

P: No, he hadn't been dead but gone somewhere. I knew as that he was dead, that's why in my dream I was like, "Oh, why did you sell us out and leave, what happened?" I know that's something to be angry about, I can't be angry, and I miss him that much

Original.

K: şöyle sanki böyle özlem böyle aaa işte ben geldim şöyle bir rüya gördüğümü hatırlıyorum aslında ölmemiş bir yerden çıkagelmiş işte rüyamda hani kızamıyorum da böyle

A: kızamıyorum da diyorsunuz o zaman aslında kızacağınıza dair bir şey söylüyorsunuz

K: yok hani ölmemiş de hani gitmiş bir yere ben hani öldü diye biliyormuşum rüyamda bundan dolayı hani aa işte neden bizi sattın gittin neler oldu diye biliyorum hani bundan kızılacak bir şey ya bu hani kızamıyorum bir de onu öyle özlemişim

3.4. Fixed Points in Discourses

There were some critical points where the participants' discourses were knotted around. Each participant has an anchoring point of their own. These were "The Surviving Subject", "Work", "Searching for the Father", "Being Dear to the Father's Heart", "Question of Life", and "Efe".

3.4.1. The Surviving Subject

Yaşar was rescued from the wreckage after the earthquake of 1999. He frequently utilized the word "yaşamak" (live) with the meaning of "going through something". However, his position in language seems to be about surviving and being alive. When he talked about something challenging, he said "get out from under sadness on my own" ("*üzüntünün bir şekilde kendi başıma altından kalkarım*"). "Altından kalkmak" in Turkish means both "overcome" and "get out from under something". Yaşar meant the first one while talking whereas the second one was not unrelated to the context of his speech. As a victim of the earthquake, Yaşar was trapped in the wreckage until he was rescued. Thus, in relation to Yaşar's story, he *got out from under wreckage*. When Yaşar talked about the recent earthquake, he said "I would be very sad during an earth-

quake. In the last incident, the children were saved” (“*çok üzülürüm en son olan şeylerde çocuklar kurtulmuştu*”). Without punctuation, Yaşar’s statement can be heard like he was sad that children were saved. He especially noticed the baby in relation to the recent earthquake. Afterwards, he mentioned that there was a memorial of the earthquake at school, he said “I didn’t want to be there at all ‘’ (“*hiç bulunmak istemiyordum*”). “Bulunmak” is a word which means both “be there” and “be found”. Yaşar meant that he did not want to be there at all, whereas what he said was that he never wanted to be found. This statement is associated with his rescue from the wreckage. Moreover, when he was asked to interpret his dream, he mentioned the difficulties he had gone through, and then he added that “because we were living” (“*yaşadığımızdan dolayı*”). Thus, he may have survivor’s guilt.

Extract 40:

Translation.

I don’t have anything like that, “I’ve lived this, I’m living these”, it’s like, “No, I’ve been through heavy things.” I didn’t attribute it to anything, I’ve never been like that in my life

Original.

Ben de şöyle bir şey yok işte ben şunu yaşadım bunları yaşıyorum işte yok ağır şeyler geçirdim ben bunu bir şeye bağlamadım hayatımda hiç öyle bir şey olmadım yani

Extract 41:

Translation.

Of course, after a while, sometimes it becomes heavy, but how would I know, because the people on the other side are more important. I get sad, but I somehow overcome/get out from under the sadness on my own. I don’t know if they can live the same way, they can set more things up in their minds. But I don’t think too much about it. Yes, I might get upset and do things, but not on others or in any way, I mean, everyone gets sad in some way but some people do it by spilling out against others, and some people live it inside more

Original.

Tabi bir zaman sonra bazen ağır geliyor da karşı taraftakiler daha önemli olduğu için ne bileyim ben üzülürüm ama üzüntünün bir şekilde kendi başıma altından kalkarım onlar aynı şekilde yaşayabilir mi bilmiyorum kafasında daha çok kurabilir şey edebilir ama ben çok kafamda kurmam hani evet üzülürüm şey yaparım ama bunu başkalarından veyahut da dallandırıp budaklandırmam

yani üzülr her insan bir şekilde üzülyordur ama hani kimisi etrafına kusarak bunu şey yapar hani kimisi daha çok içinde yaşar

Extract 42:

Translation.

Of course, I would be very sad during an earthquake. In the last incident, the children were saved, there were a few babies. They were painful, I didn't want to listen to them much, I didn't want to listen to things about the earthquake or when they were mentioned or there were things at school, you know, there were things commemorating the earthquakes, there were banners etc. I didn't want to read them too much, I was moving away (...) I didn't want to be there at all

Original.

Ya depremde şöyle tabi çok üzülrüm en son olan şeylerde çocuklar kurtulmuştu birkaç tane bebek vardı onlar acı yani çok da dinleyesim gelmiyor depremle alakalı olan şeyleri veyahut da bahsedildiğinde veyahut da okulda şey vardı hani depremleri anma şeyleri vardı pankartlar falan vardı çok da okuyasım gelmiyordu uzaklaşıyordum (...) hiç bulunmak istemiyordum

Extract 43:

Translation.

The troubles and difficulties I experienced due to his absence may have come to my mind, or it may have been because I went to sleep angry like that. My grandmother and all were also very sad because I witnessed their sadness, maybe it was also because we were living this

Original.

Onun yokluğundan kaynaklı çektiğim sıkıntılar zorluklar aklıma gelmiş olabilir veyahut da o şekilde sinirle uyuduğumdan da olabilir babaannemler de çok üzülyordu onların üzüntülerine şahit olduğum için biraz da hani neden bunları yaşadığımızdan dolayı da olabilir

3.4.2. Work

Yaren talked about searching for a job, working and depressive feelings about being unemployed throughout the whole interview. She used the word “iş”, which means work and job, so many times. It was a crucial point that her father, who was a worker, died on his way to work. She stated about her father that “not coming back when he goes to work” (“*işe giderken geri gelmemesi*”). Therefore, for Yaren, “iş” might have been associated with something to die for. Moreover, Yaren described her father's voice as deep (*boğuk*) in her dream. When she was asked about a dream that was not

about her father, she mentioned a dream that a yellow snake choked (*boğmak*) her. She interpreted her dream as corresponding to the period of her life she felt suffocated since she was unemployed for about one year and did not work. Thus, she employed “work” as a signifier for her father as well as herself.

Extract 44:

Translation.

My adventure of looking for a job is a bit like this, it was almost more than a year, you know, this pandemic happened, too. When it took effect, I couldn't find a job. I said I should study for KPSS while I was waiting, and I said let me study openly, I was doing both at the same time “işte”. Well, I got a job and now I'm both studying and working

Original.

İş arama serüvenim benim biraz böyle bir seneyi neredeyse geçiyordu hani bu pandemi de oldu o da etkili olduğunda iş bulamıyordum dedim ki hem beklerken kpss çalışayım o sırada hem de dedim açıktan okuyayım ikisini beraber yapıyordum ki işte yani işe girmiş oldum şu anda da hem okuyorum hem çalışıyorum şu anda böyle

Extract 45:

Translation.

My father is leaving home to go to work “işte”, a normal friend of his will pick him up, someone he calls brother will pick him up from home. Then he stays a little late, another friend of his meets him on the road and he tells him, “Come, let me take you to work” and then “işte” he gets in his car

Original.

Babam işte işe gitmek için evden çıkıyor normal bir arkadaşı alacak onu işte abi dediği biri alacak onu evden ondan sonra o biraz geç kalıyor başka bir arkadaşı yolda denk geliyor ona hani gel ben götüreyim seni iş yerine söylüyor ona işte sonra onun arabasına biniyor

Extract 46:

Translation.

A traffic accident is like this, if he had an illness, you would have a little bit of an adjustment period, you could wait, something like that. But, of course, not coming back when he goes to work does a big deal for a person

Original.

Hem trafik kazası şöyle hastalığı olsa birazcık daha alışma sürecin olur

bekleyebilirsin öyle bir şey ama hani işe giderken geri gelmemesi mesela insana tabii ki çok büyük bir şey veriyor

Extract 47:

Translation.

I remember waking up choking but not like what they call as night terror, it wasn't like that, I remember choking more and more like this, a snake wrapping itself around my throat and waking me up

Original.

Boğularak uyandığımı hatırlıyorum ama şey hani böyle karabasan gibi bir şey derler ya öyle değil de böyle daha bir boğularak böyle bir tane işte yılının boğazıma sarılarak beni uyandırdığını hatırlıyorum

She explained the dream like:

Extract 48:

Translation.

I was in Istanbul at that time and was constantly using the metro and marmaray so maybe it had something to do with it

Original.

O sırada İstanbul'daydım ve sürekli metro ve marmaray kullanıyordum ona bağlı bir şey olabilir hani

When she was asked about the yellow snake in her dream, she said:

Extract 49:

Translation.

Well, when I had this dream, I had been unemployed for almost a year. And this, a job, you know, you study and then you go to a second university, and you cannot find a job, for example. I was very bored with this. I was wondering why I can't find a job. I want to work and there is no opportunity. You know, they don't want employees in your own department, they don't want it. I applied for other things too, by the way, apart from my own department. I applied for the insurance job, I applied for the logistics job, let there be, just, working, and I wanted myself to go to work and work like that. Frankly speaking, I always had a desire to work like this rather than going to school. Even before I went to university, I always wondered if I didn't study and should work instead, I always had something like that in my mind

Original.

Şöyle bu rüyayı gördüğümde ben işte bir senedir neredeyse işsizdim ve bu hani iş yani okuyup de tekrar hani ikinci bir üniversiteyi okuyorsun iş bulamıyorsun mesela ben buna hani çok sıkılıyordum hani neden iş bulamıyorum yani çalışmak istiyorum işte imkan yok hani kendi bölümün işte eleman istemiyorlar onu istemiyorlar ben çok böyle hani başka başka şeylere de başvurduğum bu arada hani sırf kendi bölümüm haricinde işte sigorta işine başvurduğum lojistik işine başvurduğum hani sadece çalışmak olsun ve beni hani işe gidip böyle bir çalışayım istedim yani açıkçası hani böyle okuldan çok benim hep zaten böyle bir çalışma isteğim vardı yani üniversiteye gitmeden önce bile hep şey derdim hani okumasam da çalışsam mı acaba hep aklımda öyle bir şey vardı

3.4.3. Searching for the Father

Sevgi repeatedly used the word “hani” (where) as an adverb between words and sentences, functioning as a filler word. While she talked about her father, there was an increase in the frequency of “hani”. There is a retroactive effect which forms the question of “Where is father?” (“hani baba”) when punctuation is removed. Also, her repetitive dreams were themed as “not knowing where”, associated with a search. “Not knowing where” was a phrase that could include the father as the subject of the sentence like “not knowing where the father is”.

Extract 50:

Translation.

That’s why it’s with the mother, of course an experience with the sister, the mother, too, of course she is an oppressive character, I think she is trying to compensate for the absence of the father where we were little, she was trying to do too much

Original.

o yüzden anne ile tabi ablayla bir yaşantı anne de tabi ki o baskıcı bir karakter de biraz hani baba-nın yokluğunu böyle kapatmaya çalışırken sanıyorum küçükken böyle hani ona çok fazla şey yapmaktan hani

Extract 51:

Translation.

(About dream) not knowing where you are going, not knowing exactly where I am, sometimes there is a girl, for example, in a dream of a house I don’t know, a girl appears like this. You know, I’ll take her, I’ll do something, you know, “I’ll take care of you from now on.” I see the girl like this again and again in my dreams

Original.

(Rüya hakkında) nereye gittiğini bilmemek nerede olduğumu tam bilmemek bazen bir kız çocuğu olur mesela bir tanımadığım bir ev rüyasında mesela bir kız çocuğu böyle çıkar hani ben onu alayım ben şey yapayım hani ben artık sana ben bakayım kız çocuğu arada böyle görürüm tekrardan rüyalarımda

3.4.4. Being Dear to the Father's Heart

Kıymet's discourse was bundled around being worthy (*değerli*) and paternal love (*baba sevgisi*). She associated these two around her identity. When she experienced a disagreement with her friend that made her feel like she was not important, she started to think that she was worthless. In addition, she was fixated at the idea of her father not loving her. She would die to hear that her father loved her since she was raised believing that he did not. Whether she is worthy or not was her question as a subject, and the answer is in paternal love. For a while, she associated paternal love with love of creator, which is a transference to the paternal position.

Extract 52:

Translation.

Let's say we made an agreement with a friend of mine and we were going to meet but she didn't write to me and didn't give me any valid reason. I feel very, very, very, very sad and immediately "I'm worthless," you know. I'm not worthy of that, that's it, I'm not worthy of letting know, I'm not worthy of having a fun time. I feel bad feelings and I don't want to meet that friend, so I say "Okay, if I'm worthless, let this end now."

Original.

diyelim bir arkadaşım ile sözleştik ve görüşeceğiz ama o bana yazmadı ve hiçbir geçerli bir sebep de sunmadı ben çok çok çok çok çok üzülüyorum ve hemen ben değersizim hani ben o kadar değerli değilim işte ondan sonracağıma o kadar işte haber vermeye de değerli değilim eğlenceli vakit geçirmeye değerli değilim diye kendimi kötü duygular duygular ve o arkadaşım ile görüşmek istemiyorum hani tamam ben değersizsem bu bitsin artık diyorum

Extract 53:

Translation.

(father) He didn't value us. A child. Imagine, you have four children, five and the sixth is coming, how valuable can we be? That's why I couldn't do anything than believing that he didn't love

Original.

(baba) değer vermemiş bize evlat ya düşünsenize dört tane çocuğunuz var bir beş altıncısı geliyor ne kadar kıymetli olabiliriz ki hani o yüzden şey yapamadım yani sevmediğine inandım

Extract 54:

Translation.

Throughout high school, I thought my father did not love me ever. Emotions are experienced so intensely in high school, you know, I added it on and on. My father is a bad person, my father does not love me. My father is a bad person, my father does not love me

Original.

babamın beni hiç sevmediğini düşündüm lise boyunca lisede bir de duygular o kadar yoğun yaşıyor ki gerçekten hani üstüne koydukça koydum babam kötü bir insan babam beni sevmiyor babam kötü bir insan babam beni sevmiyor

Extract 55:

Translation.

I forgave my father, I convinced myself that he loved me. That's why I did it, I thought my father loved me or something

Original.

babam affetmiştim beni sevdiğine inandırmıştım kendimi o yüzden de yapmıştım babam beni seviyordur falan diye düşünmüştüm

Extract 56:

Translation.

My brother tells me "he loved me," he says that my father loved me, so he says that my father used to love me

Original.

abim falan anlatıyor beni sevdi babamın beni sevdiğini söylüyor yani babam beni severmiş öyle söylüyor

Extract 57:

Translation.

(About father's death) My God gave me this but he loves me, he thinks I can handle it bla bla, I don't know, fooling yourself. I kept deceiving me, then I had Korean friends, the Koreans were also missionaries, they wanted to make me a Christian, they wanted to make me a Christian, in their own way, etc. They also say from their own dimension that the creator loves me and so on. Like

thoughts about my father, I realized at that moment that I was actually deceiving myself, I said, these are all self-deception, why am I deceiving myself? Because there must be a way for me to cope with this pain. I can't say anything, I mean God didn't love me either

Original.

(Babanın ölümüyle ilgili) Allah'ım bana bunu verdi ama işte beni seviyor kaldırılabileceğimi düşünüyor cart curt bilmem ne kendini kandır dur kandırdım durdum sonra benim koreli arkadaşlarım vardı koreliler de misyoner onlar da beni hıristiyan yapmak istiyorlardı kendi çaplarında falan filan onlar da kendi boyutlarından hani işte yaratıcının hani beni sevdiğini falan filan babamla alakalı düşünceler bir şeyler falan o an anladım ben kendimi aslında kandırıyorum dedim bunların hepsi kendini kandırmaca niye kendimi kandırıyorum çünkü bu acıyla baş etmemin bir yöntemi olmalı hani ben şey diyemem yani allah da beni sevmiyordu

Extract 58:

Translation.

(Her dream interpretation) he loves me and wanted to make me happy I think

Original.

(Rüya yorumu) beni seviyor beni mutlu etmek istedi bence

3.4.5. Question of Life

Kadir's father married two times. He had one child from his first marriage and two children from the second one. Kadir is the youngest child. He mentioned that his father was unhappy and consumed too much alcohol which caused his death in Kadir's opinion. He asked a core question about his being to his father during the interview several times. He seemed as if he wanted to know why his father had him as his child. He stated "Either be happy or if you are unhappy, why are you having this many children?" ("*ya mutlu ol ya da mutsuzsan bu kadar çocuğu niye yapıyorsun*"). As questioning his existence, he seems to be hoping to get an answer about him being valuable or desirable. Thus, he questions desire of Other.

Extract 59:

Translation.

well, my father is aah getting married and getting divorced. You had a child, you got married again, you had another child, six years have passed, you have

had another child. Don't do it, brother since you are unhappy, don't have the second, don't have the third if you had the second

Original.

babam işte eee evleniyor boşanıyor bir çocuk yapmışsın bir daha evlenmişsin bir çocuk daha yapmışsın aradan altı sene geçmiş bir çocuk daha yapmışsın yapma abi yani mutsuzsun madem ikinciye yapma hadi ikinciye yaptın üçüncüyü yapma yani

Extract 60:

Translation.

I mean, I can't get this thing to sit well with me can't make it settle in my head. If you're this unhappy, why the hell did you have three kids

Original.

yani kafamda oturtamıyorum şeyi oturtamıyorum bu kadar mutsuzsan üç çocuğu ne bok yemeye yaptın

Extract 61:

Translation.

Either be happy or if you are unhappy, why are you having this many children? So do I have to suffer for this? I have nothing to do with any of the events. I opened my eyes and everyone was fighting with everyone else, I didn't understand. And on top of that, a lot of beatings. Years passed before I realized the series of events that I was born into

One day, I jokingly said to my mother, "Did you make me while you were drunk?" She said, "It wasn't me but your father was drunk." Now, I don't have to struggle so hard for thirty-two years just for the five minutes of pleasure that man experienced while drunk

Original.

ya mutlu ol ya da mutsuzsan bu kadar çocuğu niye yapıyorsun yani ben bunun ceremesini çekmek zorunda mıyım benim olayların hiçbirisiyle bir alakam yok ben gözümü bir açtım herkes herkesle kavga ediyor anlamadım bir de üstüne bir sürü dayak yani içine böyle yani doğduğum olaylar silsilesini anlayana kadar zaten seneler geçti

bir gün şakasına anneme dedim ki siz beni sarhoşken mi yaptınız dedim ben değil ama baban sarhoşt dedi ben şimdi o adamın sarhoşken yaşadığı beş dakikalık zevk için otuz iki yıldır bu kadar uğraşla debelenmek zorunda değilim

3.4.6. Efe

When Evren was asked whether he remembered any dream that he could relate to his

father, he immediately started to tell a dream he was deeply affected by. The details of the dream were very similar to death of Evren's father. He identified Efe with his father in his conscious thought. Unconsciously, he talked about losing "Efe" like his father ("*babam gibi onu da kaybettiğimi*"). What did his father lose? Evren's discourse is full of phallus that he oscillates between giving it to his father or keeping it to himself.

Extract 62:

Translation.

Yes, there is, I was going to say that a while ago but I waited for this dream to end. As I was coming to the end of the first year of my relationship with Efe, I was sleeping one night and had a dream that was very realistic. In my dream, I am walking on a street, a street I don't know at all, very narrow streets, leading to the ER door of a hospital. Just when I turn that corner, a doctor comes out and says, "We did our best, but we lost him, we couldn't save him." That person is Efe and he had a traffic accident, then I turned back and didn't say anything to the doctor, I remember running around those streets like crazy, crying loudly, losing him like my father (emphasis) (...) I lost a person I loved very much in my life and I lost him in a traffic accident. In my dream, I was losing a person I loved like the same way

Original.

evet var hatta biraz önce onu söyleyecektim de bu rüya bitsin diye bekledim ıı efe ile yaşadığım ilişki süresinde birinci sene sonuna gelirken bir gece uyuyordum bir rüya gördüm çok gerçekçiydi rüyada da bir sokakta yürüyorum ıı hiç bilmediğim bir sokak çok dar sokaklar bir hastanenin acil kapısına çıkıyor tam o köşeyi döndüğüm zaman bir doktor çıkıyor ve şey diyor elimizden geleni yaptık ama onu kaybettik kurtaramadık diyor o o kişi efe ve trafik kazası geçiriyor sonra dönüp doktora hiçbir şey söylemeyip o sokaklarda çok deliler gibi böyle koşturduğumu haykıra haykıra ağladığımı babam gibi (vurgulu) onu da kaybettiğimi vesaireyi falan çok iyi hatırlıyorum (...) hayatımda çok sevdiğim bir insanı kaybettim ve trafik kazasında kaybettim çok sevdiğim bir insanı da rüyamda öyle kaybediyordum

Like above, Evren frequently mentioned his former partner "Efe" and their past relationship, which he described as "toxic". He stated that he maintained the relationship since he had fear of losing a loved one. While he mentioned that something was different with Efe, he remarkably repeated the word "efe". "Efe" was asked as a word to him, and he expressed a deeper meaning. "Efe" as a word symbolizes so many things that all seem to be associated with phallus. First, he mentioned that he had always wanted a son, who he would like to name after his father.

Also, he would like to give him the name “Efe” as a middle name. It is notable that “efe” is associated with masculinity. Moreover, he emphasized “efe” as a three-lettered word, which is an important notion in Lacanian psychoanalysis, referring to the third term. Likewise, “efe” looks like a phallus by its shape.

Extract 63:

Translation.

P: (...) I never think about something I put a lot of effort into, a relationship especially, when I experience something like that. I look at what I live. But the name Efe entered, a very different situation happened in Efe. I don't know why, I mean, I can't say anything about Efe, I don't know why I always went to him out of fear of losing him

R: Well, you mentioned his name there, “efe”, other than your ex, what does the word efe make you think of

P: What does efe make me think of? Let me tell you, you touched on a good point. By the way, I have always wanted to have a son since my childhood... I always wanted to name my son Efe ... my father's name ... Since I love the name Efe very much, there was someone named Efe in my life. Efe is precious to me. So it is a very valuable name

R: Well, why did you choose Efe in the first place for your child

P: I don't know at all. I just remember things like kids playing like efe etc. I remember that period but I never thought about in depth, I don't know, it's a name I like, I only know it ... like (own name), you know, efe has three letters, etc., these are the things I like

Original.

K: (...) ben hiçbir zaman çok emek verdiğim bir şey için ilişki için özellikle böyle bir şey yaşadığımda hani o emeği düşünmem yaşadığım şeye bakarım ama efe ismi efede çok farklı bir duruma girdi olay bilmiyorum neden neden yani efe için hiçbir şey diyemiyorum neden kaybetme korkusuyla ben hep ona gittim bilmiyorum

A: ya orada ismini bi belirtiniz ya efe yani o işte eski sevgiliniz dışında size ne düşündürür efe kelimesi

K: efe ne düşündürür şöyle söyleyeyim güzel bir yere değindiniz bu arada ben çocukluğumdan beri hep bir erkek çocuğum olsun isterim erkek çocuğumun ismini de hep ... efe koymak isterdim babamın ismi ... efe ismini de çok sevdiğim için hayatımda da efe isminde birisi çıktı efe benim için değerli yani çok çok değerli bir isim

A: hı peki en başta niye efeyi seçmişsiniz acaba çocuğunuz için

K: hiç bilmiyorum yani şeyi hatırlıyorum sadece işte efeler gibi oynayan çocuklar vesaireler falan o dönemi hatırlıyorum ama altını hiç düşünmedim ya bilmiyorum hoşuma giden bir isim sadece onu biliyorum ... (kendi ismi) gibi hani efe üç harfli vesaire filan bunlar hoşuma giden şeyler yani

3.5. Deadlocks

Five themes were detected as plugging the speech as “Light Sleep”, “Where the Words Fail”, “Far from Subjectification”, “Treating the Father”, and “Forgetting What to Say”.

3.5.1. Light Sleep

Yaşar mentioned a fear following his rescue from the earthquake wreckage. When he was asked whether he had an earthquake-related fear, he affirmed and talked about his sleep problem. He explained his problem as waking up very easily even though there was only a slight motion. Motion (*hareket*) might be associated with earthquakes that cause motion by shaking things. Thus, Yaşar’s light sleep is related to alertness for a possible earthquake. It is a symptom for survival. Although he affirmed that he had a fear, he denied his fear’s relation to the earthquake.

Extract 64:

Translation.

P: We got out of the rubble after a while but now when you think about it logically, maybe you can’t say anything but after all, even that fear is a thing when your house collapses or when it shakes

R: Do you have such a fear about earthquakes

P: There is, like, well for example we discussed with my roommate the other day he also complained much about the issue like I sleep even in the slightest motion I wake up. It used to happen a lot when I was with my grandmother. My grandmother was doing ablution in the mornings to pray, etc., for example, when a smallest movement in the room happens, it’s not even a movement, I mean, even for very small things, when a car passes directly or from outside, I can’t sleep- I have a little trouble with my sleep pattern

R: So how do you connect this to the earthquake situation

P: No, I don’t think I attributed it to the earthquake situation

Original.

K: enkazdan bir zaman sonra çıkmışız ama şimdi mantık yürütüldüğü zaman da hani belki bir şey de diyemiyorsun yani ama sonuçta o korku bile şeydir evin yıkılırken veyahut da o sallanışında

A: senin öyle bir korkun var mı peki hani depreme yönelik

K: şöyle var şey yani mesela ev arkadaşım da geçen konuştuk o da bayağı şey bu konudan şikayetçi mesela uyuyorum ya yani en ufak bir şekilde harekette direkt uyanıyorum ya babannemleyken de çok olurdu babaannem sabahları

abdest alıyordu namaz kılmak için falan onda mesela en ufak bir odada olan bir hareket değil yani çok ufak bir şeyde direkt veyahut da dışarıdan bir araba geçince hani çok uyuya uyku düzeni olarak orada biraz sıkıntı yaşıyorum

A:peki sen bunu nasıl bağıyorsun hani deprem durumuna

K: yok deprem durumuna bağladığımı düşünmüyorum ya

3.5.2. Where the Words Fail

Sevgi mentioned the day that she learnt about her grandfather's death. She just said "okay" after learning, not any other word or expression of any emotions. Her statement had no signification and belonged to the Real. She only stated "what am I going to do now" ("*ben şimdi ne yapacağım*"), a sentence referring to action and indicating despair. She previously said that she put her grandfather in her father's place. Therefore, she might associate her grandfather's death with her father's death, and her reaction might be to her father's death.

Extract 65:

Translation.

My grandfather passed away but they didn't tell me. They took me later, my mother took me and said, "they did something to your grandfather, they took him to the hospital, they tried so hard but they couldn't save him." I said "okay," after all, the kids and my cousins were playing, I went to them but I wasn't in a position to play. So they were playing, after all, I hugged my cousin. I asked a cousin whom I found close, "what should I do now?"

Original.

dedem vefat etmiş ama bana söylememişler beni sonradan götürmüşlerdi annem beni karşısına aldı ve işte dedeni şey yaptılar hastaneye kaldırdılar çok uğraştılar ama kurtaramamışlar dedi tamam dedim sonuçta çocuklar kuzenlerim falan oyun oynuyorlardı onların yanında falan gittim sonra ama işte ben oynayacak durumda değildim yani onlar oynuyorlar sonuçta kuzenime sarıldım yakın bulduğum bir kuzenime ben şimdi ne yapacağım dedim

3.5.3. Far from Subjectification

Kıymet was obsessed about not seeing her father in her dreams. When she was asked why she thought she did not see him, she answered with a question about whether she was afraid of being sad, asking the opinion of the researcher. Then, the dialogue continued with Kıymet's repetitive phrase of "I don't know". When she was asked why she thought that she would be sad, she strongly emphasized by saying that she

did not know several times. Although she persistently said that she did not know, she was the one who talked about being said. Thus, she denied her feelings by saying “I don’t know”.

Extract 66:

Translation.

R: So I don’t know but why did you think you would be upset

P: Well, I don’t know either, I really don’t know at all, I don’t know why. This is ridiculous. A person sees her dead father in her dreams or sees another person in her dreams, I mean, I don’t really understand why I don’t see him either

Original

A: yani bilemiyorum ama niye üzüleceğinizi düşündünüz

K: ben de bilmiyorum valla ben de bilmiyorum gerçekten hiç bilmiyorum neden bilmiyorum işte bu çok saçma insan ölen babasını rüyasında görür ya da başka kişiyi görür rüyasında hani yani niye ben görmüyorum ben de anlamıyorum gerçekten

3.5.4. Treating the Father

Kadir blamed his father for drinking too much alcohol that, he thought, caused his death. He mentioned that his grandmother found his father dead in the afternoon when she came back home after she took Kadir’s brother to school in the morning. Kadir was asked whether he was with his mother at the moment since he was four years old. He thought he would be but could not remember exactly. Then, he repeated that his father was alive in the morning and dead when they came home. While talking about his father’s death, he was asked whether his father was taken to a hospital after they found him dead due to a heart attack. He misunderstood the question and gave an answer that would undo his father’s death. Kadir’s misunderstanding indicates that he had treatment of his father in his mind, so that his father would live.

Extract 67:

Translation.

P: Of course, of course I was with my mother I think, I don't know, I mean, no one said anything about where my mother and I are, for example, I don’t know about that. But as I said, he was alive in the morning, then he was dead when they arrived

R: Well, did anything happen, like being hospitalized etc.

P: For alcohol use treatment

Original.

K: tabi tabi annemleyimdir diye düşünüyorum bilmiyorum yani hiç kimse o yani annemin ve benim nerede olduğuma dair kimse bir şey söylemedi mesela onu bilmiyorum ama dediğim gibi sabah yaşıyormuş öyle geldiklerinde ölmüş yani

A: peki şeyi oldu mu böyle işte hastaneye kaldırılma vesaire gibi

K: alkol tedavisi için

3.5.5. Forgetting What to Say

Evren mentioned that in his dream his father tried to tell him something but he could not remember the details. He said it was more like a feeling, nothing clear. Then, he was asked to think about what his father would tell him. While answering, Evren suddenly forgot what he was going to say, and laughed. He continued his words by saying “I know it is not an end” (“*bunun bir son olmadığını biliyorum*”). After that, he remembered what he was going to say: “God took your father because He loved him very much” (“*Allah babanı çok sevdiği için aldı*”). Therefore, what he forgot is that something was taken from him by a greater power. This explanation about his father’s death might be associated with his fear of losing a loved one.

Extract 68:

Translation.

R: Well, if you think about it now, you don’t remember it from the dream but when you think about it now, what could it be telling you

P: Well, I don’t know. So much so that, during this period, I started to read a lot about everything like that, for example, sometimes I say to myself, I forgot what I was going to say right now (laughed) I know that this is not the end, for

example, I am a person of faith in this regard

R: huh huh

P: I’ve always been called something, hah, I’ve been saying this ever since I was a child. For example, the sentence “God took your father because he loved him very much” has stuck with me, I know that. For example, I’ve always told myself, “God loves my father so much, that’s why.” Do I still believe it? Yes, I still believe it. Maybe it’s childish and naive but maybe it is what comforts me

Original.

A: peki yani şimdi düşünürseniz yani rüyadan hatırlamıyorsunuz ama şimdi düşündüğünüz zaman size ne anlatıyor olabilir

K: ya bilmiyorum ki o kadar şey ki hani bu dönemde bir de ben fazla okumaya başladım böyle her şeyi filan mesela şey diyorum kendi kendime bazen 11 söyleyeceğimi unuttum şu an (güldü) bunun bir son olmadığını biliyorum mesela hani bu konuda inançlı bir insanım

A: hı hı

K: hep bana şey denildi hah şunu söylüyordum çocukluğumdan itibaren mesela işte allah babanı çok sevdiği için aldı cümlesi bende çok yer edindi onu biliyorum mesela hep kendime şey allah babamı çok seviyor ondan bunu hâlâ inanıyor muyum evet hâlâ inanıyorum belki çocukça ve safça bir şey ama belki de beni rahatlatan şey o

3.6. Relation to the Other

When analyzing the participants' speech on texts, their relations to other was also the focus. At the end of analysis, five themes were formed as “Disappointing the Other”, “No Need for the Other”, “On not to Lose the Other”, “Cannot Leave”, and “Seeking Mercilessness”.

3.6.1. Disappointing the Other

Kıymet is in a relationship with a man with whom she has an age gap. She talked about a repetitive dream in that she constantly was about to cheat on him. Also, she mentioned her relationship not to be approved by her father. Her relationship with the Other seemed to be about disappointment. She disappoints her boyfriend by cheating him in her dream, and she disappoints her father by being in a relationship that she thinks her father would not approve of.

Extract 69:

Translation.

P: Actually, my family doesn't know about my relationship with my boyfriend. My father, also, and this is also an issue. I say something because we talk about it (in interview). If my father knew about this relationship, he probably wouldn't be happy about it either

R: Why

P: Well, he is older and he would have thought I didn't deserve it, so would my family

Original.

K: erkek arkadaşım ile olan ilişkim aslında bu ailem falan bilmiyor aynen birisi babam da mesela bu da ayrı bir mesele çünkü bunu konuştuğumuz için şey

yapıyorum babam da bilse mutlu olmazdı bu ilişkiyi büyük ihtimalle

A: neden

K: yani yaşca büyük ve hak etmediğimi düşünürdü ailem de aynı şekilde öyle düşünürdü

Also, when she was talking about her dream, she said:

Extract 70:

Translation.

P: Exactly, as I said, I don't think you will get much out of me about the dream because I can barely remember it

R: I wonder why you are obsessed with that part, the part where nothing much will come of me

P: Oh, I want to help you because you have been listening for a long time, you will listen to these again

Original.

K: çoktan aynen aynen dediğim gibi rüya konusunda benden pek bir şey çıkmayacak gibi çünkü çok zor hatırlıyorum

A: o kısma niye takılıyorsunuz acaba benden pek bir şey çıkmayacak kısmı

K: ay ben size yardımcı olmak istiyorum çünkü baya bir saat dinliyorsunuz bunları tekrar dinleyeceksiniz

She implied that the work of the researcher is challenging after she stated that “I don't think you will get much out of me” (“*benden pek bir şey çıkmayacak*”), an act that makes it harder for the researcher. Therefore, she transferred her relation to her father to the researcher, which has a frustrating feature. It is noteworthy that Kıymet's father was much older than her mother, so her preference of relationship is similar to her parents. This might indicate that Kıymet identified with her mother to find an answer to the question of her father's desire.

3.6.2. No Need for the Other

Yaşar mentioned he did not talk about his parents' death to people. He did not want to share his feelings or thoughts with other people, so he stated that “no matter how much you talk about a person who died for something like this, nothing changes,” (“*ölen bir insanın hakkında ne kadar konuşsan da hiçbir şey değişmediği için*”), implying that there is no use to talk about these issues. In addition, he stated that a “person can mostly handle it within himself” (“*insan yine en çok kendi içinde bence halledebilir*”) so there is no need for another person. It is remarkable that he said that a person can handle

things by himself to the researcher who is also a therapist. It seems like a transference emerged during the interview. The way Yaşar establishes a relation with the Other is associated with an obsessive feature.

Extract 71:

Translation.

I don't know about that either, maybe because I don't want to go too far with it. I mean, as if something will be solved by talking much, I mean, no matter how much you talk about a person who died for something like this, nothing changes, you know. No matter how much I explain, after a while or because the other party didn't experience it, I don't know, I mean, yes, you can tell them, some things will happen and they will do something on your behalf but I think a person can mostly handle it within himself

Original.

onu da bilmiyorum hani neden ıı şey hani çok üstüne de gitmeyi istemiyordum diye belki yani çok konuşularak bir şeylerin çözüleceğine yani bu tarz şey için ölen bir insanın hakkında ne kadar konuşsan da hiçbir şey değişmediği için hani ne kadar anlatsam da bir zaman sonra veyahut da karşı taraf da yaşamadığı şey için bilmiyorum yani evet hani anlatırsın bazıları şey olur o da senin adına şey yapar ama hani insan yine en çok kendi içinde bence halledebilir diye düşünüyorum

3.6.3. On not to Lose the Other

Evren told his dream in that he lost his partner to a traffic accident just like he lost his father. Then, he mentioned his strong fear of losing a loved one. Later, he mentioned about death as “there is death” (“ölüm var”), so his fear of losing a loved one is associated with death. He strived not to lose his partner in his relationship. In addition, he associated the love he is afraid to lose with the paternal and maternal love.

Extract 72:

Translation.

R: Well, how do you interpret this dream

P: How do I interpret it? Actually, I had the opportunity to think about this in detail once again. I live in fear of losing the people I love very much in my life. Sometimes this scares me a lot, the idea of living in fear of losing someone like this throughout my life makes me very tired. Actually, although I know that this is a normal process, it has to happen, that is, there is death and we have to

accept it at some point. We can miss, we can provide, we can experience something emotional but sometimes it pushes me hard

Original.

A: peki ee siz bu rüyayı nasıl yorumlarsınız

K: nasıl yorumluyorum bunu bir kez daha böyle detaylı düşünme fırsatım oldu aslında hayatımda çok sevdiğim insanları kaybetme korkusuyla yaşıyorum bazen bu bu da beni çok korkutuyor beni hani hayatım boyunca böyle birilerini kaybetme korkusuyla yaşama fikri çok beni yoruyor aslında bunun normal bir süreç olduğunu bilmeme rağmen olması gereken olması yani ölüm var ve bunu kabul etmek zorundayız bir noktada özleyebiliriz sağlayabiliriz duygusal bir şey yaşayabiliriz ama bu beni bazen çok zorluyor

Later on, he talked about his relations as his motivation in those was “not losing”.

Extract 73:

Translation.

In my last relationship or in my previous relationships, there was something like this: I was trying to build the feeling of trust very quickly and trying my best not to lose it. You know, there is something I can't acquire, and I tried to complete it with someone else's love, mother's love father's love whatever it is, I always tried to complete it in this way, from someone else

Original.

en son yaşadığım ilişkide ya da ondan önceki ilişkilerimde şöyle bir şey vardı güven duygusunu çok hızlı inşa etmeye çalışıp onu kaybetmemek için elimden geleni yapmaya çalışmak hani alamadığım bir şey var ve başkasının sevgisini bu anne sevgisi baba sevgisi neyse bu tarafta tamamlamaya çalıştım hep bir başkasından tamamlamaya çalıştım

3.6.4. Cannot Leave

Sevgi mentioned that although she was not happy in her relationship, she struggled to end her relations with her boyfriend. She could not break up with him, so their relationship was maintained. Later on, she described separation as “the person is no longer in your life” (“*artık o kişinin hayatında olmaması*”), an explanation reminiscent of death. It is very hard for her to say goodbye. Sevgi, then, asked the researcher whether it was related to the parents. Her question to the researcher posits her desire for knowledge. She placed the researcher in the position of subject supposed to know.

Extract 74:

Translation.

P: Although I no longer have any feelings from my long-term relationship, it was very difficult for me to break up with him. It would have been very difficult not to have him in my life anymore. I walked around for a year and a half saying that I was going to break up but I could never break up for a very long time. The person who is in my life right now is the same way

R: Well, do you want to leave now

P: Actually, I believe that breaking up will always happen because I don't want such a person in my life, I guess I will break up but somehow, since he doesn't allow it much, things like this happen, somehow there hasn't been a breakup

Original.

K: uzun süreli ilişkimden de artık hiçbir duygu içimde kalmamasına rağmen hani çok zor hani koptum onun hayatımda artık olmaması çok çok zor olacaktı bir bir buçuk yıl ben ayrılacağım diye gezdim hiçbir zaman ayrılmadım bir çok uzun bir süre şu an hayatımda olan insan da aynı şekilde

A: hı şu anda da ayrılmak mı istiyorsunuz

K: aslında ben ayrılmak hep ayrılacağına inanıyorum çünkü hani böyle bir insan hayatımda istemiyorum eşittir ayrılacağım herhalde ama hani bir şekilde kendisi de çok müsade etmediği için bu gibi şeyler olduğu için hani bir şekilde kopulmadı

Extract 75:

Translation.

Separation means that the person is no longer in your life. So the love he gives, well, you know ... no, I don't want it anymore. Of course, you also end this, the bad meanings and the bad things but this has always been difficult for me. Someone who loves you is there. Okay just like that, those issues upset you or you don't want them but he loves you very much and shows you a lot of compassion. How will you let that go? There's always a point like that for me, so I wonder whether the situation has to do with the parents or something

Original.

ayrılmak yani artık o kişinin hayatında olmaması anlamına geliyor yani onun işte verdiği sevgi şey ... hayır ben artık istemiyorum yani tabi ki bunu kötü anlamları kötü olan şeyleri de bitirmiş oluyorsun beraberinde ama hani bu bana hep zor geldi karşında seni seven birisi var tamam işte böyle böyle böyle seni üzüyor bu konular ya da sen bunları istemiyorsun ama seni çok seviyor sana çok şefkat gösteriyor bunları nasıl bırakacaksın hep öyle bir nokta oluyor bende o yüzden hani diyorum bu hani ebeveynlerle alakalı bir durum mu falan diye

3.6.5. Seeking Mercilessness

After his father died, Kadir was systematically exposed to violence by his older brother

when he was a child. His brother beat him whenever he wanted. At the beginning of the interview, he said:

Extract 76:

Translation.

You can ask me any question you want, I don't know, I get emotional, it's okay if I get emotional, the person that comes to your mind sometimes, now of course you are a psychologist, you may have to be a little sensitive but you can ask the cruelest of questions

Original.

bana istediğiniz her soruyu sorabilirsiniz ben bilmiyorum ben duygusallaşırım duygusallaşmam sorun değil yani aklınızdan geçen insan bazen şimdi siz tabii psikologsunuz biraz belki hassas davranmanız gerekebilir ama en acımasız soruları sorabilirsiniz

He anticipated cruelty from the researcher as he said “you can ask the cruelest of questions” (“*en acımasız soruları sorabilirsiniz*”). Kadir actually portrayed a family of cruelty. He was not taken care of by his mother sufficiently about his needs such as nurturing and hygiene. He was a neglected child by his mother and a physically abused child by his brother. Therefore, cruelty is a behavior he used to face off. His anticipation of cruelty from the researcher is a transference. He knew what the study was about, so he probably imagined that he would have a hard time talking about his “cruel” life. Thus, Kadir’s relation to the Other is based on cruelty he is exposed to.

CHAPTER 4

DISCUSSION

The analyses of the interview texts are discussed in this chapter. For the aim of the study, discourses of the people with paternal loss at early stages of life were analyzed in relation to their dreams which they associated with their fathers. Lacanian discourse analysis was performed on the interview texts with no punctuation as of the nature of Lacanian psychoanalysis. The focus of the analysis was mainly on signifiers, positions, relations, and deadlocks in speech. The analyses resulted in six head pieces in which at least four themes were formed for each.

For the first head piece, there are six signifiers (although one is empty) for the (death of) father, which are *düşkün* (fond), *muhatap* (addressee), *kağıt* (paper), *dört* (four), and “ ”. The analysis of dreams revealed signifiers for father loss in dreams as *yaz-ağır-araba* (summer-heavy-car), *kırmızı-şeker-bayram* (red-treats-bairam), not talking, *ışık* (light), *gör-* (see), and *ot-urmak* (sitting). Also, positioning towards father in dreams is another head piece that contains “abandoned child”, “offensive man”, “pounding the mother”, “(not) knowing or being known by the father”, “desired to be loved”, and “too much missing to be mad”. The fixed points in participants’ speech were determined as “the surviving subject”, “work”, “searching for the father”, “being dear to the father’s heart”, “question of life”, and “efe”. The deadlocks in the texts were themes as speech on “light sleep”, “where the words fail”, “far from subjectification”, “treating the father”, and “forgetting what to say”. Lastly, the participants’ relations to the Other were revealed as “disappointing the Other”, “no need for the Other”, “on not to lose the Other”, “cannot leave”, and “seeking mercilessness”.

4.1. Discussion on Signifiers for Father

For the signifiers, two head pieces as signifiers for (death of) the father and signifiers for father loss in dreams are discussed. Each signifier is unique for each participant. The signifiers get their values in the subjectivity of the participants. The signifiers on

the participants' speech seems to be related to how they located their father and the loss in their lives, what they received from their environment about their paternal loss, and what they projected onto their father and loss. The last one is mostly in relation to their dreams.

According to Lacanian theory of subject, the subject is born into a world of language which belongs to the parents (Fink, 1995). Parents talk about a child before his/her birth, and the discourse around it continues. This discourse already exists before the child, and will still be there even after his/her death. The child absorbs this discourse without knowing that it will constitute his/her unconscious and make him/her a subject. Therefore, a child submits a language outside him/her. Lacan calls this language as the language of the Other. Lacan states that "Unconscious is structured like language" (Lacan, 1964). The statement emphasizes that unconscious is consisted of repressed signifiers that together they form the signifying chain. Since every subject submit the language of "his/her" Other, the signifying chain in their unconscious would be unique to them. Each signifier they used would refer to a significance only in their own history. A word as a signifier for a subject does not refer to same signified for another subject. The subject must use signifiers to express one's desires (Pluth, 2007). Therefore, Lacanian subject puts language on work. It is the subject that produces meaning for signifiers and so it is a subjective process since the meaning is something dependent on the subject's inner world containing perceptions, inferences, and relations. Yet, a signifier is meaningless. The meaning is produced in the interaction of signifiers, so there is no one meaning attached to a specific signifier. It constantly changes as the interaction among signifiers changes. The signified effect is a product of rhetoric. Pluth (2007) gives example of Mobius strip to explain signified effect. In the context of Mobius strip representing signifying chain, the void it surrounds would be the signified effect. Therefore, it is the lack or the gap that characterizes the signified effect. The subject is produced by signifiers at the level of unconscious. Thus, although the conscious subject (ego) thinks that it is in charge, the signifiers show that the unconscious subject exists. This is called subject effect.

In "The Interpretation of Dreams", Freud (1900) mentions that unconscious thought is characterized by condensation (*Verdichtung*) and displacement (*Verschiebung*). Lacan

(1966/2006) associates metaphor with condensation, and metonymy with displacement. He describes condensation as “superimposed structure of signifiers” referring to metaphor. Also, he refers displacement to “transfer of signification” as metonymy. Lacan (1966/2006) created formulas to explain metaphor and metonymy. First, he defines topography of unconscious by algorithm, which is S/s . Lacan changed Saussurean algorithm to a new one which implies signifier has primacy over signified (Evans, 1996). He emphasizes that signifier and signified never meet up as a union and their relation is not stable which is on the contrary of Saussurean algorithm. Signifier and signified never overlap, and there is always a gap between them. He, then, transforms this algorithm to $f(S) \frac{1}{s}$ to elaborate the effect of signifier on signified (Lacan, 1966/2006). Signified always slip and slide underneath signifier. For the process of signification, Lacan symbolizes the structures of metaphor and metonymy.

Lacan writes the formula of metonymy as $f(S \dots S')S \cong S(-)s$. f . S implies signifying function or effect of signification (Evans, 1996). $(S \dots S')$ shows the connection between signifiers that constitutes signifying chain. The right side of the formula gives signifier and signified relation impaired by the bar. The sign of \cong is explained as “is congruent with”. Therefore, the formula for metonymy is explained as “*the signifying function of the connection of the signifier with the signifier is congruent with maintenance of the bar*”. Lacan gives importance to the bar’s function. The bar represents the resistance of signification in relation between signifier and signified, which is reserved in metonymy. For metaphor, he presents the formula of $f(\frac{S'}{S})S \cong S (+) s$. There is no crossing the bar ($-$) in metonymy while, in the formula of metaphor, $(+)$ means that there is crossing of the bar. The metaphoric structure shows that there is substitution of signifier for signifier ($\frac{S'}{S}$).

The signification effect of metaphor is creative, as Lacan stated (1966/2006). The function of $(+)$, crossing the bar, makes signification as metaphoric because signification always leads to another signification (Evans, 1996). Besides that, Lacan states that desire is metonymic as metonymy is related to absence and lack of being (Hendrix, 2019).

4.1.1. Signifiers for (Death of) Father

4.1.1.1. Çanta (Bag)

Evren experienced a dream wherein he suffered the loss of his life partner in a traffic accident in parallel with a prior loss of his father. Upon awakening, he expressed profound devastation. When he was questioned about the interpretation of the dream, he articulated, “I fear losing someone I love.” The theme of loss triggered a recollection from his childhood, leading him to articulate the concept of “living fatherlessness” (“*babasızlık yaşamak*”). He proceeded to recount an incident from his school days when he lost his bag (*çanta*), which resulted in crying. In his narrative, loss of father is associated with loss of bag (*çanta*). Evren stated “My bag is absent” (“*çantam yok*”), followed by shedding a lot of tears. He said “I cry because my bag is lost” (“*çantam kaybolduğu için ağlıyorum*”). The act of crying emerged as a significant indicator, linking this childhood memory to the emotional response within the dream wherein he also mentioned shedding tears. When his friend inquired about the cause of his distress, Evren responded, “My bag is lost” (“*çantam kayboldu*”). Remarkably, his friend attempted to console him by assuring, “Don’t be sad, your father will buy you a new one.” However, this reassurance intensified Evren’s emotional distress, suggesting that the bag (*çanta*) held symbolic significance and was closely tied to his father. Likewise, loss of bag (*çanta*) represents the loss of the father. The association between the bag (*çanta*) and his father became a central metaphor, with the loss of the bag serving as a metonymy for the loss of his father. It is noteworthy that the word “çanta” emerged as a signifier for his father, and this association appeared to be influenced by phonetic similarities between the first syllables of the signifier and his father’s name. The moment Evren realized his loss was when a friend of him said “Don’t be sad your father will buy you a new one”, constituting Evren’s imagination about the function of a father. For Evren, a father is someone who buys something for his son. In essence, the loss of the object (bag) was intrinsically linked to the father’s role as the provider, a role that was irrevocably disrupted by the father’s demise. Therefore, the loss of the father guaranteed loss of the object.

4.1.1.2. Kağıt (Paper)

Another illustrative instance highlighting the functional role of the father is noticeable

in Yaren’s narrative where the signifier “kağıt” is at the forefront. Yaren expressed her wish to encounter her father in a dream on a school night. In response to inquiries about her school experiences, she said that the school had prompted her to convey information about her father’s job through the medium of papers (*kağıtlar*). However, she could not write anything on the papers (*kağıtlar*) since her father, as he was deceased, no longer had a job. Yaren recounted experiencing difficulty when confronted with the presence of these papers, and she expressed that “I wish he was alive so I could write” (“*keşke olsaydı da yazsaydım*”). The association Yaren established between these papers demanding information about her father’s job and the loss of her father is evident. School (*okul*) reminds her of the papers (*kağıtlar*), and in turn, the papers (*kağıtlar*) signify the loss of her father. The signifying chain for Yaren is constructed as $\frac{\text{school}}{\text{papers}} \rightarrow \frac{\text{papers}}{\text{loss of father}} \left(\frac{\text{okul}}{\text{kağıtlar}} \rightarrow \frac{\text{kağıtlar}}{\text{baba kaybı}} \right)$. Alternatively, the signifying chain can be articulated as follows: *school* → *papers* → *loss of father* (*okul* → *kağıtlar* → *baba kaybı*). There is signification of signification. This process contains a metonymic and metaphorical layering of signification where school metaphorically represents papers, and papers function as a metaphor for the loss of her father. Also, it is noticeable that there is an association between father and job. As it will be discussed later, Yaren’s discourse was full of the word “work/job” (*iş*) with reference to her father’s dying on the way of his work. Yaren’s conceptualization of the father is intricately tied to the notion of work; in her imaginary, the father’s function is inherently linked to the act of working.

4.1.1.3. Muhatap (Addressee)

Kadir struggles with the absence of a familial figurehead to whom he can speak his thoughts and emotions out. He emphasized a lack left by his father’s absence, and it has been described as a lack his mother has been unable to fill. The establishment of reciprocity between Kadir and his father remains unfulfilled with a palpable desire on Kadir’s part for his father to hear and respond to his sentiments. His expression of anger remained undirected since there is no one as an addressee/respondent (*muhatap*). The phrase “there is no addressee/respondent” (“*muhatap yok*”) becomes a manifestation of the loss of the father, denoting the void in his life. The term “muhatap” in Turkish corresponds to the dual meaning of both addressee and

respondent in English, concurrently implying a function related to symbolic representation. Notably, Kadir employs the signifier addressee/respondent (*muhatap*) when recounting his experiences during the wedding process, further accentuating its thematic relevance in the context of familial representation. Loss of the father, especially as the head of the family, results in Kadir's emotional response as anger. This anger is intensified by the inability to direct it towards the intended recipient, his father. Thus, Kadir's anger serves as an indirect expression of his father's departure, as it reflects a yearning for his father who is no longer present. In this context, addressee/respondent (*muhatap*) emerges as a signifier for the father, embodying the notion of a figure to whom one can address as a representative of the family.

4.1.1.4. Düşkün (Fond)

Sevgi employed the term “fond” (*düşkün*) to characterize her father's demeanor towards her, a term previously used by her mother in reference to her husband. She cites her mother's words as “your father was always very fond of his family, he wouldn't pay enough attention to me” (“*babanız hep ailesine çok düşküncü bana yeterince ilgi göstermezdi*”). Sevgi, internalizing her mother's language, adopted the term “düşkün” when describing her father. For instance, she remarked about a video recording, stating, “it shows things like how my father is fond of (*düşkün*) of me and how well he takes care of me and stuff.” (“*babamın bana ne kadar düşkün olduğu benle ne kadar güzel ilgilendiği gibi şeyler gösteriyor*”). This linguistic adaptation illustrates Lacan's proposition that the unconscious is the discourse of the Other (Evans, 1996). Sevgi communicates in her mother's language, yet she has internalized it as a subjective expression. Despite her mother's use of “fond” (*düşkün*) in a negative context, Sevgi interprets it as an expression of love from her father. This reinterpretation reflects a manipulation of the signified by Sevgi, highlighting her subjectivity. This subjectivity is underscored by a latent rivalry with her mother, manifested in the redefinition of the word to suit her narrative. While her mother suggested her husband's lack of concern, Sevgi emphasizes her father's attentive care. The term “fond” (*düşkün*) holds a dual significance signifying both paternal affection and the circumstances of her father's demise (as “düşmek” in Turkish means “falling” in English). The ambiguity of “fond” (*düşkün*) as a signifier allows it to convey

multiple features associated with her father. The amalgamation of fatherly love and the manner of his death exemplifies the signifier's function as a condensation/metaphor. In this manner, "fond" (*düşkün*) inholds diverse meanings contributing to the complexity of Sevgi's narrative, and serves as a reference to the Oedipus complex inherent in her relationship dynamics.

4.1.1.5. Dört (Four)

When discussing her birth, Kıymet conveyed that she was born at four (*dört*) a.m. Consequently, she developed an affection for the number four (*dört*), expressing, "I love the number four because my birthday is zero four zero four" ("*dört rakamını da çok seviyorum çünkü doğum günüm de sıfır dört sıfır dört*"). The number four also signifies the family members which would include Kıymet's father had he been alive. Moreover, her father passed away in the fourth month. It is inferred that Kıymet utilizes the signifier "four" (*dört* - 4) as a symbolic representation of her father.

Throughout the interview, Kıymet appeared to construct a symbolic father figure, crucial for her identity formation, particularly in the context of her cohabitation with a mother who displayed paranoid features. Her challenging situation made it difficult for her to separate from her mother as she assumed a caregiving role for herself due to her mother's distress which is caused by paranoid thoughts about the environment. Attempting to form a symbolic father, represented by the signifier "dört," becomes efficacious in terms of enabling Kıymet to establish her subjectivity. The symbolic father, embodied by the number four (*dört*), exists within Kıymet's psyche, serving as an intervention in the relationship between herself and her mother. When recounting shared activities with her mother, Kıymet envisioned her father's presence, stating, "there could have been (existed) my father at my graduation. I don't know if I will get married in the future, but there could have been my father then ("*mezuniyetimde babam olabilirdi ileride evlenecek miyim bilmiyorum ama o zaman babam olabilirdi*"). The phrase "babam olabilirdi" possesses a rich array of interpretations. It can be elucidated as "my father could have been there," "my father could have existed," "he could have been my father," and "I could have had a father." The emphasis is on "having father". Kıymet's discourse reflects an attempt to integrate her father into her relationship with her mother.

The term “four” (*dört*) not only denotes her actual birth time but also symbolizes her birth as a subject in the symbolic order. It becomes a crucial element in Kıymet’s psychological landscape, functioning as a symbolic anchor for a paternal presence and contributing to the complex dynamics of her familial relationships.

4.1.1.6. “ ”

The signifier denoting the death of Yaşar’s father remains conspicuously blank which reflects his apparent difficulty in articulating any verbal representation for his father. His discourse is notably replete with gaps, indicative of a challenge in the process of signification. When recounting the earthquake, the event that claimed his father’s life, Yaşar’s expression becomes fragmented. He recounts, “I was little about eight months old, I didn’t have a thing to see, understand or hear. Of course, that thing, we see it as something bad” (“*Ben küçüktüm sekiz aylık falandım hani şöyle görme anlama duyma şeyim yoktu o şeyde e tabii şey yani kötü bir şey şey olarak görüyoruz*”). Consequently, he faces challenges in providing a coherent narrative related to his father’s demise.

Moreover, when referencing his father and mother, he remarks, “Mother and father are the most fundamental and closest things” (“*Anne baba, insanın en temel en yakın şeyleridir*”). By employing the word “thing” (*şey*), Yaşar seems to distance himself from the fact that his parents are no longer alive. The trauma stemming from the loss of his parents has persisted unresolved within him. His parents’ death becomes an unspoken topic within the household which evokes sadness, particularly for his grandmother who assumes a caregiving role for Yaşar. Yaşar consciously refrains from verbalizing any aspect related to the earthquake or to his parents, which leads to precluding an opportunity for symbolic representation of his experiences in Real order. Consequently, for Yaşar, the death of his father appears to be lacking a corresponding signifier within the symbolic order, or rather, the emptiness itself is a representative for (death of) his father.

4.1.2. Signifiers for Father Loss in Dreams

Jacques Lacan (1953/2006) states that “*a dream has the structure of a sentence or, rather, to keep to the letter of the work, of a rebus—that is, of a form of writing...*” He

highlights the relation between dreams and language. The important thing is the text of the dream. The way that the dream is told in its rhetoric gives clues about the structure of unconscious. Dreams have linguistic structure, so they reveal the laws of unconscious. Also, when Lacan (1964) said “*The register of a signifier is instituted on the basis of the fact that a signifier represents a subject to another signifier*”, his following statement implies the same structure for dreams as an unconscious formation. In dreams, one’s defenses weaken but not fully disappear (Manzi, 2015). There is still censorship in dreams since one cannot face with repressed material that would tear down ego unity. What one recalls is the manifest content of a dream which is already filtered for consciousness. The truth of unconscious is encrypted as latent content which needs to be deciphered. Deciphering the dream content is possible by working on language of the dream as a text. In Lacanian psychoanalysis, language is the main material to analyze as well as in dreams. The place and function of rhetorical tropes is useful for dream interpretation in Lacanian theory. Lacan (1966/2006) highlights the importance of metaphor and metonymy as rhetorical tropes for dream-work (*Traumarbeit*). Metaphor functions as a substitution of a word or an image for another (Manzi, 2015). Metonymy represents a part of a whole, so it also relates to an absence.

When a dream is considered as image, it would be not a story but a painting (Ragland, 2000). The subjectivity in dream reveals itself at the moment the dreamer starts to tell the dream. The dreamer could not disengage ideal ego from the dream’s content because he/she tells the story to the other/the Other. Therefore, there is a transference relation which makes the dream interpretation dialectical. Lacan (1966/2006) compared dreams with pictography which was abandoned in writing. Then, he likened dreams to parlor games which also lacks taxemic material to represent the logic behind them. Yet, Freud worked on this logic of dream’s process, and it was affirmed that the dream-work operates with the laws of signifiers. Lacan (1957-1958) declares in his seminar of “*The formations of unconscious*” that the laws structuring unconscious are the same laws in dreams. Lacan explains these laws as laws of condensation and displacement as in Freudian perspective. What is left in dream is associated with fantasies or daydreams (*Tantraum*) which functions as wish-fulfilling (*Wunscherfüllung*). Freud stated that these fantasies either had a role of signifying

elements for unconscious thought (*Traumgedanke*), or function of “secondary revision” that Freud mentioned as placed in conscious thought.

Although the signifiers for father loss in dreams differ for each participant, all signifiers signify the father as being dead. All the participants associated their fathers with death in their dreams. Even in the dream, the father is dead. Therefore, the participants’ dreams are their way to reconstruct the trauma of their father’s death. They make effort to digest their fathers being dead. Also, as in every dream, there is unconscious desire in those dreams concerning their fathers.

4.1.2.1. Yaz-Ağır-Araba (Summer-Heavy-Car)

Yaşar lost both of his parents in the 1999 earthquake. Describing a dream where he encountered his parents during a journey (*yolculuk*), he emphasized the dream’s summer ambiance (*yaz havası*), notably employing the term “summer” (*yaz*) when recounting earthquake which happened in summer (*yaz*). Yaşar used the term “heavy” (*ağır*) to express the emotional weight of his loss, remarking, “it is very heavy but it’s fortunate that I did not know them” (“*çok ağır bir şey ama iyi ki tanımamışım*”). This heaviness, with connotations of physical weight, may be originating from the day of the earthquake when he was trapped in the wreckage.

Addressing a recurring dream, Yaşar detailed, “My father had a car that still endures it was like I was going to him by that car” (“*babamın arabası vardı, hala duruyor mesela, o arabayla sanki onun yanına gidiyormuşum gibi*”). The association of the car (*araba*) with his father emerged prominently, particularly given Yaşar’s recollection of spending significant time in the car (*araba*) during the summer (*yaz*). This connection is reinforced when he used the expression “mostly/heavily in the car” (“*ağırlıkla arabada*”) to describe his working conditions. Additionally, he noted, “especially my grandmother got off the earthquake heavy” (“*depremden babaannem özellikle ağır bir şekilde atlattı*”), indicating his association of the earthquake with the notion of “heavy” (*ağır*).

The signifiers “summer-heavy-car” (*yaz-ağır-araba*) employed by Yaşar in his dreams interconnect, collectively alluding to the loss of his father. Furthermore, his mention

of “travelling” (*yolculuk*), which is a widely used metaphor in Turkish culture for passing away, was constant in his dreams. Yahya Kemal Beyatlı’s poem “Silent Ship” (*Sessiz Gemi*) serves as an exemplification of this metaphor. Thus, it can be said that his dreams are constructed on the basis of the concept of death.

The phonetic and semantic association between “car” (*araba*) and “dad” (*baba*) is evident, which suggests that, through the word split “ara-ba,” a search/call (*ara*) is made for dad/father (*baba*). In Yaşar’s dream, the chance encounter with his father may allude to an unconscious desire to seek and connect with his father, serving as a potential goal within the dream narrative.

4.1.2.2. Kırmızı-Şeker-Bayram (Red-Treats-Bairam)

Kıymet depicted her father as a silhouette within her dream. When asked about the term “silhouette,” she responded with an ambiguous speech, incorporating phrases such as “Neither here nor absent” (“*ne var ne yok belirsiz*”), “his place in my life is the same” (“*hayatımdaki yeri de böyle*”), “whether he is there or not” (“*orada mı değil mi*”), and “I can’t say he is there, I can’t say he is not” (“*var da diyemiyorum yok da diyemiyorum*”). The uncertainty surrounding her father is congruent with her endeavor to make him exist symbolically through the signifier “four” (*dört*). Her father’s position remains tenuous due to her mother consistently discrediting him to her. The functionality of the paternal metaphor hinges on the language of the mother. The mother’s attitude and discourse regarding the father mold his place within the child’s psyche, and it contributes to the formation of the unconscious. Lacan emphasizes the role of the father in the mother’s language, and refers to it as the name-of-the-Father, which represents the symbolic father who intervenes in the mother-child duality, and thus, safeguarding the child from the devouring mother (Baltacı & Bilik, 2023).

Recalling her dream, Kıymet stated, “There was something red I can’t remember what it was, there was definitely something red, my father was smiling at me and my father gave me treats, I remember something like that” (“*kırmızı bir şey vardı ne olduğunu hatırlayamıyorum kesinlikle kırmızı bir şey vardı babam bana gülüyordu ve babam bana şeker vermişti öyle bir şey hatırlıyorum*”). When questioned about the

significance of red (*kırmızı*) and treats (*şeker*), she associated them with the celebration of bairam (*bayram*). She said she had red outfit as to wear on bairam. Also, in Turkish culture, the children were given treats on bairam. She recalled that they visited her father's grave on each bairam, and thus, red (*kırmızı*), treats (*şeker*), and bairam (*bayram*) converged to symbolize her father's passing. The specificity of her father's smile in the dream corresponds to Kıymet's desire, as her sole recollection of her father involves him smiling - a gesture she interprets as compassionate and loving. Consequently, the father's smile in the dream is associated with Kıymet's unconscious desire for her father's compassion and love. Her mentioning that she was happy since her father came to her dream and gave her treats promotes her unconscious desire concerning her father.

4.1.2.3. Not Talking

Losing his father at the age of four, Kadir's knowledge related to his father is limited to what other people have told him. Kadir really wishes he could hear about his father's life directly from him. In a dream, he asks his father to share what happened but his father doesn't say anything and doesn't even look at him. Kadir remonstrantly said "the man did not talk even in the dream" ("*rüyada bile konuşmadı adam*"). He complained as "people constantly say something about your father but you have no idea" ("*baban hakkında sürekli bir şeyler anlatıyor ama senin hiçbir fikrin yok*"), revealing that he was hurt because he did not have a chance to hear anything from his father, and he never will because he is dead. The reference point to father's death is in the sentence of "listening from the man who lived" ("*yaşayan adamdan dinlemek*"). The term "who lived" (*yaşayan*) is equivocal referring both meanings of "go through" and "live". Thus, the phrase can be reframed as "hearing from the living man". In the dream, the father's silence signifies his nonexistence, a reminder that deceased individuals cannot communicate. Kadir could not hear from the *living man* since he is not there, he is not living. Kadir's unconscious desire is that his father is able to respond to him, which would be representation of living. Association of speaking and living is very compatible with Lacanian theory of subject. Lacan mentioned existence of a subject in association with language, referring to symbolic order (Fink, 1995). The subject as speaking being (*parlêtre*) is not just a subject who communicates. The

subject is split between ego and unconscious, as he/she submits to the discourse of Other and this makes the subject exist/live within a culture. Other than real being, symbolic being could live without a body. Kadir's father is dead as real but he can continue living symbolically, which Kadir strives to achieve.

There is an interesting detail concerning Kadir's description of the dream. He delineates the room they encounter as similar to the room in Matrix movie. He mentioned the place as "in the void" (*boşlukta*). The scene from the movie contains a choice between real and fantasy world. Therefore, in the dream, Kadir oscillates between these choices: Will he acknowledge that his father is dead, or will he continue to provoke his father with the hope of receiving a response?

4.1.2.4. Işık (Light)

Evren talked about a light (*ışık*) when he explained his dream about his father. He interpreted this light as divine, referencing heaven where his father is happy. The light (*ışık*) is a signifier signifying that his father is in a better place where he went after passing away. Therefore, the light with divine feature is something reminding that his father is dead. He emphasized his religious background when he was interpreting the dream. Then, he was asked whether he remembered any detail regarding the dream. He added that "I remember seeing a horse like this, I remember seeing a tree and a place like a forest (...) there was a horse the horse had a rope I remember that I mean I don't remember my father holding it" ("*bir at gördüğümü hatırlıyorum ağaç gördüğümü hatırlıyorum ve orman gibi bir yer (...) bir at vardı atın bir ipi vardı onu hatırlıyorum yani babamın tuttuğunu hatırlamıyorum*"). Evren highlighted some phallic objects in the dream which he was about to associate with his father but he did not. He portrayed a father who does not have a phallus. Yet, he continued to speak about the dream positively. This is why he said he read about someone seeing this type of dream including "the prophet our master" (*peygamber efendimiz*), so he promised himself not to tell anyone about the dream but he shared it with his mother. First, he compared his father with prophet, which can be interpreted as glorifying his father's position. Then, he pulled him down by telling the dream to his mother since there was a belief in Turkish culture that sharing a good dream with someone spoils its goodness.

Evren undermined his father's position as he mentioned his mother. It can be inferred that Oedipal dynamics are activated. Consciously, he respects and loves his father very much. However, his unconscious desire is to diminish his power by taking the phallus away from him. In addition, when he was asked to interpret the horse in the dream, he replied "a horse is a purpose" ("*at murattır*"). He described this horse as white, implying that it symbolized purity and beauty. However, the white horse is also a common image in stories that is associated with Prince Charming, who is very attractive and the dream of every girl. Moreover, there is a saying "waiting for the prince with white horse", indicating women's desire for a romantic relationship with high standards. Thus, the horse is a signifier for the enigma of woman's desire, phallus. The dream indicates that Evren desires to know what the woman desires, especially his mother as the first woman in his life. In fact, what his mother desires is clear in the dream: his father. Evren mentioned his mother's depression after she lost her spouse. His mother's depression is a sign that she lacks, and the signifier of her lack is the father which causes her to desire. Nevertheless, Evren did not give the rope of the horse into his father's hand in the dream so that he could not be the prince his mother desired. According to Lacan, dreams include the unconscious desire of the dreamer (Saklı Demirbaş & Uçar Özsoy, 2023). Evren's unconscious desire in the dream is his desire for his mother, and as a rival, he prevents his father from reaching phallus.

4.1.2.5. Gör (See)

Yaren desired to see (*görmek*) her father in her dreams, especially on school night. She does not have any memory with her father because she was four-month-old baby when he died. She constantly emphasized that she never saw (*görmek*) her father and did not know him. She is curious about him. Only place that she could see (*görmek*) him was in her dreams. She said that she prayed to see (*görmek*) him on her dreams. She recollected seeing him in her dream but could not be sure whether it was a dream or a product of imagination. She described her father in the dream as an image (*görüntü*), likening it to a photograph (*fotoğraf*). Yaren's picturing her father as an image (*görüntü*) and photograph (*fotoğraf*) is quite relatable to departure of her father. It is the feature of photograph that freezing the moment as it was. In the photograph, there is no movement, no flow, no time, and no progression of life. Therefore, "image"

(*görüntü*) and “photograph” (*fotoğraf*) are signifiers signifying father’s death as standing still. Why did not she used only photograph to describe? What is the significance of image (*görüntü*)? The word “görüntü” can be decomposed as “gör” (see) and “görün” (seen). This is congruent with Yaren’s discourse on seeing the father. It also bears unconscious desire of Yaren to be seen by her father. It is noteworthy that in the dream, her father “wore glasses on his eyes” (“*gözünde gözlük takıyordu*”), and which, as Yaren explained later, is similar to her glasses (*gözlük*). It is inferred that Yaren made her father wear glasses so that he could see her. The gaze in Lacanian theory is one of the concepts that characterizes subject of unconscious (Özcan, 2023). Subject’s identity is instituted by the Other’s gaze in mirror stage, so he/she wonders how the Other sees him/her to guarantee his/her image. Lacan referred to *object a* within the relation between subject and gaze (Uçurum & Can, 2023). There is a screen between subject and gaze, which protects subject from the intimidating gaze. The subject projects fantasies onto that screen, producing the answer to the core question which is “What does the Other want from me?” (“*Che vuoi?*”). Yaren clearly implied that she wonders his father. This is a clue about her desire to understand desire of the Other. She could grasp that desire via the gaze of the Other. However, a direct encounter with the gaze is anxiety-provoking for subject. The subject needs a screen on that gaze. Thus, in the dream, the glasses (*gözlük*) functions as screen between Yaren and his father’s gaze.

4.1.2.6. Ot-urmak (Sitting)

Sevgi mentioned that in her dream her father was sitting (*oturmak*) on the couch as if he never died. She used the word “sitting” (*oturmak*) when she recollected her grandfather’s (her father’s father) funeral where everybody was sitting (*oturmak*) as she depicted as “it was crowded there were people sitting everywhere” (“*işte kalabalık her yerde birileri oturuyor*”). Therefore, “oturmak” was appealed to be associated with the funeral of the father in general. Also, when she was saying that her father died at the age of 33 (*otuz üç*), she paused in the middle of the word like “ot-uz üç”. This pause suggested an unconscious process that something interrupts the speech. The interruption occurred on the subject of father’s death. “Oturmak” and “ot-uz üç” shares same syllable “ot”. Therefore, as “oturmak” signifies father’s demise, “ot-uz üç” may, too, be a signifier connected to it, which constitutes the signifying chain altogether.

Moreover, her father died from a heart attack and fell down on the ground. His image related to his death is him lying down on the ground. Nevertheless, Sevgi saw him sitting in her dream, which implies that she desires her father to live. Hence, Sevgi revived his father in her dream.

In the dream, she saw her father as never dead but had gone away and returned. Expressing her wish for this scenario, she said “I wish it was like that I would prefer I would prefer it like that I wish he would come” (“*keşke böyle olsaydı tercih ederdim böyle olmasını tercih ederdim keşke gelseydi*”). Sevgi interpreted her dream as “my father actually existed” (“*varmış aslında babam*”). The phrase indicates her uncertainty about whether she truly had a father. This uncertainty may stem from losing her father at the age of two which makes it challenging for her to recall clear memories of her father. The existence of the father is a topic regarding her relation with her mother since the father triangulates the mother-child relation, according to Lacanian theory (Fink, 1997). In order to achieve subjectivity, the father must exist in the language of the mother. In the dream, she located her mother in a position that her mother was looking at her to see her reaction to her father’s aliveness. She verbalized the situation as “my mother and the rest were sitting she was looking at to see my reaction” (“*annem falan oturuyordu bana bakıyordu ne tepki vereceğim diye*”). Thus, the knowledge related to the father passes through the mother. She mentioned that she had a “tiger mother”. However, she said she was attracted to men who are controlling even though she was not happy in that kind of relationship. She explained the reasons of her being in a problematic relation as the lack of a paternal figure. Therefore, although she was restricted by her mother, her explanation referred to a paternal figure. It is noticeable that whoever makes the rule, the function appeals as name-of-the-Father. In the dream, her conscious desire was her father to live. Yet, from a Lacanian point of view, her unconscious desire is the presence of father symbolically, and the function constitutes her as a subject.

4.2. Discussion on Subject’s Positioning Towards the Father in Dreams

In *Interpretation of Dreams*, Freud (1900) states that dreams are products of our psychic structure. Unconscious thoughts are transformed images in dreams, only to

transform them back to thoughts for revealing hidden messages. As one of the formations of the unconscious, dreams reflect unconscious thoughts. Lacan (1957-1958) declares that dreams are made for desire to be recognized, implying that the Subject's desire is put forward for the Other to recognize. However, dreams are formed as images, and not as texts. They become text when articulated by the subject. Nevertheless, desire in dreams is never explicit; it is embodied as masked and latent in the dream as well as when it is articulated. When the images are transformed into signifiers, structure of the subject becomes evident. The signifiers coming from transformation of dream images clear the way for repressed materials from childhood. Likewise, the positions each participant took against his/her father in dreams are quite related to his/her repressed thoughts about his/her father's leaving. How they perceive the departure of their fathers appealed on their dreams and their interpretations of these. Moreover, how they located themselves against their fathers indicated their imaginary construction upon their fathers' demise. It is noteworthy that they have built a relationship with their fathers in their dreams although they did not have a chance to know them as they were very little when they lost their fathers. Their imaginary attributions on their fathers revealed themselves in the details of the dreams where they projected their unconscious thoughts and desires.

4.2.1. Abandoned Child

Yaşar mentioned that, in his dream, he called his parents to account for their leaving. He asked "Why aren't you here?" ("*Neden burada değilsiniz?*"). He stated that there was no affection like hugging between him and his parents in the dream. There was only anger on his side. His emotions and his reproaching them for leaving seem like a little boy's word to his parents who abandoned him. He verbalized this thought later on when he was denying the thoughts and feelings in the dream. Yaşar strongly objected to what he saw in the dream, which indicates that what revealed in the dream was expression of unconscious since he *consciously* denied the dream materials. Yaşar's defense against the dream's content signs that he has a sensibility about it. Hence, the words he used to deny his dream thoughts and feelings gave him away. He said that "because in the dream you are talking based on a story that is not true and there is reality here what is in reality and what is in a dream are not the same well what

is in reality is like how should I say there is a meaning like abandonment” (“*rüyada gerçek olmayan bir hikaye üstünde kurulmuş bir şekilde konuşuyorsun ve burada gerçekler var yani hani gerçekteki ile rüyadaki bir değil yani gerçektekiler sanki nasıl desem bir terk edilmiş gibi bir anlam da oluyor*”). He brought the word “abandonment”; and if the punctuation is removed, the sentence would be “in reality there is a meaning like abandonment”. This is the truth related to Yaşar’s unconscious thought about his father’s leaving. This is why he reproached his parents with anger in the dream.

4.2.2. Offensive Man

Kadir thought that his father did not look at him and talk to him because he cursed his father whenever he visited his grave. According to Kadir, his father was offended to him (“*bozulmuş çok bozulmuş*”). He was very upset that his father did not take care of himself and died, so Kadir had to deal with all the drama of his family. It was inferred that, when Kadir was saying harsh words to his father, he actually waited for a response from him. That’s why he constantly emphasized that his father did not talk to or look at him. Kadir’s anger functions as a mask to conceal his genuine feelings about his father. It is relatable that Kadir stated “I swear at my father and grandfather individually” (“*babama ayrı söverim dedeme ayrı söverim*”). The word “swear” is “*söverim*” in Turkish and connotes the word “*severim*” (love) phonetically. His swearing was also something for him to make his father respond to him. He was desperate to hear his father’s story from himself. He tries to provoke his father to get in touch with him. Although his father did not communicate with him, his silence was a response for Kadir since Kadir laughed with pleasure when he said “he was offended” (“*bozulmuş*”). Kadir desires to establish a relationship with his father, and provoking him is a way to initiate contact. His struggle is for recognition by the Other. The subject only exists by the recognition of the Other as he/she alienated from himself/herself, and submit to the Other. Kadir desires his father’s gaze on him as a subject of unconscious.

4.2.3. Pounding the Mother

In his dream, Evren mentioned that he wanted his father to buy him torpedo (“*torpil*”)

at the checkout (“*kasa*”). Upon leaving the market, they stood at the doorstep (“*kapı önü*”), and Evren remarked “I see inside a little bit from across” (“*hafif çapraz görüyorum içerisini*”), as they stood under the balcony (“*balkonun altında*”). He said that balcony was open, the door was open, and he could see his mother easily (“*annemi rahatlıkla görebiliyorum*”). His father suggested “let’s pound your mother in her butt” (“*hadi anneni poposundan vuralım*”). They took out torpedo (“*torpil*”) and his father took out lighter (“*çakmak*”) from his pocket (“*cebinden*”) to ignite the torpedo. Notably, Evren mentioned his uncertainty about his father’s cigarette (“*sigara*”) use. In the end, their attempt to pound his mother failed because the torpedo did not go towards his mother, and he expressed his disappointment with the words “shoot, we couldn’t hit” (“*tüh vuramadık*”), accompanied by laughter.

Evren’s dream includes a lot of phallic symbols and metaphors. For example; torpedo (“*torpedo*”) and cigarette (“*sigara*”) refer to phallus by their shapes. Also, the words pound (“*vurmak*”), and nailing as the equivoque of lighter in Turkish (“*çakmak*”) may be associated with sexual acts metaphorically. Additionally, the dream contains several words that can be associated with feminine parts like “*balkon*” (equivoque for breasts), “*kasa*” (equivoque for buttock), and “*popo*” (butt). Moreover, he said that his father took out a lighter from his *pocket* (“*cebinden çakmak çıkarmak*”), a gesture that can symbolize the penis. When considered collectively, his dream narrative creates a primary scene that he observes from the corner as indicated by his statements “I see inside a little bit from across” (“*hafif çapraz görüyorum içerisini*”), and “doorstep” (“*kapı önü*”). It is inferred that he fantasized about watching the primary scene but he added himself on the scene like he was on the place of his father, which is very meaningful since Evren mentioned that he became a husband to his mother, excluding sexuality, after his father died. It is inferred that Evren identified with his father on the primary scene as a voyeur. Evren’s phantasy is related to his desire towards his mother. Yet, there is name-of-the-Father that forbids the mother to him. It can be comprehended that Evren repressed his desire for mother since the torpedo (“*torpil*”) could not direct to his mother. There is still censorship in the dream process, indicating the repression. Despite his father’s real death, the symbolic function of the father persists, which intervenes the dyadic relationship between mother and him.

Evren's statement of "I try to be my mother's son, wife, daughter, whatever. The only thing I can't give her is the things she can do sexually with my father" ("*annemin evladı eşi kızı neyi varsa o olmaya çalışıyorum bir tek işte hani babamla işte atıyorum cinsel anlamda yaşayacağı şeyi veremem*"), indicating his unconscious desire for his mother. However, Evren expressed that he was a homosexual ("*eş-cinsel*") individual when he introduced himself at the beginning of the interview. He explained why he deliberately stated that like: "those who were subjected to violence by their fathers, those who lost their fathers, those who were cold with their fathers, those who did not talk to them, I wonder if there is anything related to homosexuality" ("*babadan şiddet görenler babasını kaybedenler babasıyla soğuk olanlar konuşmayanlar hani eşcinsellikle bağlantılı bir şey var mı yok mu çok merak ediyorum*"). He associated his homosexuality with his father's death. When he said he was homosexual ("*eş-cinsel*"), he referred to his sexual identity and also stated that he was in the position of spouse ("*eş*"), as he mentioned before. Homosexuality ("*eş-cinsellik*") is a signifier that signifies Evren's unconscious desire for his mother although it is also a defense against it. Being homosexual is a barrier between him and his mother since his sexual interest is for men.

4.2.4. (not) Knowing or Being Known by the Father

Yaren emphasized that she did not see and did not know her father when she talked about her dream. She astonishingly expressed about the dream "I said how could I have seen well someone I never met" ("*nasıl görmüş olabilirim dedim hani tanımadığım birini*"). She located herself in the position of "not knowing". She constantly referred how she did not know her father and she never saw him. "I don't know him" ("*Tanımiyorum*") conveys a desire to know. Yaren mentioned that she visited the house where her father grew up, expressing curiosity about what he was like. Additionally, when she said "know", she referred to "meet". It is a two-way road because she implied the relation which is established by both parties. She stated that "I could be his daughter but I have no life experience I have no life with him" ("*kızı olabilirim ama bir yaşamışlığım yok onunla bir yaşamışlığım falan yok*"). She mentioned a lack which generates desire. In her discourse, "see" (*görmek*) and "know" (*tanımak*) are interchangeable signifiers for "recognition". In Lacanian theory, "Man's

desire is the desire of Other” (Lacan, 1964). Thus, Yaren’s desire to recognize her father is also her desire for her father to recognize her.

4.2.5. Desired to be Loved

Kıymet wished to see her father in her dream to ask him some questions. What she wanted to ask was “does he really love me” (“*beni gerçekten seviyor mu*”). She craved for affirmative answers to this question, giving example of a mother’s love for her killer son. It is noteworthy that she gave example of a love between mother and son, which is associated with Oedipus complex. The detail of “killer” is interesting. Who did he kill? His father? Thus, when mother-son love is mentioned, there must be father-daughter love, too. It is what Kıymet told latently. She grew up with her mother’s bad impressions about her father, so it is natural that she has some questions about her father’s love. Since her father was dead, it has always been a question for her. Her father cannot answer this question. However, her question about love refers to another question, a question of existence, as Lacan stated “What does the Other want from me? (“*Che vuoi?*”), “Why did they bring me to the world?”. She searches for the source of her existence. Her unconscious desire is associated with the fundamental question of her subjectivity.

4.2.6. Too Much Missing to be Mad

Sevgi mentioned that she could not get angry to her father since she missed him so much (“*Kızamıyorum da öyle özlemişim*”). Yet, she repeatedly said that she could not get angry. Thus, what she was talking about, in fact, was anger. Additionally, she questioned her father as “why did you sell us out and leave” (“*neden bizi sattın gittin*”). It is obvious that she is furious about her father’s leaving. Her anger covers a deeper emotion. Lacan stated that anger is a subjective reaction to breakdown in symbolic order, so there is a dissonance between symbolic order and reality (Soler, 2016). He later added that anger contains another feeling as disappointment or failure. It can be understood that a subject, who lives in his/her own fantasy world that is not quite outside of the common laws, feels that something is not on the right path that he/she wants. When his/her imaginary construction collapse, he/she gets frustrated, which

reveals itself as anger. In the situation of Sevgi, she felt frustrated by her father's leaving them alone so she got angry with him upon his departure.

4.3. Discussion on Fixed Points in Discourses

Lacan (1960/2006) created first graph of desire to indicate subject's relation with desire in which he demonstrates it in the frame of articulation of signifiers topologically. At the Graph 1, Lacan shows that the subject, before transforming to subject of unconscious, carries pre-symbolic intention on the vector of Δ . $\$$ (see Figure 1.) The vector of Δ (subject of pure need) goes through the signifying chain, showing signifier-signified relation (vector of S.S'), meaning that the subject gets into the field of language of Other. This is the entrance of subject to the symbolic order. After intersections of both vectors, the subject becomes barred ($\$$). The subject as barred is now presented by a signifier, which is the formation of subjectivity.

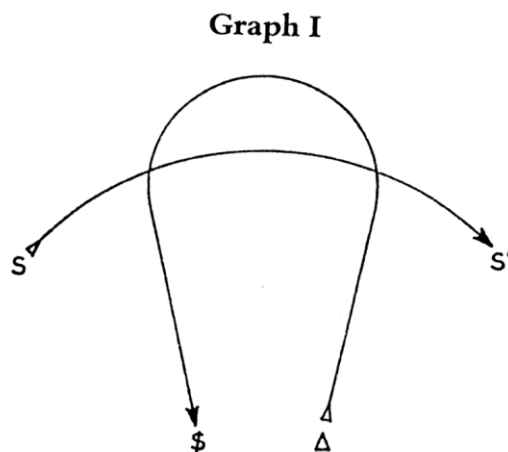


Figure 1 First Part of the Graph of Desire

Lacan (1960/2006) gives detail on intersection points of the signifying chain with vector of Δ . $\$$ by emphasizing *point de capiton* (anchoring point) which functions as stopping the sliding signification, keeping signifier and signified attached together. Thus, *point de capiton* creates fixed meaning as an illusion which is required for a subject to be a subject of unconscious (Evans, 1996).

Lacan states that *point de capiton* has diachronic function that produces meaning retrospectively, so *point de capiton* is also the end point of the sentence as a punctuation. The sentence gains its meaning only when articulation of words is completed. Moreover, synchronic function of *point de capiton* corresponds to metaphor. Lacan refers to *point de capiton* when he explains first repression which is resulted from the function of paternal metaphor. First repression occurs when the symbolic father forbids mother to child by “Father’s No!”. The child can no longer obtain jouissance from mother by the law. Thus, mother as a source of jouissance is repressed, which creates space for desire. Father’s law gives meaning to mother-child relationship by forbidding incest. Therefore, the first meaning produced by paternal metaphor is that the child cannot desire mother. This first meaning is fixed and it constitutes the formation of subject. Hence, *point de capiton* has a significant function concerning subjectivity.

The fixation between signifier and signified is quite related with S_1 , master signifier (Fink, 1995). Master signifier is the first signifier that has no meaning by itself but functions in language through the organizations of numerous S_2 s, signifiers attached to S_1 and each other in metaphorical way. Each S_2 gives meaning to S_1 retroactively, which is the representation of subject by signifiers or signifying chain. This process indicates that subject’s constitution occurs by meaning. However, subject is also blended between signifiers, who links one signifier to another, creating the path. What kind of path the subject produces is his/her subjectivity. Therefore, a subject utilizes language in his/her subjectivity as he/she produces the path between signifiers by his/her own way, shaping his/her own discourse which always refers to the master signifier (S_1), tying the button by repression.

In the current study, the participants’ discourses were bundled around some signifiers that are significant in their life stories. Although each participant used different signifiers repeatedly, they all were talking about desire.

4.3.1. The Surviving Subject

Yaşar as an earthquake survivor, at which he lost his parents constantly used the word

“yaşamak” throughout the interview. The word “yaşamak” signifies meanings as both “experience/go through” and “live”. He used it as the meaning of first one but it appeals as an equivoque when his discourse is analyzed. Additionally, he stated that “I can overcome/get out from under it by myself” (“*kendi başıma altından kalkabilirim*”). The phrase “overcome” is the meaning of the sentence. However, if the focus is on what he said, the combination of words, signifiers, refer to the phrase “get out from under something”. What Yaşar said is associated with survival from the earthquake since he “got out from under the wreckage”, so he lived. Moreover, when he talked about İzmir earthquake, he mentioned survival of children, emphasizing “baby”. Afterwards, he reminded the memorials of earthquake at school, that he did not want to interact with any of them, using the phrase “Hiç bulunmak istemiyordum”. The phrase “Hiç bulunmak istemiyordum” implies two meanings. One of them is what Yaşar *wanted to convey*: “I never wanted to be **there**.” The second one is what Yaşar *articulated unconsciously*: “I never wanted to be **found**.” It seems like he has survivor’s guilt since he actually desires to live. Living seems to be core element in construction of Yaşar’s subjectivity, followed by feelings of guilt. The signifiers that Yaşar employed are correlated together to sign master signifier, which would never be known but the path leading to it surrounds “living” as a center of his discourse. According to Lacan, trauma constitutes the kernel of the subject (Taş & Saklı Demirbaş, 2023). Yaşar was a baby when he was exposed to the earthquake and when he lost his parents. Therefore, on the way of his subjectivity, the incident plays a significant role which shapes his psychological integration by signifiers coming from the Other as family, society, or even media since the impact of the earthquake in 1999 was enormous. Lacan expressed that feeling guilty is about giving green light to one’s desire (Evans, 1996). Likewise, when Yaşar was talking about living (desire), he conveyed that he never wanted to be found (guilt).

4.3.2. Work

Yaren mentioned the hard times she went through due to her unemployed period of her life. She repeatedly emphasized the word “work, job” (*iş*). Working is very valuable in her family. In fact, working seems as something to die for in her mind, though unconsciously. Her father died when he was going to work. She said that her

father went to work but did not come back (“*işe giderken geri gelmemesi*”). During the interview, she stated that she did not love idling. She desires to work. When she explained her dream about the yellow snake, she highlighted the time she was unemployed. First, she mentioned that yellow snake wrapped her neck to suffocate her. Then, she stated that she used subway (*metro ve marmaray*) at that time. Thus, the explanation she made was related to transportation. Afterwards, she expressed that she was unemployed for about one year when she saw the dream. The feeling of suffocation is associated with how she felt when she was looking for a job for a long time. It is notable that her father passed away upon traffic accident in which the car he was in crushed into a truck, a long vehicle just like subway and snake in a metaphorical way. Also, she stated that her father was *breathing* (“*nefes alıyordu*”) when medical intervention was arrived. However, she was choking in the dream, so she was unable to *breath* (“*nefes alamamak*”). The dream is associated with the traffic accident in which her father died but there is a significant detail of “work” (*iş*). She was depressed when she could not find a job to work, so she desired to work as her father who was a worker (*işçi*). Her discourse is surrounded by her father’s desire, which turned out to be her desire eventually. As Lacan puts, “Man’s desire is the desire of Other” (Lacan, 1964). What the Other desires constitutes the desire of the subject since what makes a thing desirable is the fact that the Other desires it. Therefore, Yaren’s unconscious thought would be “Work must be very valuable since my father died for it,” resulting in her identification with her father, and taking his desire in as if it is her desire.

4.3.3. Searching for the Father

Sevgi’s anchoring point is “where” (*hani*). She utilized the word “where” (*hani*) as a filler word. However, when punctuation was removed, a new sentence was revealed as “where is father?” (*hani baba*). It is notable that her use of the word “where” (*hani*) increased as she talked about her father. Additionally, her repetitive dream was about an unknown place with ambiguous details. She expressed a feeling of “not knowing where to go” (“*nereye gittiğini bilmemek*”) as repetitive theme of the dreams. “*Nereye gittiğini bilmemek*” can also be translated as “not knowing where did one go”. Thus, there may be a reference to someone that Sevgi desires to find. This someone can be associated with her father as she also talked about a little girl to take care of in the

dream, whom she identified with on the issue of loneliness that results from her father's departure. She was searching for her father as in her discourse and in her dreams. She desires to find him. What Sevgi searches for, in fact, is symbolic father that is the signifier of mother's desire. She desires to find out what her mother desires in order to position herself within it. The subject of unconscious is always in pursuit of mother's desire to encounter it. Here, again, it is important to remember Lacan's statement "Man's desire is the desire of Other" (Lacan, 1964). This time, the focus is on the meaning of "desiring the desire of mother". Subject wants the mother's desire for himself/herself. He/she desires the mother to desire him/her. Sevgi complained about being lonely when she was little since her mother started to work after her father passed away. She emphasized that she had to meet her needs by her own. She needed her mother to be with her side but it was not just a satisfaction of need as she already met her own needs. What she wanted was actually her mother's affection, at which the desire emerged.

4.3.4. Being Dear to the Father's Heart

Kıymet ruminated that she was not "precious/valuable" when there was a question in her mind related to her relations. She constantly said "I'm not worthy" ("*değerli değilim*"). She also her father did not value her and her family ("*değer vermemiş*"). Additionally, she expressed that "how valuable can we be?!" ("*ne kadar kıymetli olabiliriz ki*") as she tried to estimate the worth her father would give her and her siblings, believing that he did not love her. Moreover, she repeatedly stated that "Throughout high school, I thought my father never loved me" ("*babamın beni hiç sevmediğini düşündüm lise boyunca*"). Afterwards, she interpreted her dream in which her father gave her treats as "He loves me and wanted to make me happy I think" ("*beni seviyor beni mutlu etmek istedi bence*"). She also mentioned that her brother told her that her father loved her. However, she was confused about whether her father loved her or not. She speculated her father's death as something God made since God thought that she could handle it; so she made an inference that God loved her as she expressed "My God gave me this but as he loves me he thinks I can handle it" ("*Allah'ım bana bunu verdi ama işte beni seviyor kaldırabileceğimi düşünüyor*"). Then, she stated that she deceived herself and added "God didn't love me either"

(*“Allah da beni sevmiyordu”*). This thought was built by her mother since she always mentioned her husband as that he did not care about her and cheated on her. K1ymet was very upset to be exposed that discourse. However, “Unconscious is the discourse of the Other” as Lacan theorized (Evans, 1996). When a subject comes to the world, she is already surrounded by a language, a language uttered by the Other, primarily by mOther. The subject interiorized this language as his/her own, which makes him/her alienated from himself/herself as being. In the mirror stage, he/she identifies with specular image on the eyes of mOther who attach signifiers to him/her, the process that creates the subject’s identity. The signifiers coming from the Other is absorbed by the subject, constituting his/her subjectivity. K1ymet was grown hearing from her mother how her father did not care about them and did not give importance to them. The father is positioned by the mother's language. K1ymet’s mother constantly pointed out “being precious for and loved by father” as her lack. Therefore, K1ymet’s question is formed as whether her father loved her. Lack in the subject creates desire, so she desires to be loved by her father.

4.3.5. Question of Life

Kadir questioned his being by asking what he meant for his father. He confused about why he was brought into the world. He expressed mostly anger during the interview, asking “rhetorical” questions. He criticized his father’s life style that caused his death as Kadir stated. He mentioned that his father was unhappy, so he asked “Why are you having this many children?” (*“Bu kadar çocuęu niye yapıyorsun?”*). He was tired of the family drama he had been through, he stated “Do I have to suffer for this?” (*“Ben bunun ceremesini çekmek zorunda mıyım?”*). In this sentence, he actually referred to his birth. He suffered due to his birth since he was born into a chaos as he implied, “I opened my eyes and everyone was fighting with everyone else” (*“ben gözümü bir açtım herkes herkesle kavga ediyor”*). The world was not comfortable and secure for him, and he had to deal with it by his own due to his father’s demise which he blamed him for. Thus, he wondered why he was born, and tried to answer this question in his mind by excluding the desire of his parents to have a child. He asked to his mother: “Did you make me while you were drunk?” (*“siz beni sarhoşken mi yaptınız?”*). He learned that his father was drunk at the moment. He got mad, expressing “I don’t have

to struggle so hard for thirty-two years just for the five minutes of pleasure that man experienced while drunk” (“*ben şimdi o adamın sarhoşken yaşadığı beş dakikalık zevk için otuz iki yıldır bu kadar uğraşla debelenmek zorunda değilim*”). He was overwhelmed by the idea of existence by pure jouissance. In Lacanian theory, the subject exists on the plane of desire (Polat, 2023). The subject is born and constituted in the field of desire in relation to the Other. Therefore, desire as produced by lack in symbolic order is what makes the subject live. What would one live for, if there is no desire? Hence, desire and existence are closely associated with each other. Desire induces questions of existence. In that case, if there is no desire for the subject, what brought him/her to existence? Kadir’s question is quite related to this logic. He seeks for desire since it is the only way that makes him a desiring subject. He desires to know what his father desired which would determine his value as a subject. Kadir seeks out for an answer to the subject’s fundamental question “What does Other want from me?” (“*Che vuoi?*”). There is a paradox that Kadir seeks for answer for the Other’s desire to be a subject. On the other hand, Kadir’s asking the question indicates that he is already a subject as he has uncertainty/doubt. Kadir’s complaint signs another interest in his unconscious. When he said “I don’t have to struggle so hard for thirty-two years just for the five minutes of pleasure that man experienced while drunk” (“*ben şimdi o adamın sarhoşken yaşadığı beş dakikalık zevk için otuz iki yıldır bu kadar uğraşla debelenmek zorunda değilim*”), he talked about sexuality between his mother and father, so what he is curious about is thought to be the primary scene.

4.3.6. Efe

Evren narrated his dream which he associated with his father because he saw that he lost his partner named “Efe” dramatically just like he lost his father. He lost his father to a tragic traffic accident. In the dream sequence, he firstly mentioned that a doctor told him “We did our best, but we lost him, we couldn’t save him” (“*elimizden geleni yaptık ama onu kaybettik kurtaramadık*”). Then, he said that “he” was Efe, and he had a traffic accident. That is to say, he gave details about the incident after he learnt that Efe died. When talking about his father’s death, Evren remembered that police were on their door. He learnt details about his father’s death later on as he expressed “the fact that there was an accident I did not remember normally I learnt it much later that

my father was run over by a truck” (“*bir kaza oluyor ya o kısım normalde yoktu bende çok sonradan öğrendim bir tırın altında kalıyor babam*”). The doctor in the dream is a substitute for police on the door. What the doctor said is Evren’s desire that his father could be saved whereas in the dream the unconscious thought is reversed. His father’s death is so real for him since his father was unrecognizable after the accident, so he was dead even in the dream. Efe in the dream is his father’s metaphor. He stated “I remember clearly that I cried out I lost him [it] like my father [emphasis] and all” (“*haykıra haykıra ağladığımı babam gibi [vurgulu] onu da kaybettiğimi vesaireyi falan çok iyi hatırlıyorum*). He stated consciously that he lost his partner just like he lost his father. However, when the sentence was analyzed without punctuation, it became apparent that Evren enunciated that he lost something just like his father lost it. Here, “efe” is a symbol for phallus. It appears that Evren has complicated relation with phallus. Whether he has it or not is not clear, naturally. He positioned himself in the middle of these opposite poles as well as his father. Evren pictures his father with several phallic objects but in a way that his father does not have them. In the former dream, he mentioned torpedo, cigarette, and lighter in association with his father, which all symbolize phallus although they are never fully possessed by his father in the dream. Also, in the latter dream that he saw his father with a white horse, he highlighted that his father did not hold the rope of the white horse. Phallus is signifier for mother’s desire (Lacan, 1958/2006). By depriving father from phallus, Evren objects that father, as an Oedipal rival, owes what mother desires. Putting in that way, it is meaningful that Evren killed his deceased father in his dream. Although he is dead in Real, Evren still fantasizes about killing him since the father in question is symbolic; he is a metaphor that castrated Evren and separated him from his mother.

Evren emphasized that “efe” is a three-lettered word, which is a favorable feature for him. What is the meaning of three? Three is the term that intervenes between mother-child unity (Evans, 1996). Therefore, Evren referred to three as Name-of-the-Father, which is symbolic phallus. In addition, “efe” as word has a shape of a well-known phallus, that is, an erectile penis. Evren’s relationship with Efe is very similar to his relationship with “efe” as a phallus. He pursues it whereas he cannot have it since phallus belongs to father. Therefore, based on his relation with phallus and psychoanalytically speaking, Evren is in a feminine position. In Lacan’s sexuation

formula, phallus is located on the left side of the table which is masculine side (Uçar Özsoy, 2021). The feminine subject who is located on the right side of the table does not have phallus whereas she constantly struggles to have it. Therefore, Evren who described himself as a homosexual individual is positioned as feminine in his relations. His fantasy about naming his son after his father supports this idea because having a baby, especially a son, is a metaphor for having phallus. Moreover, similar to Freud, Lacan stated that every girl desires giving a baby to her father during her developmental processes (Uçar Özsoy, 2021). Evren's fantasy of having a son is parallel to the idea of an imaginary gift to father as he wants to give his father's name to his son. This fantasy has another side as well. By naming his son after his father, Evren shows his desire to make his father live, though symbolically. Name of the subject is his/her symbolic existence, so naming his son is Evren's way to revive his father because he needs paternal function to be separated from his mother and become a subject. Otherwise, his unconscious desire would not be repressed and he would be swallowed by his mother within their unity.

4.4. Discussion on Deadlocks

Deadlocks correspond to contradictions between different speech (Parker, 2010). At the point of deadlock, there is Real order functioning because there is a disagreement, revealing that there is something unspeakable, which resists representation. Thus, there is a wall of defense that resists being broken into symbolic. Despite ego psychoanalysts, Lacan places resistance into the field of discourse (Ballestín, 2021). According to him, while analyzing the defenses of the patient, it is important paying attention to where the patients fail to verbalize their truth. There is something left out from their speech.

According to Lacan, trauma is a moment that the subject encounters with Real since it cannot be verbalized as it is, and has no representation in language (Taş & Saklı Demirbaş, 2023). Trauma disrupts continuity of daily life by creating a gap in the symbolic order. It is a gap because it is neither symbolized nor associated with any meaning. This is why Lacan calls it "trouma", a neologism produced by combination of *trou* (hole) and trauma. Lacan argues that what makes an experience traumatic is its

inconceivable effect on the subject on the basis of the subject's history. Therefore, traumatic experiences are subjective on the level of symbolic. Trauma has no place in the signifying chain so it causes a hole in the chain until the subject integrates it to his/her psychic world by signification. However, it is not possible to symbolize trauma completely, as Lacan states "There's no way to say it all. Saying it all is literally impossible: words fail" when he talked about truth (Lacan, 1990). Lacan explains that it is this impossibility keeping truth in Real. Just like truth, trauma holds onto Real, resisting to signification.

Deadlock points in the subject's speech can also be thought as a barrier on unconscious, which is ego talk. Ego defenses set a blockage on full speech, preventing one from reaching unconscious truth, which makes it harder to symbolize a traumatic experience.

The deadlock points on participants' speech were about the signification of death-related thoughts and emotions. For them, death of their fathers is a traumatic loss since they lost their father at very little ages when the role of paternal figure is the most crucial.

4.4.1. Light Sleep

Yaşar expressed fear when he thought about the earthquake he survived from. He left the meaning of fear absent while he characterized it with collapse of the house and shaking ("*korku bile şeydir evin yıkılırken veyahut da o sallanışında*"). Afterwards, he was asked whether he had fear concerning earthquakes. He replied "There is, like, well for example we discussed with my roommate the other day he also complained much about the issue like I sleep even in the slightest movement/motion I wake up" ("*şöyle var şey yani mesela ev arkadaşımınla da geçen konuştuk o da bayağı şey bu konudan şikayetçi mesela uyuyorum ya yani en ufak bir şekilde harekette direkt uyanıyorum*"). Yaşar referred to the motion/movement waking him up instantly. At the beginning, he mentioned a fear concerning collapse and shaking. Then, he talked about waking up in the slightest motion. Yaşar's symptom of waking up associated with motion reminds that the earthquake of 1999 that caught people in their sleep. Earthquake causes a

motion that shakes everything, so Yaşar is ready for the danger even if he is asleep. He developed a defense mechanism for survival in case of an earthquake, which turned into a symptom for him. This symptom is a result from the trauma of the 1999 earthquake in which he lost his parents. However, it also shows that Yaşar desires to live unconsciously. Lacan describes symptom as the return of the repressed (Evans, 1996). Hence, Yaşar's repressed desire of living returned as a light sleep. It is notable that sleep is usually employed as a metaphor for death, so Yaşar's waking up is an escape from death. Therefore, the fear at the beginning of the conversation turned out to be the fear of death which he could not symbolize in language. This is the first deadlock point on this quotation. The second one is when Yaşar was asked how he associated his sleep problem to earthquake, he responded "No, I don't think I attributed it to the earthquake situation" ("*yok deprem durumuna bağladığımı düşünmüyorum ya*"). There is a failure of agreement. While the question is based on the previous explanation of Yaşar, he rejected the association which is apparent on the speech genres. The deadlock here supports the idea of his unconscious desire of living and unconscious fear of death.

4.4.2. Where the Words Fail

Sevgi expressed that when she learnt that her grandfather died, who she also saw as a paternal figure, she responded as "okay". However, it was clear that she was not okay as she recounted that she was not in the mood to play with other children. Then, she hugged her cousin with the words "what am I going to do now" ("*ben şimdi ne yapacağım*"). This phrase contains any other thoughts and feelings than "okay". It is a sentence that is utilized when there is nothing to say, or for the situation that is beyond words, indicating a feeling of despair. Although the phrase "what am I going to do now" ("*ben şimdi ne yapacağım*") includes several thoughts and emotions, Sevgi did not express any of them. Thus, there is a failure of signification. She mentioned that she saw her grandfather as a paternal figure, so she associated her grandfather with her father as well as their deaths. Hence, the death of her grandfather might evoke her trauma about her father's death. She could not verbalize her trauma, rather she focused on acting. In Turkish culture, when talking about somebody's death, it is common to say "words fail me". Death as a concept resists symbolization, remaining in Real,

where there is no signification. Sevgi's reaction is also associated with Real because she could not convey any thought or emotion concerning her (grand)father's death. The deadlock point is that there is a failure of representation. Real dominates the Symbolic as Sevgi used her body over words, which might be a regressive reaction belonging to the pre-Oedipal phase in which there is mother-baby unity and the communication tool is their bodies.

4.4.3. Far from Subjectification

Kıymet was obsessively bothered by the fact that she did not see her father in her dreams. She was asked what she thought as the reason for not seeing him in her dreams. She responded with a question directed to the researcher: "Am I afraid that I would be sad if I see him so I don't see? What do you think?" ("*görsem üzülür müydüm diye mi korkuyorum acaba da görmüyorum sizce?*"). What came to her mind is that she would be sad. She was asked why she thought that she would be sad. Then, she swore that she really did not know. It is remarkable that she strongly and frequently emphasized that she did not know. In addition, she stated that she did not understand why she did not see him ("*niye ben görmüyorum ben de anlamıyorum gerçekten*"). Kıymet persistently blocked her speech by saying "I don't know", which is the deadlock. She repressed the knowledge that she would be sad, so she knows the truth unconsciously but denies it on the level of consciousness. She could not subjectify her feelings. During the interview, she said "He does not come to my dream" a few times as if he was alive. Kıymet's expectation from her deceased father to come to her dream indicates that she rejects that he died. She had trouble acknowledging that her father was no longer alive.

In addition, her obsession about seeing her father in her dream indicates her unconscious desire to see her father. However, she is afraid from her desire in order not to be sad. Desire is displaced with sadness. Kıymet did not see her father in her dream because, if she saw him, then her desire would be satisfied. In order to remain her desire unsatisfied, she escapes from it by not seeing her father in her dreams. Why does she want her desire to remain unsatisfied? It is a hysterical feature to keep desire as unsatisfied just as in the case of Butcher's Wife (Özbek Şimşek & Girgin Kardeş,

2021). Kıymet displayed some hysterical features like constantly seeking for knowledge from the researcher, which is the characteristic of hysterical discourse. Also, she mentioned her dreams about cheating on her boyfriend and this can be inferred as a triangulation that a hysterical performs.

4.4.4. Treating the Father

Kadir was very angry with his father for excessive alcohol consumption since he thought that his father had a heart attack due to his drinking which eventually killed him. He roughly remembered the story of his father's death. He stated that his grandmother took Kadir's brother to the school in the morning and, when she returned home in the afternoon, she had found her son dead. Kadir was four years old back then; so, he was asked whether he was with his mother during all that time. He responded as he might have been with his mother but he was not sure about it. Afterwards, it was asked whether they hospitalized his father referring to the time when they found him. Kadir misunderstood the question, responding "for alcohol use treatment" ("*alkol tedavisi için*"). This is the point of deadlock as there is a failure of agreement. The deadlock indicates that Kadir keeps in mind that his father could be treated from alcohol so he would live. The moment of deadlock is outstanding as it occurred after the topic of being with his mother is articulated. Consequently, Kadir made his father live in his discourse. According to Lacan, father rescues the baby from his mother by intervening the symbiotic relationship between them (Bilik, 2022). Therefore, the moment Kadir realized the danger of unity with mother, he called the father to rescue him. Symbolic father as law limits the jouissance between the baby and the mother so that the baby can be separated from the mother to be a subject of the unconscious. The separation is possible only when the baby represses his/her desire towards the mother. Hence, Kadir's confusion is also the return of the repressed. When he thought about being with his mother, he unconsciously knew that he desires it, so he ran away from it as it was forbidden.

4.4.5. Forgetting What to Say

Although he did not remember the details, Evren mentioned that his father ambiguously told him something. He described that moment in the dream like a feeling. When his opinion was asked about the thing his father tried to tell him, he

stopped in the middle of the sentence and said “I forgot what I was going to say right now” (“*söyleyeceğimi unuttum şu an*”) with laughter. Then, he carried on and said “I know it is not an end” (“*bunun bir son olmadığını biliyorum*”). There is an absence in this sentence: “death”. He refers to death as “not an end”. Thus, the thoughts that were active in his mind was about death, which caused him to forget his words. Lacan (1955/2006) associates structure of ego with imaginary struggle to death. Hence, the subject strives to maintain his/her bodily wholeness against the danger of death, so ego builds defenses for this purpose. Evren’s ego tried to protect itself from the idea of death by making Evren forget his sentence in regard to death. The following sentence supports the idea that death is a threat to ego. In the latter sentence, Evren talked about how it (death) is not an end, so it became clear that what scares Evren is finiteness. At that point, he stated that he had faith, implying a faith in the afterlife and he distracts his mind to infinity. He later remembered the words that he forgot before, which he heard from the environment since his childhood: “God took your father since He loved him so much” (“*Allah babanı çok sevdiği için aldı*”), an expression implying there is a greater power that can take what you have. This is intimidating to think about, so it explains Evren’s fear of losing a loved one. God can take anyone he loves at any moment. However, Evren soothes himself by focusing on the “love” part. He said “God loves my father very much” (“*Allah babamı çok seviyor*”), characterizing it childishly. Later on, he mentioned that death is something negative and associated it with aging. Therefore, holding something childish is something that protects him from aging as well as death.

4.5. Discussion on Relation to the Other

The subject of unconscious is formed throughout several processes. First of all, when the baby is born, it sees its mother and itself as a unity like one body and one mind. It thinks that mother and itself are whole. However, it cannot understand what mother says or it cannot convey its demands since it does not know the language around it. The only way to communicate in an environment is to learn and use the language it was born into. Therefore, it engages in the language of mother, which Lacan calls as alienation (Fink, 1995). The subject alienates from his/her real being to be a social being in the language of the Other. Moreover, he/she realizes his/her specular image

on the mirror as holistic although he/she experiences his/her body as fragmented and uncoordinated. The baby identifies with its image on the mirror, which is constituted by the eyes of the mother since what the baby sees on the mirror is what it sees on the mother's eyes for itself. By mother's affirmation that the image on the mirror is the baby itself, the baby adopts its image as itself whereas it is misrecognition. Therefore, from then on, the baby wears this specular image on itself, as its ego. Hence, the baby chooses this illusionary ego over its real being, so it alienates from itself. The next and last station is castration. Until castration, the baby and the mother are in a dyadic relation full of jouissance. Symbolic father as the Third Term limits this jouissance by bringing incest law to this symbiotic relation (Fink, 1997). The Third Term triangulized the relation between mother and child by intervening their relation. The child realizes that he/she is not the desire of mother, she desires something beyond him/her, which is the phallus. The mother as desiring has a lack that is symbolized in language by *Name-of-the-Father*. The child is castrated by the notion that neither he/she can fill his mother's lack nor he can satisfy his/her mother's desire. By castration, the child is separated from his/her mother in terms of the mother's desire, so he/she can pursue his/her own desire. However, his/her desire is not completely apart from the Other's desire because what constituted his/her desire is the desire of the Other. Lacan names the object cause of desire as *object a*, which is "nothing". The subject's relation to *object a* is framed by his/her relation to the Other. Moreover, his/her relation to the Other is shaped by his/her fantasy about how he/she can satisfy the desire of the Other, which is forbidden by name-of-the-Father in the process of castration. The subject searches for ways to undo his/her separation from the mother in his/her fantasy. The fantasy of the subject is his/her answer to the question of "What does the Other want from me?"

Lacan agrees with Freud on that symptoms are unconscious formations (Evans, 1996). Each symptom has a unique meaning in the subject's history, so the symptom is subjective. The formation of symptoms takes its roots from the subject's fantasy, introducing an unconscious desire. Thus, Lacan believes that accessing unconscious fantasies requires the symptom (Moncayo, 2020). Thus, symptom as an unconscious formation paves the way to the subject's fantasy in which both desire and defense against castration exist. Since fantasy is a response to the question of the Other's

desire, symptoms in relation to the fantasy are also associated with the Other. Symbolic function of a symptom includes a ciphered message to the Other. By deciphering the message, the analyst reveals the subject's relation to the Other in a phantasmatic way. Symbolic function of the symptom is different from the bodily symptom which is located in the Real. Thus, Lacan expresses that "there is no such thing as a subject without a symptom" (Soler, 2016).

Lacan grounds transference on the position of "subject supposed to know" (Soler, 2016). He states that transference is a love addressed to knowledge. The analysand seeks answer to "*Che vuoi?*" as he/she believes that he/she can obtain the knowledge from the analyst. Therefore, the subject's relation to the Other in the frame of enigma of the Other's desire is projected onto the analysand's relation to the analyst. As long as the place of "subject supposed to know" appeals, transference emerges. Therefore, transference can arise, not only in the room where the psychoanalysis sessions take place, but anywhere.

Five out of six participants seem to establish their relation to the Other on the basis of their relation to their deceased fathers. It should be noted that symbolic father takes its roots from a paternal figure at the beginning, who functions as the Other representing law, culture, and language, and constitutes the way of building relations with others. The types of relations that they established give hints about their fantasies including the Other's desire because how they relate to others is symptomatic.

4.5.1. Disappointing the Other

Kıymet mentioned her romantic relationship with a man who is much older than her as she emphasized. While talking about her relationship, she said that she had a repetitive dream about cheating on her boyfriend. In addition, she stated about her relationship that "my father probably wouldn't be happy about it" ("*babam da bilse mutlu olmazdı*"). In both examples, it is apparent that she has a fantasy of disappointing the Other. She also acted similarly during the interview. She knew that the current study is about dreams whereas she said that "I don't think you will get much out of me" ("*benden pek bir şey çıkmayacak*") when it came to talk about dreams. When her

emphasis was on not having an information to provide, she was asked why she was worried about it. She responded as “I want to help you because you have been listening for a long time, you will listen to these again” (“yardımcı olmak istiyorum çünkü baya bir saat dinliyorsunuz bunları tekrar dinleyeceksiniz”), implying that the researcher would work harder and all the work would be for nothing. Thus, she transferred the type of relationship she established with the Other onto the researcher, which focuses on disappointing. In addition, Kıymet expressed that her father was much older than her mother, similar to her relationship with her boyfriend. The similarity of Kıymet’s own romantic relationship compared to her parents’ relationship could not be by chance. She unconsciously identifies with her mother so that she can learn about her father’s desire concerning woman. Her father, who was married with a younger woman, must like women who are at a younger age, so she became the woman at a young age in her own relationship. Therefore, she puts her boyfriend in the place of her father. Disappointing the Other is the other side of her acts while the main purpose is to know what the Other desires.

4.5.2. No Need for the Other

Yaşar does not want to share his feelings and thoughts about his parents’ death with people. He implied that talking about this topic is useless by expressing “no matter how much you talk about a person who died for something like this, nothing changes,” (“ölen bir insanın hakkında ne kadar konuşsan da hiçbir şey değişmediği için”). He adopts an obsessive attitude in his relation to the others. He keeps his feelings to himself as if they do not exist just as an obsessive who would evaluate doing so as a weakness, so he never demands something from others (Dor, 1999). Moreover, Yaşar emphasized that talking could not solve anything, by saying “as if something will be solved by talking much” (“çok konuşularak bir şeylerin çözüleceğine”). It is noteworthy that he employed these words while talking with the researcher who is also a psychotherapist. In addition, he expressed that “a person can mostly handle it within himself” (“insan yine en çok kendi içinde bence halledebilir”), implying that he does not need the other to solve his problems. He defensively tried to rationalize not sharing any feelings or thoughts about his parents’ death. During the interview, Yaşar gave the impression that he was not affected much by his parent’s death. He tries to be distant

in order to hold his emotions inside as a defense. The following sentence is an example of his effort to be distant: “I feel very sad even if someone I don’t know suffers” (*“tanımadığım insan bile acı çekse çok üzülürüm”*). This was his response when he was asked about his thoughts on his father’s death. As mentioned under the “Abandoned Child” heading, Yaşar thinks that he was left so he is angry with his father, and this reveals itself as being indifferent.

4.5.3. On not to Lose the Other

Evren dreamt that he lost his partner to a traffic accident which is the same way he lost his father. When he was asked how he interpreted this dream, he talked about his fear of losing a loved one in his life: “I live in fear of losing the people I love very much in my life” (*“hayatımda çok sevdiğim insanları kaybetme korkusuyla yaşıyorum”*). He associated this fear with death, expressing that “there is death” (*“ölüm var”*). Evren’s fear was also discussed under the heading of “Forgetting What to Say” as he was raised within a discourse that gave him the message of “God took your father since He loved him so much” (*“Allah babanı çok sevdiği için aldı”*). He adopted this discourse which was transformed into a symptom of fear of losing a loved one. He does whatever he can do to keep people in his life. He tries to compensate for the lack of affection from his mother and father with other people’s love. He puts it into words as “mother’s love father’s love whatever it is, I always tried to complete it in this way” (*“anne sevgisi baba sevgisi neyse bu tarafta tamamlamaya çalıştım”*). Evren’s symptom of fear has a function that he keeps pleasing the Other. He places himself in the position of object of desire, which is a hysterical stand. In order to please the Other, he needs to know what the Other desires, so what interests him is the desire of the Other.

4.5.4. Cannot Leave

Although Sevgi did not have any feelings for her boyfriend, she had a hard time breaking up with him, as she stated “I walked around for a year and a half saying that I was going to break up but I could never break up for a very long time” (*“bir bir buçuk yıl ben ayrılacağım diye gezdim hiçbir zaman ayrılamadım”*). She experiences trouble

in separating from someone. She also talked about breaking up with her current boyfriend but she could not. She depicted separation as “the person is no longer in your life” (“*artık o kişinin hayatında olmaması*”). Her description of separation is associated with death when one thinks about the words she used. Thus, she had a problem acknowledging that she must separate from the ones who passed away. In this scenario, it is her father she had to separate from. Her father was taken from her suddenly which was not her decision. Therefore, she could not decide by herself to leave. It is very hard for her to bear this decision since there is no coming back. Consequently, she protects herself from the burden of the decision about separation, and this causes her to continue her relations even if she is not happy. Afterwards, Sevgi asked the researcher “Is this related to the parents?” (“*bu hani ebeveynlerle alakalı bir durum mu?*”). She asked this question to the researcher because she saw the researcher as a subject supposed to know. She seeks for knowledge of the Other, which characterizes her relation to the Other. She associated the cause of her symptom with her parents; one of them left her forever and the other one left her for work. Therefore, she wants to know why they left, what for they left. What she would obtain by the answer to this question would be the desire of the Other.

4.5.5. Seeking Mercilessness

Kadir had a challenging childhood at which he was systematically beaten by his older brother and his mother was very passive about the issue. After his father died, his mother neglected his basic needs such as nurturing and hygiene. In addition, he was physically abused by his brother until high school. Therefore, he was exposed to cruelty throughout his childhood. At the beginning of the interview, he asked the researcher that “you can ask the cruelest of questions” (“*en acımasız soruları sorabilirsiniz*”) without considering his own feelings. Kadir was informed about the study before the interview, so he might have guessed that there might have been some emotionally challenging questions about his “cruel” life. Kadir’s relation to the Other seems to be based on cruelty that he was subjected to. However, when he said that “you can ask the cruelest of questions”, he referred to the researcher as a psychologist. He said that “now of course you are a psychologist, you may have to be a little sensitive” (“*şimdi siz tabii psikologsunuz biraz belki hassas davranmanız*”).

gerekebilir”), indicating that his unconscious desire is to be treated sensitively. Therefore, when he expressed that he could be asked cruelest questions, he was testing whether or not the researcher would be cruel. Kadir established an insecure relation with the Other. His Other cannot be trusted, according to his unconscious conception. This type of relation with the Other resembles the one in paranoia although Kadir is not thought to be “structurally” paranoid. He seems to need a father to put everything in their places, and also to protect him. However, his father is not alive to actualize Kadir’s expectations. Therefore, he lacks a feeling of security with his relation to the Other.

CHAPTER 5

CONCLUSION

5.1. Conclusion and Clinical Implications

The current study aimed to analyze discourses of young adults who lost their fathers at an early age, within the frame of their dreams about their deceased fathers. For this purpose, the interviews were conducted with six participants. The analyses pointed out that, in participants' discourses, the signifiers signifying their fathers are connotated with their father being dead. In addition, the signifiers in their dreams also signified their father being dead. Although the dream world is limitless and open for diversity of imagination, it was clear that even if their father seemed to be alive in the dreams, all the signifiers signified them as passed away. The participants lost their fathers at very early stages of their lives as the oldest one was 4 years old. Thus, what they could get information about their father was always someone else. The first thing they knew about their father was possibly that he was dead. It became their father's both common and unique feature. What the significant one (mostly mother) articulated about their fathers constituted their unconscious knowledge about their deceased fathers. Lacan stated that "The unconscious is the discourse of the Other" (Evans, 1996). Throughout the developmental stages of the subject, he/she submits the language of the Other to become the subject of unconscious. Therefore, what the participants presented conveyed the message that their father was dead. Since the dreams are structured like language just like unconscious, their unconscious knowledge (signifiers) concerning their fathers were latent in their dreams. This latent part of the dreams was reached through metaphors and metonymies which are key elements in dream-work.

Dreams offer individuals a way to project their unconscious thoughts. The participants also projected their unconscious thoughts onto their dreams related to their deceased fathers.

They did not have memories with their fathers although they had opinions about their fathers, experiences concerning their father's absence, and related feelings which they may or may not be aware of. The unconscious part of their inner processes revealed themselves in their dreams. Based on their interpretations of the dreams, their attitudes towards their fathers indicated the unconscious thoughts about their fathers. Lacan emphasizes that the dreamer's narrative was more useful than the content of the dream in psychoanalysis (Saklı Demirbaş & Uçar Özsoy, 2023). It is the discourse of the dreamer that leads the way to his/her unconscious. Dreams function as a vehicle that brings forward what is pushed behind. Therefore, the fantasies and desires of the individuals in relation with their deceased fathers can be accessed via their dreams. Since they have no memory about their fathers, their speech about them within the plane of consciousness would be limited. By means of dreams, they can bring up their fantasies and desires related to their deceased fathers. Thus, dreams can be used as a tool for the mourning process in therapy sessions.

What is forbidden to the conscious mind could be revealed via dreams, so dreams can help the analyst and the analysand to reach the repressed materials. As Lacan stated, "Dreams are fulfillment of unconscious desire" (Lacan, 1957-1958). In Lacanian theory, desire is one of the fundamental concepts as being the center of psychoanalytic work (Gençöz & Özbek-Şimşek, 2020).

In the subject formation process, the structure of the subject is determined by his/her relation to the loss, which then constitutes the desire. Therefore, in order to work on desire in psychoanalysis, the subject's relation with the loss cannot be ignored. This basic loss is metaphorized by paternal loss, so working with paternal loss creates a field to work on the subject himself/herself as a structure.

In psychoanalysis, one of the aims of the work is to put the master signifiers into dialect (Fink, 1995). Master signifiers are nonsensical and create impasse in the subject's psyche. Putting them into a dialect changes subject's position with *object a*, that results in traversing the subject's fundamental fantasy which is the ultimate goal in psychoanalysis. Reaching S_1 is enabled by fixed points in the subject's discourse. The young adults who lost their fathers at an early stage of life constituted themselves

around that loss, so their speech bundled around signifiers that were relatable to their paternal loss.

It was revealed that the kind of relationship subject established with others was associated with their “imaginative” relationship with their deceased fathers, which can easily turn out to be a transference in psychoanalytic settings. An analyst who works with a person having experienced paternal loss in early age should consider the paternal transference so that he/she can grasp the issue of loss to work with the analysand. The paternal transference is not just the place of the father; the analyst should follow the signifiers in the analysand’s discourse. When the transference is realized, the analyst confronts with the demand of the analysand, asking his/her desire: “What does the Other want from me?”

It was notable that the impasse in subjects’ discourses was related to the concept of “death”. Death as a concept is Real, which has no representation in Symbolic, so articulating it is not quite easy. Freud (1915) states that there was no representation of death in the unconscious, so people did not encounter with its thought. Death creates horror in people because it is the end of everything. In addition, paternal loss can be conceptualized as traumatic when it happens in early ages. Lacan emphasizes that trauma is a hole in Symbolic that cannot be made sense of (Taş & Saklı Demirbaş, 2023). Therefore, verbalization of trauma leads to articulation of new signifiers in the chain which relieve the person who is traumatized because he/she can comprehend now what he/she went through. It is important to encourage the people who experienced paternal loss in a way to enable them to talk about their experiences, feelings, and thoughts related to their loss.

It was very obvious that the participants who got psychotherapy expressed themselves, their feelings, and thoughts related to paternal loss better. They could talk more flawlessly and neatly. Their position regarding paternal loss was more defenseless in comparison with the others who did not get psychotherapy. They were more likely to think about their feelings and roles concerning events and relationships. It can easily be said that people with paternal loss benefit from psychotherapy in regard to their loss.

5.2. Dead Father in Dreams

All of the participants saw their father in their dreams alive. The images were breathing whereas the signifiers around them pointed inanimation. Lacan states in his second seminar *The Ego in Freud's Theory and in the Technique of Psychoanalysis* (1954-1955) that dream interpretation had two operations which were the dream itself and its interpretation. Lacan (1954-1955/1988) expresses that there was a double transformation. First one is “imagining symbol (iS)”, and the second one is “symbolizing image (sI)”. Therefore, the participants saw their fathers alive in their dreams is the first transformation; it is the dream itself. However, the signifiers they used while expressing and interpreting the dream is the second transformation. While aliveness of the father is an image, symbolization of the dreams points that the father is dead. Even though the participants referred their fathers as dead in their discourse, the deadness was related to the Real. More clearly, their fathers were dead biologically which was the knowledge in their unconscious that revealed in their dream discourses. Thus, the sentence can be arranged as “The father’s body is dead”. The metonymic expression drops the word “body”, so the unconscious knowledge appears as “The father is dead”. However, the symbolic father exists in their discourses as indicated by repression.

The dreams revealed the father in the participants’ imaginary. What and how they thought about their fathers appealed between their sentences. The imaginary father was the addressee of their emotions, mostly anger. The participants have built relationship with their fathers only through dreams which were characterized by their unconscious thoughts. They constructed and reconstructed the image of father in relation with themselves. It was mentioned above that their dream narratives were about their fathers being dead. Even in the dream, the father is d(e)ad. The meaning of this sentence is that, although their fathers were dead, they are still their dads. Their relation to their fathers is established by their position of being the child. They were all grown-ups whereas they were still the children in relation to their fathers in their dream discourses. Their dream discourses were built on their fathers’ being dead from the position of the child. For final words regarding the title of the dissertation; the father is dead in Real, dad in Imaginary, and enunciated in signifiers in Symbolic.

Therefore, although the body of the father is absent, the father as a figure is present in minds, and the father's name exists in discourses.

5.3. Strengths and Limitations

The current study aimed to analyze discourses of young adults' dreams, who lost their fathers in the early stage of life. There are several studies investigating paternal loss in diverse aspects (Maraş & Gençöz, 2020; Polat, 2023; Uçar, 2018). Additionally, in the literature, there are various studies about dreams but most of them are related to either content or frequency. Black (2018) famously studied dreams of the deceased. However, none of the studies has included a discourse analysis. Discourse analysis related to the dream of the deceased is valuable work since the unconscious would be reached by language. Without studying language, the unconscious would remain in its primary form. It is known that talking about loss helps the mourning process. However, when the loss happens in a stage that could be hardly remembered, any mental processes related to the loss may be challenging. Therefore, dreams give an opportunity for speaking about loss with the help of associations. Thanks to dreams, paternal loss could be talked about even if there was no acquaintance with the father. Working with dreams in a discursive way provides materials for both research and clinics. The current study made it possible to reach the individuals' unconscious thoughts about paternal loss. One of the strengths and also a limitation of the study is the subjectivity of the researcher. The researcher's personal background of paternal loss enriched the interviews as her personal history produced many other questions in her mind. It is also a limitation because, at some points of the interviews, the speech of the participants could be extended. However, there was probably a resistance on the side of the researcher in the frame of studying paternal loss. Another limitation is that all the interviews were conducted online, so the atmosphere could have affected the dialogue between researcher and participants. Although it was rare, there were Internet-connection problems.

5.4. Suggestions for Future Studies

For the future studies, there can be several interviews with each participant about the

dreams, which can provide deeper and wider information in relation to paternal loss and subjectivity. A longitudinal study can be useful for following the dreams throughout the research process or a psychotherapy process so that reconstruction of paternal loss would be investigated. In addition, dream diaries can be suggested to the individuals for research purposes to perform a discursive analysis. Another suggestion for future studies is that the reason for paternal loss can be held constant, so it can be observed whether the way they died has any influence on the subjects. Regarding the cause of the father's death, suicide was not reported in the current study; so, a study related to the individuals who lost their fathers to suicide could especially be beneficial for the field.

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APPENDICES

A. APPROVAL OF THE METU HUMAN SUBJECTS ETHICS COMMITTEE

UYGULAMALI ETİK ARAŞTIRMA MERKEZİ
APPLIED ETHICS RESEARCH CENTER



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14 OCAK 2022

Konu : Değerlendirme Sonucu

Gönderen: ODTÜ İnsan Araştırmaları Etik Kurulu (İAEK)

İlgi : İnsan Araştırmaları Etik Kurulu Başvurusu

Sayın Prof.Dr. Tülin GENÇÖZ

Danışmanlığını yürüttüğünüz Yağmur Saklı Demirbaş'ın "A Discourse Analysis of Dreams of Young Adults who Lost Their Fathers in Early Childhood" başlıklı araştırmanız İnsan Araştırmaları Etik Kurulu tarafından uygun görülmüş ve 0080-ODTÜİAEK-2022 protokol numarası ile onaylanmıştır.

Saygılarımızla bilgilerinize sunarız.

Prof.Dr. Mine MISIRLISOY
İAEK Başkan

B. INFORMED CONSENT FORM

Bu çalışma, Orta Doğu Teknik Üniversitesi Psikoloji Bölümü lisans sonrası doktora öğrencisi Yağmur Saklı Demirbaş tarafından doktora tez çalışması kapsamında yürütülmektedir. Çalışmanın amacı erken çocukluk döneminde baba kaybı yaşamış yetişkinlerin baba kaybına ve babalarına ilişkin rüyalarına dair söylemlerini incelemektir. Çalışmaya katılımda gönüllülük esas alınmaktadır. Görüşmenin sesli kaydı alınacaktır. Cevaplarınız tamamıyla gizli tutulacak ve sadece araştırmacılar tarafından değerlendirilecektir. Elde edilen bilgiler bilimsel amaçlı kullanılacaktır.

Çalışma, genel olarak kişisel rahatsızlık verecek soruları içermemektedir. Ancak, görüşme esnasında sorulardan ya da herhangi başka bir nedenden ötürü kendinizi rahatsız hissederseniz görüşmeyi yarıda bırakmakta serbestsiniz. Böyle bir durumda araştırmacıya görüşmeyi bitirmek istediğinizi söylemeniz yeterli olacaktır. Görüşme sonunda bu çalışmayla ilgili sorularınız cevaplanacaktır. Çalışma hakkında daha fazla bilgi almak için Yağmur Saklı Demirbaş (yagmurd@metu.edu.tr) ile iletişim kurabilirsiniz. Katılımınız için teşekkür ederiz.

“Bu çalışmaya tamamen gönüllü olarak katılıyorum ve istediğim zaman yarıda kesip çıkabileceğimi biliyorum.”

(Formu doldurup imzaladıktan sonra araştırmacıya geri veriniz).

İsim Soyisim

Tarih

İmza

C. TEMPLE OF INTERVIEW QUESTIONS IN TURKISH

- 1) Kendinizden bahseder misiniz? (Ad, yaş, eğitim/meslek)
- 2) Ailenizden bahseder misiniz? (Prompt: Kimlerden oluşuyor? İlişkileri? Dinamikleri?)
- 3) Babanızı nasıl kaybettiniz? (Prompt: ne zaman ve nasıl kaybetti? Kayıptan sonra ne çeşit ritüeller içinde bulundu?)
- 4) Bu kayıp size neler düşündürdü/hissettirdi? (Prompt: Bu kayıp yaşamını nasıl etkiledi?)
- 5) Siz bu kaybı nasıl anlamlandırıyorsunuz? (Prompt: Bu kayıp sizin için ne ifade ediyor?)
- 6) Babanıza dair neler biliyorsunuz/hatırlıyorsunuz? (Prompt: Babanızdan nasıl bahsedilir?)
- 7) Rüyalarınızda babanız ne kadar yer alıyor?
- 8) Babanıza ilişkin gördüğünüz rüyanızı anlatır mısınız? (Prompt: Rüyalarımı nasıl yorumluyor? Rüyalarına dair neler hissediyor/düşünüyor? Rüyanın hangi kısmında uyandı?)
- 9) Babanızı hatırlatan/düşündüren başka rüyalarınız varsa anlatır mısınız? (Prompt: Neleri benzetti? Bu rüya aklına nereden/nasıl geldi?)
- 10) Varsa babanızla ilgili veya ilgisiz tekrarlayan rüyalarınızı anlatır mısınız? (Prompt: Rüyada tekrar eden unsurlar neler? Tekrarlayan rüyalarını nasıl yorumluyor? Bu rüyalara dair neler hissediyor/düşünüyor? Bu tekrarı nasıl açıklıyor?)
- 11) Onun dışında bana anlatmak istediğiniz başka bir rüya var mı?
- 12) Eklemek istediğiniz bir şey var mı?

D. TEMPLE OF INTERVIEW QUESTIONS IN ENGLISH

- 1) Can you introduce yourself?
- 2) Can you tell me about your family? (Prompt: Who is in your family? Relationships? Dynamics?)
- 3) How did you lose your father? (Prompt: When and how did s/he lose? What kind of rituals were organized after the loss?)
- 4) How do you feel/think about the loss? (Prompt: How did the loss affect his/her life?)
- 5) How do you make sense of this loss? (Prompt: What does this loss mean to you?)
- 6) What do you know/remember about your father? (Prompt: How is your father described?)
- 7) How often does your father appear in your dreams?
- 8) Can you share a dream related to your father? (Prompt: How does s/he interpret his/her dreams? What does s/he feel/think about his/her dreams? At what point in the dream does s/he wake up?)
- 9) Do you have other dreams that remind you of or make you think about your father? (Prompt: What reminds her/him of his/her father in the dream? How did this dream come to his/her mind?)
- 10) If you have recurring dreams related or unrelated to your father, can you share them? (Prompt: What elements repeat in these dreams? How does s/he interpret his/her recurring dreams? What does s/he feel/think about these dreams? How does s/he explain this repetition?)
- 11) Is there any other dream you would like to share?
- 12) Is there anything else you would like to add?

E. CURRICULUM VITAE

Yağmur Saklı Demirbaş

EDUCATION

2017 – 2024	Clinical Psychology Post-Baccalaureate Program Middle East Technical University, Ankara CGPA: 3.76/4.00
2011 - 2016	Psychology Middle East Technical University, Ankara CGPA: 3.56/4.00 / High Honor Student
2007 - 2011	Çankaya Anatolian High School, Ankara CGPA: 84.34/100

WORK EXPERIENCE

Research Assistant 2020 / Still	Middle East Technical University, Ankara Department of Psychology
Editor 2022 / Still	AYNA Klinik Psikoloji Dergisi
Associative Editor 08.02.2021- 2022	AYNA Klinik Psikoloji Dergisi
Clinical Psychology Graduate Program Coordinator 2020-Still	AYNA Klinik Psikoloji Destek Ünitesi, ODTÜ, Ankara
Supervisor 2020-Still	AYNA Klinik Psikoloji Destek Ünitesi, ODTÜ, Ankara

Clinical Psychologist
2019-Still

AYNA Klinik Psikoloji Destek Ünitesi, ODTÜ, Ankara

Psychologist
2017-2019

AYNA Klinik Psikoloji Destek Ünitesi, ODTÜ, Ankara

Intern Psychologist
06.2015-07.2015

Haydarpaşa Numune Eğitim ve Araştırma Hastanesi

PUBLICATIONS

Article

Saklı, Y. (2016). Tersine dönen kişilikler. *Psinema*, 18, 31-38.

Research Article

Saklı Demirbaş, Y. & Gençöz, F. (2020). İsim ne söyler: Nitel bir araştırma. *AYNA Klinik Psikoloji Dergisi*, 7(2), 229-248.

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PRESENTATIONS

Speaker

03.07.2019

Psikanalizde Bilinçdışı Paneli

23. Ulusal Psikoloji Öğrencileri Kongresi

Speaker

05.03.2020

James Joyce: Nora'ya Mektuplar

Freud-Lacan Psikanaliz Derneği

Speaker

24.12.2020

Bilinçdışının Oluşumu

Freud-Lacan Psikanaliz Derneği

Speaker

05.05.2022

Histeri ve Dora Olgusu

Freud-Lacan Psikanaliz Derneği

Speaker

16.03.2023

Travma ve Psikanaliz

Freud-Lacan Psikanaliz Derneği

Lecturer

08.10.2023

Bilinçdışının Oluşumu, Lacanyen Özne ve Özne Kurulumu, Ayna Evresi

Sürekli Eğitim Merkezi- Psikanalize Giriş Eğitimi 1. Modül

Lecturer

12.11.2023

Arzu, Kasabın Karısı, Dora ve Histeri

Sürekli Eğitim Merkezi- Psikanalize Giriş Eğitimi 2. Modül

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TEACHING EXPERIENCES

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Dynamic Psychotherapy, Prof. Dr. Faruk Gençöz

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Research Methods in Clinical Psychology,
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F. TURKISH SUMMARY / TÜRKE ÖZET

BÖLÜM 1

GİRİŞ

Kaybedilen Babayı Rüyada Görmenin Lacanyen Söylem Analizi: Baba Ölü mü Yoksa Hala Dile Gelen Gösterenlerde mi?

Lacan, rüya çalışmalarında diđer bilinçdışı oluşumlarda olduđu gibi dile odaklanmıştır (Manzi, 2015). Lacan'a göre, rüyalar dileğin değil; arzunun gerçekleşmesidir (Ragland, 2000).

Freud rüya mekanizmalarında yoğunlaştırma ve yer deđiřtirmeden bahsederken Lacan metafor ve metonimiye dikkat çekmiştir. Lacan, "Bilinçdışı dil gibi yapılanmıştır" diyerek bilinçdışı çalışmasında dilin önemini vurgulamıştır (Kovacevic, 2013). Lacan'a göre bu formül rüyalar için de geçerlidir.

Freud (1900), rüyaların erken çocukluk dönemindeki ebeveyn kaybı gibi travmalardan izler taşıyabileceđini vurgulamıştır. Yetişkinlik döneminde, çocukluk anıları tekrardan inşa edilmektedir ve rüyalar bu inşa süreciyle ilişkili olabilmektedir. Bu bağlamda, bu çalışma aşağıdaki üç soruyu cevaplandırmayı amaçlamaktadır:

- 1) Erken çocukluk döneminde baba kaybı yaşamış yetişkinler babalarını söylemlerinde nasıl yapılandırıyor?
- 2) Erken çocukluk döneminde baba kaybı yaşamış yetişkinler babalarına ilişkin rüyalarını söylemlerinde nasıl yapılandırıyor?
- 3) Erken çocukluk döneminde baba kaybı yaşamış kişiler söylemlerinde rüyalarını merhum babalarıyla nasıl ilişkilendiriyor?

1.1. Psikanalitik Teorilerde Ölüm ve Kayıp Kavramı

1.1.1. Freudyen Bakış Açısından Ölüm ve Kayıp

Freud'a göre, ölüm yaşam süreçlerini etkileyen, varlığın çok önemli bir parçasıdır (Carel, 2006). Freud, medeni insanların kendi ölümlerini hayal edemediklerini ve başkalarının ölümlerinden konuşmaktan da kaçındıklarını ifade etmiştir. Sevilen bir kişinin ölümü ile kişinin bir parçası da onunla birlikte gömülmektedir. Freud, sevilen bir kişinin ölümünü kayıp olarak kavramsallaştırmakta ve bu kayba verilen reaksiyonu yas olarak adlandırmaktadır (Freud, 1917). Yas evresinde kişinin dış dünyaya olan ilgisi azalmakta ve yeni nesnelere yakınlık kurmamaktadır. Yası normal bir reaksiyon olarak niteleyen Freud, yas sürecinin tamamlanması için kişinin kaybettiği nesnenin libidosunu çekmesi gerektiğini söylemiştir (Freud, 1926).

1.1.2. Lacanyen Bakış Açısından Ölüm ve Kayıp

Lacan, ölümün simgeseli oluşturan bir kavram olduğundan bahsetmektedir (Evans, 1996). Bununla birlikte, gösterenler özneyi ölümün ötesine götürerek ölümsüz yapmaktadır (Lacan, 1955-1956). Lacan'a göre (1959-1960), öznenin ölümü ancak gösterenler zincirinden yok olması ile mümkün olmaktadır; çünkü özne fiziksel olarak ölse bile bir başkasının zihninde yaşamaya devam etmektedir. Lacan, bu simgesel ölüme ikinci ölüm demiştir.

Lacan (1960-1964/2006), öznenin Başka ile ilişkide yaşadığı kayıp ile gerçekleştiğini söylemiştir. Özne, bu kayıp ile simgesel düzene girmektedir. Yas sürecinde de öznenin Başka ile ilişkisi süreci yönetmektedir (Uçar, 2018). Eğer özne kendisini ölen kişinin eksikliği yeri koymuşsa yas süreci oluşmaktadır. Bu sebeple, özne sevdiği bir kişiyi kaybettiğinde özne olarak kendi pozisyonu da sarsılmaktadır.

1.2. Freud ve Lacan'ın Psikanalitik Teorilerinde Baba Kavramı

Freud (1912-1913), *Totem ve Tabu* kitabında ilkel babadan bahsederek onun canı ve kıskanç olduğunu ifade etmiştir. Freud'a göre, oğulları birlik oluşturarak ilkel babayı

öldürüp etini yemişlerdir. Babanın etini yiyerek onunla özdeşleşme kuran çocuklar babadaki gücü kazanmışlardır. Bu totem yemeği, suçun hatırası ve tekrarı olarak bir festivale dönüşmüş ve bu şekilde medeniyetin ilk temelleri atılmıştır. Oğulların babaya karşı olan ikircikli duyguları onların suçluluk duymasına sebep olmuş ve bu nedenle oğullar totemi öldürmeyi ve aynı totemden kadınlarla birlikte olmayı yasaklamışlardır. Bu şekilde babanın ölümü simgeselleştirilmiş ve ensest yasağı ile birlikte bir kültür oluşmaya başlamıştır.

Lacan, baba kavramını teorisinin merkezine almıştır (Evans, 1996). Lacan babayı üç düzende tanımlamıştır: Simgesel, İmgesel ve Gerçek (Maraş ve Gençöz, 2020). Gerçek baba, biyolojik baba olduğu söylenen kişidir (Evans, 1996). Lacan, *Nesne İlişkileri Semineri*'nde (1956-1957) gerçek babanın kastrasyonu gerçekleştiren fail olduğunu ifade etmiştir. İmgesel baba ise agresyonun, idealizasyonun ve özdeşleşmenin yönlendirildiği figürdür. Lacan'a göre, imgesel baba özneyi simgesel fallustan mahrum bırakarak yoksunluğa sebep olmaktadır. Simgesel baba ise bir metafor olarak özneliğin oluşmasını sağlamaktadır (Fink, 1995). Simgesel baba; yasayı, kültürü ve dili temsil etmektedir. Lacan, simgesel babayı anne ile çocuk arasında sınır getiren bir fonksiyon olarak Baba-nın-Adı nosyonuyla kavramsallaştırmıştır. Lacan (1956-1957), *Totem ve Tabu*'daki gerçek babanın ölümünün simgesel babayı oluşturduğunu ifade ederek "Simgesel baba ölü babadır" demiştir.

1.2.1. Erken Dönem Baba Kaybı

Ebeveyn ölümü çocuk için travmatik olan temel bir kayıptır (Worden ve diğerleri, 1999). Erken dönem ebeveyn kaybının çocuk gelişimine çok büyük bir etkisi vardır (Biank ve Wener-Lin, 2011). Çocuğun ölümü ve ayrılığı anlama kapasitesi sınırlı olduğu için yas süreci çocuk için zorlu geçmektedir. Bowlby'ye göre (1980), çocuklar ölen ebeveynleri ile ilişkileri devam ettirme eğilimindedirler.

Freud (1900), baba ölümünün bir kişinin deneyimlediği en büyük kayıp olduğundan bahsetmiştir. Ancak, eşini kaybetmiş yas tutan annenin çocuk gelişimindeki rolü de çok önemlidir (Jones, 2007). Çocuğun baba kaybına yönelik tutumu annenin çocuğun zihninde oluşturduğu baba imgesi ile oldukça ilişkilidir. Lacan, ayna evresinde

çocuğun annenin gözündeki imaj ile özdeşleştiğinden bahsetmiştir (Özcan, 2023). Baba kaybının ayna evresine denk geldiği bir süreçte çocuğun annenin gözünde gördüğü şey eşini kaybetmenin getirdiği keder olacaktır. Bu şekilde, çocuğun kimliği baba kaybı çerçevesinde şekillenecektir.

1.3. Psikanalitik Teorilerde Rüyalar

1.3.1. Freudyen Psikanalizde Rüya Çalışması

Freud (1900), rüyaların bilinçdışına giden kral yolu olduğundan söz etmiştir. Freud'a göre, rüyalar bilinçdışı dileklerin gerçekleşmesidir. Bu dilekler rüyada görünür değildir; bu sebeple rüya çalışması ile deşifre edilmesi gerekmektedir. Freud, rüya oluşumunda iki mekanizmadan bahsetmektedir: yoğunlaştırma ve yer değiştirme. Yoğunlaştırma, rüyanın manifest kısmındaki bir imgenin latent kısımdaki birçok rüya düşüncesini kapsamaya işlemidir.

1.3.2. Lacanyen Psikanalizde Rüya Çalışması

Lacan (1957-1958), Freud'un "Rüya bilinçdışı dilek gerçekleşmesidir" sözünü "Rüya arzu gerçekleşmesidir" sözü ile değiştirmiştir. Lacan'a göre, rüyanın nasıl anlatıldığı en az rüya içeriği kadar önemlidir (Saklı Demirbaş ve Uçar Özsoy, 2023). Lacan, rüyaların da tıpkı bilinçdışı gibi dil şeklinde yapılandığını ifade etmiştir (Kovacevic, 2013). Lacan, yoğunlaştırma yerine metafor, yer değiştirme yerine metonimiden bahsetmiştir (Manzi, 2015). Lacan'a göre, rüyalar bilinçdışı mekanizmalar hakkında bilgi edinmek için bir araçtır.

1.3.3. Ölen Kişi Hakkında Rüya Görmek

Ölen kişiyi rüyada görmek yas sürecinde olan kişiler için oldukça yaygındır (akt. Black ve diğerleri, 2021). Rüyalar ölen kişilere ilişkin çalışmalar için anılardan daha çok materyal sağlamaktadır. Dolayısıyla, rüyalar yas sürecinde faydalı olabilmektedir. Moss (2002), rüya çalışmalarının yas grubundaki bireylerin kayıplarıyla ilgili farkında olmadıkları bakış açılarını keşfetmelerine olanak sağladığını ifade etmiştir. Silverman

ve arkadaşları (1998), ölen ebeveynleriyle bağlarını sürdüren çocukların kayıpla daha iyi baş ettiğini söylemiştir. Çocuklar ölen ebeveyni ile bağını sürdürerek onların içsel temsillerini inşa etmektedirler. Dolayısıyla, rüyalar aracılığıyla çocuklar ölen ebeveynlerini tekrar tekrar inşa edebilmektedirler (Biank ve Werner-Lin, 2011).

BÖLÜM 2

YÖNTEM

2.1. Nitel Araştırma Deseni

Nitel araştırma araştırmacılara olayları ve yaşantıları bireyin anlayışını da kapsayacak şekilde farklı boyutlarda incelemelerine imkân sağlamaktadır (Gençöz, 2022). Nitel araştırma yöntemleri, “nasıl” ve “neden” soruları ile ilgilenmektedir. Ayrıca, bu yöntemlerde veri, katılımcıların o an dile döktüklerinden oluşsa da araştırmacının öznelliği de araştırmaya etki etmektedir. Ancak, araştırmacının öznelliği bir zenginlik olarak görülmektedir; çünkü bu öznellik tartışılarak araştırma sürecine ve raporlanmasına entegre edilmektedir.

2.2. Sosyal İnşacılık ve Rölativizm

Sosyal inşacılık kişinin kendine ve dünyaya dair görüşünün sosyokültürel söylem tarafından oluşturulduğunu savunan bir perspektiftir (Madill, 2006). Dil aracılığıyla kişinin kendine ve çevresine karşı farklı yapılandırmaları olabilmektedir. Bu da sosyal inşacılığı relativist bir yaklaşım yapmaktadır. Sosyal inşacılığa göre, dilin nasıl yapılandığı kişinin kendisine ve dünyaya dair algısını belirlemektedir.

2.3. Söylem Analizi

Söylem analizi öznenin içine dahil olduğu psikolojik ve sosyolojik faktörlerle ilişkili olan söylemlerle ilgilenmektedir ve kökenini dilbilim alanından almasına rağmen dilin kendisiyle değil; dilin söylem içinde nasıl yapılandığıyla ilgilenmektedir (Parker ve

Pavón-Cuéllar, 2014). Dolayısıyla, söylem analizi konuşma ve metne odaklanmaktadır (Yoğan, 2022).

2.4. Lacanyen Söylem Analizi

Lacanyen söylem analizi, Ian Parker tarafından oluşturulan ve kökenini Lacanyen psikanalizden alan bir yöntemdir. Ian Parker (2005) Lacanyen söylem analizi için yedi anahtar unsurdan bahsetmiştir. Ian Parker, Lacanyen söylem analizinin temeline öznenin kullandığı gösterenleri ve onlarla ilişkisini, Başka ile ilişkisini ve söylemindeki tikanıklıkları yerleştirmiştir.

2.3. Örneklem

Bu çalışma 0-6 yaş arasında baba kaybı yaşamış kişilere erişmeyi amaçlamıştır. Bir diğer kriter ise bu kişilerin babalarına dair rüya görmüş olmalarıdır. Çalışma için amaçlı örnekleme yöntemi kullanılmıştır. Çalışmaya yaşları 23 ile 32 arasında değişen üç erkek, üç kadın olmak üzere altı kişi katılmıştır.

2.4. Etik Hususlar

Bu çalışma için etik onay Orta Doğu Teknik Üniversitesi İnsan Araştırmaları Etik Kurulu'ndan alınmıştır. Görüşme öncesi katılımcılara bilgilendirilmiş onam formu verilmiştir. Katılımcıların isimleri ve katılımcılara dair spesifik bilgiler anonimliğin sağlanması amacıyla gizli tutulmuştur.

2.5. Prosedür

Etik onay sonrası sosyal medya / sosyal ağlar üzerinden çalışmaya katılım çağrısında bulunulmuştur. Katılımcılara e-mail ile bilgilendirilmiş onam formu gönderilmiş ve onlardan belgenin imzalı hali alınmıştır. Veri toplamak için yarı yapılandırılmış görüşmeler yapılmıştır. Her görüşmenin sonunda katılımcılara psikoterapi alma imkânlarından bahsedilmiştir. Araştırmacı görüşmeler boyunca öznelliğini dikkate

olarak günlük tutmuştur. Görüşmelerin ses kaydı alınmış ve daha sonra bu kayıtlar noktalama işaretleri kullanılmadan metne dönüştürülmüştür. Bu süreçte verileri değerlendirmek amacıyla tez izleme komitesi ile düzenli olarak toplantılar yapılmıştır.

2.6. Veri Analizi

Görüşmeler ses kaydına alınarak Lacanyen söylem analizi çerçevesinde metne dönüştürülmüştür. Bu sebeple metinlerde noktalama işaretlerine yer verilmemiştir. Veriler Lacanyen söylem analizi için Ian Parker'ın belirlediği yedi anahtar unsura göre analiz edilmiştir.

2.7. Çalışmanın Güvenilirliği

Morrow (2005) nitel araştırmalar için güvenilirliğin sağlanması amacıyla refleksivite, öznellik, veri uygunluğu ve yorumlama kriterlerini belirlemiştir. Bu çalışmanın araştırmacısı olarak ben 30 yaşında Orta Doğu Teknik Üniversitesi Psikoloji Bölümü'nde hem öğrenim gören hem de çalışan bir kadıyım. Bu bağlamda, yaklaşık altı senedir Lacanyen psikanaliz çerçevesinde eğitim alarak psikoterapi uygulamaktayım. Ayrıca, kendi analizim sırasında psikanalist olarak ilan edildim. Araştırma konusuna olan ilgim kişisel tarihemden gelmektedir. Ben de erken çocukluk döneminde baba kaybı yaşadım. Babama dair gördüğüm rüyalar kişisel analizimde önemli bir yere sahipti. Kendi rüyalarımızın senaristi olarak Başka ile ilişkimizi tekrar tekrar inşa ediyoruz. Dolayısıyla, rüyalar üzerin çalışmayı önemli bulmaktayım; çünkü bizi özne yapan şey Başka ile ilişkimizdir. Kendi özneliğimi çalışmak ve bu çalışmaya olan etkisini göz önünde bulundurmak amacıyla görüşmelerden sonra düşüncelerimi, duygularımı ve görüşmeye dair çağrışımlarımı çalışmanın güvenilirliğini sağlamak amacıyla not aldım.

BÖLÜM 3

ANALİZ

Altı katılımcı ile birer görüşme yapılarak veri toplanmıştır. Verilerin analizinde Ian

Parker'ın kriterlerini oluşturduğu ve yedi anahtar unsur belirlediği Lacanyen söylem analizi çerçevesinde babaya ilişkin gösterenler, babanın ölümü ve rüyalar üzerinde durulmuştur.

3.1. Babanın (Ölümünün) Gösterenleri

Katılımcıların söylemlerinde babalarının (ölümlerinin) gösterenlerinin olduğu belirlenmiştir.

3.1.1. Çanta

Evren partnerini kaybettiği rüyasını anlattıktan sonra aklına çantasını kaybettiği bir anı gelmiştir. Çantasını kaybettiği için çok ağladığından ve bir arkadaşının ona “baban sana yenisini alır” dediğinden bahsetmiştir. Çantasını kaybetmek Evren'e babasının kaybını anımsatmıştır. Buna ek olarak, çanta kelimesi Evren'in babasının ismini çağrıştırmaktadır.

3.1.2. Düşkün

Sevgi babasından bahsederken onun kendisine ne kadar düşkün olduğunu söylemiştir. Düşkün kelimesi aslında Sevgi'nin annesinin dilindeki bir ifadedir. Düşkün hem babasının sevgisine hem de ölüm anına işaret eden bir kelime olmuştur.

3.1.3. Muhatap

Kadir babasının olmamasından kızgınlıkla bahsederek karşısında duygu düşüncelerini iletebileceği bir muhatap olmadığını defaten ifade etmiştir. Ayrıca, evlenme sürecinde aileyi temsil eden bir muhatap olmadığını da belirtmiştir.

3.1.4. Kağıt

Yaren okulda dağıtılan ve öğrencilerin babalarının mesleğini soran kağıtlardan dolayı

kötü hissettiğini ifade etmiştir. Okul ona kağıtları, kağıtlarda baba kaybını anımsatmıştır.

3.1.5. Dört

Kıymet'in dilinde tekrar eden "dört" kelimesi dikkat çekmiştir. Dört, hem Kıymet'in doğum hem de babasının ölüm ayına denk düşmektedir. Bununla birlikte, "dört" Kıymet'in babasının yaşadığı senaryoda aile üyelerinin sayısına işaret etmektedir. Buna ek olarak, Kıymet'in dilinde tekrarlayan "babam olabilirdi" ifadesi önemli bulunmuştur.

3.1.6. " "

Yaşar'ın babasına dair anlatımları oldukça kısıtlı bulunmuştur. Babasının ölümü genel olarak evde konuşulmayan bir konu olmuştur. Dolayısıyla, Yaşar babasının ölümünü dilde yeterince ifade edememiştir. Yaşar'ın söylemi "şey" kelimesi ile dolu haldedir. Ebeveynlerinden bahsederken bile "şey" kelimesini kullanmıştır.

3.2. Rüyalardaki Baba Kaybının Gösterenleri

Katılımcılar rüyalarını anlatırken babalarının ölü olduğuna işaret eden kelimeleri kullanmışlardır.

3.2.1. Yaz-Ağır-Araba

Yaşar iki ebeveynini de 1999 depreminde kaybetmiştir. Kendisi de enkazdan çıkarılmıştır. Deprem gününden bahsederken "yaz" mevsimini vurgulamıştır. Bununla birlikte, duygularını ifade ederken "ağır" kelimesini kullanması dikkat çekmiştir. Ağır kelimesi hem duygusal bir yüke hem de fiziksel bir yüke işaret etmektedir. Dolayısıyla, Yaşar'ın altında kaldığı enkazı da anımsatmaktadır. Yaşar, rüyasını anlatırken yine "yaz" ve "araba" kelimelerini tekrarlamıştır. Yaz, ağır ve araba kelimeleri birbirleriyle ilişkili bir biçimde baba kaybına işaret eden gösterenlerdir.

Ayrıca, araba kelimesi ara-ba olarak bölündüğünde “ara baba” ifadesini anımsatmaktadır. Dolayısıyla, “araba” babayı aramak ile ilişkili olabilir.

3.2.2. Kırmızı-Şeker-Bayram

Kıymet rüyasında babasını bir silüet olarak gördüğünü ve kendisine şeker verdiğini anlatmıştır. Ayrıca, rüyasında kırmızı bir şey gördüğünden bahsetmiştir. Kırmızı ve şeker, Kıymet’e bayramları anımsatmıştır. Kıymet bayram arifelerinde babasının mezarını ziyarete gittiklerini hatırlamıştır.

3.2.3. Konuşmama

Kadir rüyasında babasının onun suratına bakmadığını ve konuşmadığını söylemiştir. Kadir olanları babasından dinlemek istediğini ancak babasının konuşmadığını vurgulamıştır.

3.2.4. Işık

Evren rüyasında babasını bir ışık ile ilişkilendirmiştir. Ayrıca, rüyasında beyaz at, ağaç ve ip gördüğünden de bahsetmiştir. Bu eklemelerin hepsi fallus şeklindedir. Evren rüyasını yorumlarken atın murat olduğunu ifade etmiştir. Evren, bu rüyayı bozulmaması için kimseye paylaşmama kararı aldığını ancak annesine anlattığını eklemiştir.

3.2.5. Gör

Yaren’in konuşması babasını görmediği gerçeği etrafında şekillenmiştir. “Gör” Yaren’in babasını görme arzusuna işaret etmektedir. Yaren babasını sadece resimlerde görebilmiştir. Dolayısıyla, rüyasında da onu sadece “gör-üntü” olarak görmüştür.

3.2.6. Ot-urmak

Sevgi rüyasında babasını otururken görmüştür. Bununla birlikte, büyükbabasının cenazesinden bahsederken herkesin oturduğunu ifade etmiştir. “Oturmak” babanın

ölümüne işaret eden bir gösteren olarak değerlendirilmiştir. Ayrıca, Sevgi babasının öldüğü yaştan bahsederken duraksayarak “ot-uz üç” demiştir.

3.3. Rüyadaki Babaya Karşı Duruş

Katılımcılar rüyalarında babalarıyla nasıl bir etkileşimde olduklarını yorumlarıyla ifade etmişlerdir.

3.3.1. Terk Edilmiş Çocuk

Yaşar rüyasında ebeveynlerine sitem ettiğiinden bahsetmiştir. Onlara “Neden yoktunuz?” diye sorduğunu anlatmıştır. Ancak, rüyadaki bu yaklaşımının gerçek olmadığını kuvvetle vurgulamıştır. Rüyasını yorumlarken terk ediliş gibi bir şey olduğundan bahsedip ardından bu fikri inkâr etmiştir.

3.3.2. Gücendirici Adam

Kadir babasına onu karmakarışık bir ailede bırakıp gittiği için oldukça kızgın olduğunu söylemiştir. Ayrıca, abisinden yıllarca dayak yediğini ve annesinden sevgi göremediğini ifade etmiştir. Babasının mezarını ziyaret ettiğinde ona küfürler ettiğini, bu sebeple de babasının rüyada onun yüzüne bakmadığını söylemiştir.

3.3.3. Anneye Vurmak

Evren fallik nesnelere dolu bir rüya görmüştür. Rüyasında babasına torpil aldığını ve torpili annesini poposundan vurmak için babası ile birlikte yaktıklarını söylemiştir. Ayrıca, rüyada annesini çaprazdan görebildiğinden bahsetmiştir.

3.3.4. Babayı Tanı(ma)mak veya Baba Tarafından Tanın(ma)mak

Yaren defaten babasını tanımadığını ifade etmiştir. Babasını tanımadığı için babasının onu nasıl gördüğünü de bilememektedir. Yaren’in babasını tanımadığını vurgulaması onun babasını tanımaya yönelik arzusuna işaret etmektedir.

3.3.5. Sevilmeyi Arzulamak

Kıymet babasının rüyalarına gelmesini çok istemektedir. Babasının kendisini sevip sevmediğini çok merak etmekte; çünkü annesi babasından Kıymet'e kötü olarak bahsetmektedir. Yıllar boyunca babasının kendisini sevmediğini düşündüğünü ifade etmiştir. Bu sebeple, rüyasında babasına onu sevip sevmediğini sormak istediğini belirtmiştir.

3.3.6. Kızgın Olamayacak Kadar Özlemek

Sevgi rüyasına dair hislerini açıklarken babasını ne kadar özlediğinden bahsetmiştir. Ancak, bu hissini anlatırken babasına kızamadığının altını da çizmiştir. Babasının gitmesinin kızılacak bir şey olduğunu ancak onu çok özlediği için kızamadığını ifade etmiştir.

3.4. Söylemlerdeki Sabit Noktalar

Katılımcıların söylemlerinin düğümlendiği bazı kritik noktalar belirlenmiştir. Her katılımcının sabitleme noktası kendisine özgüdür.

3.4.1. Hayatta Kalan Özne

Yaşar'ın dilinde sürekli tekrar eden bir kelime olarak "yaşamak" vardır. Yaşar, "yaşamak" kelimesini deneyimlemek anlamında kullansa da kelimenin kendisi canlı olmaya işaret etmektedir. Ayrıca, Yaşar depremlerle ilgili ortamdan kaçındığını anlatırken "Hiç bulunmak istemiyorum" ifadesini kullanmıştır. "Bulunmak" kelimesi hem orada olmaya hem de bir yerde olduğunun tespit edilmesine işaret etmektedir. Yaşar bu ifadeyi bahsedilen ilk anlamda kullanmış; ancak söylemin içerisinde işaret ettiği anlam ikinci olarak bahsedilen anlama denk düşmektedir.

3.4.2. İş

Yaren görüşme boyunca iş aradığı dönemden ve iş bulamadığında ne kadar depresif

olduğundan bahsetmiştir. “İş” kelimesi Yaren’in söyleminde tekrar etmiştir. Yaren’in babasının işe giderken vefat etmesi ve işçi olması önemli noktalar. Yaren için iş uğruna ölünecek bir şey olabilir. Babasını içermeyen bir rüya sorulduğunda boğulduğunu gördüğü rüyasından bahsederken o rüyayı işsiz olduğu dönemde gördüğünü ifade etmiştir. Dolayısıyla, Yaren “iş” kelimesini hem babası hem de kendisi için bir gösteren olarak kullanmaktadır.

3.4.3. Babayı Aramak

Sevgi “hani” kelimesini söylemindeki boşlukları doldurma amacıyla sürekli olarak kullanmaktadır. Bununla birlikte, Sevgi’nin konuşmasındaki noktalama işaretleri kaldırıldığında ortaya “Hani baba” cümlesi çıkmaktadır. Ayrıca, Sevgi rüyalarında tekrar eden bir “nerede olduğunu bilmeme” temasından bahsetmiştir. Bu bağlamda, “nerede olduğunu bilmeme” ve “hani baba” babayı aramak ile ilişkilendirilmiştir.

3.4.4. Babanın Gönlünde Değerli Olmak

Kıymet’in söylemi “değerli olmak” ve “baba sevgisi” etrafında dönmektedir. Arkadaşıyla yaşadığı bir anlaşmazlık olduğunda kendisini değersiz hissettiğinden bahsetmiştir. Bununla birlikte, Kıymet’in zihni babasının onu sevmediği fikrine takılıp kalmıştır. Değerli olup olmaması onun bir özne olarak sorduğu sorudur ve cevabı da baba sevgisidir.

3.4.5. Hayat Sorgusu

Kadir’in babası iki kere evlenmiş ve üç çocuk yapmıştır. Kadir bu çocuklar arasında en küçüğüdür. Babasının mutsuz olduğunu, çok alkol tükettiğini ve bu sebeple öldüğünü ifade eden Kadir, babasının neden kendisine sahip olduğunu sorgulamaktadır. Kendi varlığını sorgulayarak Kadir Başka’nın arzusunu sorgulamaktadır.

3.4.6. Efe

Evren rüyasında partneri Efe’yi babası gibi kaybettiğini gördüğünden bahsetmiştir. Buna ek olarak, Evren çocuğuna babasının ismine ek olarak Efe ismini koymak

istediğinden bahsetmiştir. Efe kelimesi Evren'in dilinde sürekli tekrar etmiştir. Bununla birlikte, efe kelimesi fallusla ilişkilendirilmiştir.

3.5. Açmazlar

Açmazlar katılımcıların konuşmalarındaki tıkanıklıklara işaret etmektedir.

3.5.1. Hafif Uyku

Yaşar depreme dair düşüncelerini anlatırken korkudan bahsetmiştir. Depreme yönelik bir korkusu olup olmadığı sorulduğunda da onaylayarak uyku probleminden bahsetmiştir. Yaşar en ufak harekette uyandığını söylemiştir. Yaşar'ın hafif uykusu depreme karşı tetikte durduğuna işaret etmektedir. Ayrıca, Yaşar korkusu olduğunu onayladığı halde korkusunun depreme ilişkisini reddetmiştir.

3.5.2. Kelimelerin Kifayetsiz Kalması

Sevgi büyükbabasının ölümünü öğrendiği anı anlatırken sadece “Ben şimdi ne yapacağım” dediğini söylemiştir. Bu ifade, Sevgi'nin çaresizliğe işaret etmektedir. Bununla birlikte, Sevgi daha önce büyükbabasını babasının yerine koyduğundan bahsetmiştir. Bu bağlamda, Sevgi büyükbabasının ölümünü babasının ölümü ile eşleştirmiş olabilir.

3.5.3. Öznelleştirmekten Uzak

Kıymet babasını rüyasında görmemesine fikrine kafasını takmıştır. Neden görmediği sorulduğunda üzülme mi korkuyor olduğunu sormuştur. Daha sonra, Kıymet tekrarlı olarak “bilmiyorum” demiştir.

3.5.4. Babayı İyileştirmek

Kadir babasını çok alkol alarak ölümüne sebep olduğunu düşündüğü için suçlamaktadır. Babasının öldüğü günü anlatırken hastaneye kaldırıp kaldırılmadığı

sorulmuştur. Kadir sorunun alkol tedavisine yönelik olduğunu zannetmiştir. Dolayısıyla, Kadir'in zihninde babasının iyileşmesine dair bir senaryo olduğu görülmüştür.

3.5.5. Ne Söyleyeceğini Unutmak

Evren rüyasında babasının kendisine bir şeyler söylediğini ancak detayları hatırlamadığını ifade etmiştir. Ne söylemiş olabileceği sorulduğunda Evren ne söyleyeceğini unutmuştur. Daha sonra sözlerine “Bunun bir son olmadığını biliyorum” diyerek devam etmiştir.

3.6. Başka ile İlişki

Katılımcıların söylemlerini analiz ederken Başka ile ilişkileri de odak noktası olmuştur.

3.6.1. Başka'yı Hayal Kırıklığına Uğratmak

Kıymet aralarında fazlasıyla yaş farkı olan birisi ile birlikte olduğundan bahsetmiştir. İlişisine dair konuşurken erkek arkadaşını aldatmak üzere olduğunu gördüğü tekrarlayan bir rüyadan bahsetmiştir. Ayrıca, ilişkisini babasının onaylamayacağını ifade etmiştir. Kıymet, erkek arkadaşını rüyada hayal kırıklığına uğrattırırken babasını ilişkisi sebebiyle hayal kırıklığına uğratmaktadır.

3.6.2. Başka'ya İhtiyaç Yok

Yaşar ebeveynlerinin kaybı hakkında konuşmadığını ve kimseyle bu konudaki duygu düşüncelerini paylaşmadığını ifade etmiştir. Buna ek olarak, ölen biri hakkında konuşmanın bir şeyi değiştirmedeğini söyleyerek insanın bir şeyleri kendi içinde halledebileceğinin altını çizmiştir.

3.6.3. Başka'yı Kaybetmemek Üzere

Evren sevdiklerini kaybetmekten korktuğunu ifade etmiştir. Bu korkusunu anlatırken

konuşma akışı içerisinde “ölüm var” cümlesini kullanmıştır. Sevdiklerini kaybetmek ölümle eşleşmiştir. Evren, ilişkisinde partnerini kaybetmemek için epey uğraştığından bahsetmiştir. Bununla birlikte, Evren kaybetmekten korktuğu sevgiyi, anne baba sevgisi ile ilişkilendirmiştir.

3.6.4. Ayrılamamak

Sevgi ilişkisinde mutlu olmadığı halde ilişkisini bitirmekte zorlandığını söylemiştir. Daha sonra, ayrılmayı “artık o kişinin hayatında olmaması” şeklinde tanımlamıştır. Sevgi'nin bu ifadesi ölümü çağrıştırmaktadır. Ardından Sevgi bu durumun ebeveynlerle ilgili olup olmadığını sormuştur.

3.6.5. Acımasızlık Arayışı

Kadir çocukken ağabeyi tarafından sistematik bir şekilde şiddete maruz bırakılmıştır. Görüşmenin başında Kadir araştırmacıya en acımasız soruları sorabileceğini ifade etmiştir.

BÖLÜM 4

TARTIŞMA

Bu çalışmanın amacı kapsamında erken dönem baba kaybı yaşamış yetişkinlerin babalarına ilişkin rüyalarının söylemleri Lacanyen söylem analizi yöntemiyle analiz edilmiştir. Analizin odak noktaları temelde söylemdeki gösterenler, konular, ilişkiler ve çıkmazlar üzerine olmuştur.

4.1. Babanın Gösterenleri Üzerine Tartışma

Babanın (ölümünün) gösterenleri ve rüyalarındaki baba kaybının gösterenleri bu bölümde tartışılacaktır. Gösterenler değerlerini katılımcıların öznelliklerinden almıştır. Katılımcıların dilindeki gösterenler babalarını ve kayıplarını yaşantılarında

asıl bir yere konumlandıkları, baba kaybına dair çevreden neler edindikleri ve babalarına ve kayıplarına neler yansıttıkları ile ilişkili görünmektedir.

Lacan “Bilinçdışı dil gibi yapılanmıştır.” ifadesinde bulunmuştur (Lacan, 1964). Her öznenin gösterenler zinciri o özneye özgü şekilde oluşmuştur. Özne gösterenleri kendi hikayesine göre anlamlandırmaktadır.

Freud (1900), bilinçdışının yoğunlaştırma ve yer değiştirme ile karakterize olduğunu ifade etmiştir. Lacan yoğunlaştırmayı metafor ile; yer değiştirmeyi metonimi ile eşleştirmiştir.

4.1.1. Babanın (Ölümünün) Gösterenleri

4.1.1.1. Çanta

Evren partnerini trafik kazasında kaybettiği rüyasını gördükten sonra kaybetme korkusundan bahsederek çantasını kaybettiği bir anısını anlatmıştır. Anısında ilkokulda çantasını kaybettiği için ağladığını ve bir arkadaşının onun yanına gelip “baban sana yenisini alır” dediğini ifade etmiştir. Evren “Çantam kayboldu” cümlesini tekrarlı şekilde kullanmıştır. Çantanın kaybı, Evren’in zihninde baba kaybı ile bağdaşmıştır. Bu bağlamda, “çanta” babanın göstereni; yani metaforudur. Kayıp ise metonimidir.

4.1.1.2. Kağıt

Yaren okulu düşündüğünde aklına okuldan ona verilen ve babasının mesleğini yazmasını istedikleri kağıtlar gelmektedir. Yaren önüne bu kağıtlar geldiğinde zorlandığını ifade ederek “keşke olsaydı da yazsaydım” demiştir. Yaren için okul kağıtların, kağıtlar ise baba kaybının göstereni olmuştur. Bu bağlamda, Yaren için gösterenler zinciri $\frac{okul}{kağıtlar} \rightarrow \frac{kağıtlar}{baba kaybı}$ şeklinde oluşmuştur.

4.1.1.3. Muhatap

Kadir başında ona duygu ve düşüncelerini iletebileceği bir aile büyüğü olmadığı için

zorlandığından bahsetmiştir. Babasının ölümünün bir eksik oluşturduğunu ifade etmiştir. Kadir duygularını babasına iletmeyi arzulamaktadır; ancak babası ile arasında karşılıklı bir iletişim kurulması mümkün değildir. Dolayısıyla, Kadir'in kızgınlığını aktarabileceği bir muhatapı yoktur. Kadir, bu durumu dilinde “muhatap yok” ifadesi ile iletmıştır. “Muhatap” kelimesi babanın gösterenidir.

4.1.1.4. Düşkün

Sevgi babasının kendisine ne kadar düşkün olduğundan bahsetmiştir. “Düşkün” kelimesi Sevgi'nin annesinin dilinden edindiği bir ifadedir. Sevgi'nin anlatımına göre, annesi eşi için “babanız ailesine çok düşküdü bana yeterince ilgi göstermezdi” demiştir. Sevgi, bir video kaydı hakkında “babamın bana ne kadar düşkün olduğu benle ne kadar güzel ilgilendiği gibi şeyler gösteriyor” demiştir. “Düşkün” kelimesi hem babanın sevgisine hem de babanın ölüm anına işaret etmektedir. Sevgi'nin babası kalp krizi geçirdiğinde yere düşmüş ve ailesi ilk anda onun bayıldığını zannetmişlerdir.

4.1.1.5. Dört

Kıymet saat dördte doğduğunu söylemiştir. Ardından dört rakamını çok sevdiğinden bahsederek dilinde “dört” kelimesini tekrarlamıştır. Dört, aynı zamanda babası yaşıyor olsaydı Kıymet'in aile üyeleri sayısına denk düşmektedir. Ayrıca, Kıymet'in babası dördüncü ayda vefat etmiştir. Dolayısıyla, “dört” babanın simgesel temsilini oluşturmaktadır.

Kıymet'in dilinde tekrar eden bir “babam olabilirdi” ifadesi yer almaktadır. Bu ifade Kıymet'in annesinden ayrışabilmek için babasını simgesel olarak var etmeye çalıştığının göstergesidir. Bu bağlamda, “dört” Kıymet'in sadece biyolojik doğumuna değil özne olarak doğumuna da işaret etmektedir.

4.1.1.6. “ ”

Yaşar'ın dilinde babasının vefatına dair bir gösteren olmaması onun babası için sözel bir temsil oluşturamadığını göstermektedir. Babasının ölümüne sebep olan depremden

bahsederken “Ben küçüktüm sekiz aylık falandım hani şöyle görme anlama duyma şeyim yoktu o şeyde e tabii şey yani kötü bir şey şey olarak görüyoruz” demiştir. Dahası, annesi ve babasından bahsederken “Anne baba, insanın en temel en yakın şeyleridir” demiştir. Yaşar, kendisini anne baba kaybı yaşadığı gerçeğinden uzaklaştırmaktadır. Ebeveyn kaybı evde konuşulması sakıncalı bir konu olarak kalmıştır. Dolayısıyla, Yaşar’ın anne baba kaybını ifade ederek simgesele dökme imkânı kısıtlanmıştır. Bu bağlamda, Yaşar’ın dilinde baba kaybına denk gelen bir gösteren bulunmamakta veya boşluğun kendisi babanın ölümünü temsil etmektedir.

4.1.2. Rüyalardaki Baba Kaybının Gösterenleri

Lacan rüyalar ile dil arasındaki bağlantıya dikkat çekmiştir (Lacan, 1953/2006). Rüyalarda dilsel bir yapı sahiptir; bu sebeple bilinçdışının kurallarını ortaya çıkarmaktadır. Rüyalardaki bilinçdışı hakikate ancak rüyaların deşifre edilmesi ile ulaşılabilir. Rüyalarda deşifre etmek ise rüya metninin dili üzerinde çalışarak mümkündür. Lacan, rüya çalışmasında söz sanatlarının önemine vurgu yapmıştır; metafor ve metonimi rüya çalışmasının merkezine koymuştur (Manzi, 2015).

Rüyalardaki baba kaybının gösterenleri her katılımcı için farklı olmasına rağmen bütün gösterenler babanın ölmüş olduğuna işaret etmektedir. Dolayısıyla, rüyalar katılımcıların baba kaybı travmalarını yeniden anlamlandırmaları için bir yol olmuştur. Bu yolla, babalarının kaybını hazmetmeye çalışmaktadırlar. Ayrıca, her rüyada babalarına ilişkin bilinçdışı arzu görülmektedir.

4.1.2.1. Yaz-Ağır-Araba

Yaşar ebeveynlerini 1999 depreminde kaybetmiş ve kendisi de enkaz altından kurtarılmıştır. Rüyasını tarif ederken bir yolculuktan ve yaz havasından bahsetmiştir. Yaşar depremi anlatırken de “yaz” mevsimine vurgu yapmıştır. Ayrıca, Yaşar duygusal yükünü ifade etmek için “ağır” kelimesini kullanmıştır. “Ağır” kelimesi fiziksel bir yüke de işaret etmektedir. Bu bağlamda, Yaşar’ın enkaz altında kaldığı ana işaret ediyor olabilir.

Yaşar tekrarlayan rüyasını anlatırken babasının arabasından bahsetmiştir. Yaşar; araba, yaz ve ağır kelimelerini bir arada kullanmıştır. Bu kelimeler birbirleriyle bağlantılı olarak baba kaybına işaret etmektedir. Yaşar'ın tekrarlı olarak rüyasında gördüğü “yolculuk” ise ölüm için bir metafor oluşturmaktadır. Ayrıca, “araba” kelimesi fonetik ve semantik olarak “baba” kelimesi ile ilişkilendirilmiştir. “Araba” kelimesi ayrıca “ara-ba” olarak bölündüğünde “ara baba” ifadesini anımsatmaktadır. Bu bağlamda, Yaşar'ın rüyadaki bilinçdışı arzusu babasını bulup onunla bağlantı kurmaya işaret etmektedir.

4.1.2.2. Kırmızı-Şeker-Bayram

Kıymet, rüyasına dair kırmızı bir şey hatırladığını ve rüyasında babasının ona şeker verdiğini söylemiştir. Kırmızı ve şeker kelimeleri Kıymet'in aklına bayramları getirmiştir. Ardından, bayram arifesinde babasının mezarını ziyarete gittiklerinden bahsetmiştir. Dolayısıyla, kırmızı-şeker-bayram babanın ölümüne işaret eden gösterenlerdir. Ayrıca, Kıymet rüyasında babasını ona gülerken görmüş ve bu gülümsemeyi şefkat ve sevgi ile bağdaştırmıştır. Rüyasında babasını gülerken görmesi Kıymet'in babasından görmek istediği sevgiye yönelik bilinçdışı arzusuna işaret etmektedir.

4.1.2.3. Konuşmama

Kadir babasını dört yaşındayken kaybetmiş ve ona dair sahip olduğu bilgileri sadece çevreden edinebilmiştir. Kadir babasına dair hikayeleri direkt olarak babasından duymayı istemektedir. Rüyasında babasına neler olduğunu sorduğunu ancak babasının konuşmadığını ifade etmiştir. Kadir olanları “yaşayan adamdan dinlemek” istediğini vurgulamıştır. Kadir'in babasının rüyasında konuşmaması onun öldüğüne işaret etmektedir. Ayrıca, Kadir'in tecrübe manasında kullandığı “yaşayan” kelimesi hayatta olmaya da işaret etmektedir. Kadir'in bilinçdışı arzusu babasının ona cevap verebilmesi; yani yaşamasıdır.

Lacan yaşamın simgesel düzende olduğunu hatırlatarak konuşan öznenin simgesel

varlığına işaret etmiştir (Fink, 1995). Kadir'in babası gerçekte ölmüştür; ancak Kadir onu simgeselde yaşatmaya devam etmek istemektedir.

4.1.2.4. Işık

Evren babasını gördüğü rüyayı anlatırken bir ışıktan bahsetmiştir. Işığı nur olarak yorumlayıp babasının öteki dünyada mutlu olduğunu ima etmiştir. Dolayısıyla, ilahi ışık babanın ölümünü hatırlatmaktadır. Evren rüyayı detaylandırırken beyaz bir at gördüğünü ve atın bir ipi olduğunu fakat babasının o ipi tuttuğunu hatırlamadığını ifade etmiştir. Evren fallik nesnelere bahsetmiş ancak babasını bu nesnelere mahrum bırakmıştır. Ayrıca, rüyayı olumlu yorumladığından bahsederek “peygamber efendimizi” rüyasında görenlerin bu tip rüyaları anlatmadığını söylemiştir. Kendisi de rüyasını kimseye anlatmayacağından bahsetmiş ancak annesine anlattığını söylemiştir. Evren öncelikle babasını peygamber ile kıyaslayarak onun pozisyonu yükseltmiş, daha sonra ise annesine anlatarak rüyanın değeriyle birlikte babasının pozisyonunu da düşürmüştür. Dahası, rüyada beyaz at görmesi kadınların arzu nesnesi olan Yakışıklı Prens karakterini anımsatmıştır. Beyaz at da bu arzuların göstereni olarak fallustur. Bu bağlamda, Evren'in rüyadaki arzusu kadının; yani annenin arzusudur. Öte yandan, atın ipini babasına vermemesi Evren'in rakibi olan babasının fallusa erişimini engellemesi olarak yorumlanmıştır.

4.1.2.5. Gör

Yaren babasını rüyasında görmeyi çok istediğinden bahsetmiştir. Görüşme esnasında da tekrarlı bir şekilde babasını hiç görmediğini ve onu tanımadığını ifade etmiştir. Rüyasında babasını “görüntü” olarak görmüş ve bunu “fotoğraf” ile ilişkilendirmiştir. Yaren'in babasını görüntü/fotoğraf olarak görmesi babasının ölmüş olduğuna işaret etmektedir. Çünkü fotoğraflar anda donup kalan ve yaşamın akmadığı materyallerdir. Yaren'in kelime olarak “görüntüyü” seçmesi, onun görülme arzusundan kaynaklanmaktadır. Yaren'in bilinçdışı arzusu babası tarafından görülme arzudur. Nitekim, rüyasında babasının kendisinin gibi bir gözlük taktığından bahsetmiştir. Yaren'in babasına gözlük takması onun tarafından görülme arzusuyla ilişkilendirilmiştir.

Öznenin kimliği ayan evresinde Başka'nın bakışıyla oluşmaktadır (Özcan, 2023). Dolayısıyla, Başka'nın onu nasıl gördüğü öznenin imajını garantiye almaktadır.

4.1.2.6. Ot-urmak

Sevgi rüyasında babasının hiç ölmemiş gibi oturduğunu görmüştür. Sevgi “oturmak” kelimesini büyükbabasının cenazesini anlatırken de kullanmıştır. “Oturmak” genel anlamda babanın cenazesi ile ilişkilendirilmiştir. Bununla birlikte, Sevgi babasının öldüğü yaşı ifade ederken duraksayarak “ot-uz üç” demiştir. “Ot-uz üç” de yine babanın ölümüne işaret eden gösterenlerle ilişkili olabilir.

Bununla birlikte, Sevgi rüyasını yorumlarken “varmış babam aslında” demiştir. Sevgi'nin babasının varlığına vurgu yapması dominant anne karşısında onu korunmayı istemesi ile ilişkilendirilmiştir. Bu bağlamda, Sevgi simgesel babanın varlığını arzulamaktadır.

4.2. Rüyadaki Babaya Karşı Duruş Üzerine Tartışma

Rüyalar bilinçdışı düşünceleri yansıtmaktadır (Lacan, 1957-1958). Rüyalar anlatıldıkları anda metne dönüşmektedir. Ancak, rüyadaki arzu maskelenmiş biçimdedir. Rüyalardaki imgelerin gösterenlere dönüştürülmesi çocukluk dönemine ait bastırılmış materyallere ulaşmayı mümkün kılmaktadır. Benzer şekilde, her katılımcının rüyada babasına karşı aldığı duruş, onların babalarının gitmesine yönelik bastırdıkları düşüncelerle ilişkilidir. Rüyada kendilerini babalarına karşı nasıl konumlandıkları onların babalarının vefatıyla yönelik oluşturdukları imgesel yapıyı göstermektedir. Burada önemli noktalardan biri, babalarını tanımaya fırsatları olmadığı halde rüyada onlarla ilişki kurmalarıdır.

4.2.1. Terk Edilmiş Çocuk

Yaşar rüyasında anne babasına “Neden yoktunuz?” sorusuyla sitem ettiğiinden bahsetmiştir. Gösterdiği duygular ve sitem tıpkı ailesi tarafından terk edilmiş küçük bir çocuğun gibi görülmüştür. Sonrasında, rüyasını yorumlarken rüyadakilerin

gerçeđi yansıtmadığını vurgulamıştır. Yaşar, rüyada “terk ediliş” gibi bir anlam olduğundan bahsederek söyleminde terk edilmeye yer vermiştir. Ayrıca, söylemindeki noktalama işaretleri kaldırıldığında “gerçektekiler bir terk ediliş gibi” ifadesi ortaya çıkmaktadır. Yaşar’ın babasının ölümü ile ilgili bilinçdışı hakikati bu şekilde oluşturmuştur.

4.2.2. Gücendirici Adam

Kadir rüyasında babasının ona bakmamasını babasının mezarını ziyarete gittiğinde ona küfretmesi ile bağdaştırmıştır. Kadir’e göre, babası ona “bozulduđu” için rüyada ona bakmamıştır. Kadir babasına öldüđu için oldukça kızgındır. Kadir’in kızgınlığı onun diđer içten hislerini gizlemektedir. Kadir mezarlarını ziyaret ettiđi zamanda “babama ayrı söverim dedeme ayrı söverim” demiştir. Bu ifadedeki “söverim” kelimesi bir taraftan “severim” gibi de duyulmaktadır. Bununla birlikte, Kadir’in babasına küfretmesi babasını kışkırtıp ondan cevap alma arzusuyla ilintilidir. Kadir’in babasının bozulduđu söylerken gülmesi, babasının sessizliğini bir cevap olarak algıladığını düşündürmüştür. Dolayısıyla, Kadir babasıyla bir ilişki kurmak istemekte ve bunu onu kışkırtarak yapmaya çalışmaktadır. Kadir’in babasından cevap almaya yönelik çabası aslında onun Başka tarafından tanınma arzusunu göstermektedir.

4.2.3. Anneye Vurmak

Evren rüyasında cinselliđi anımsatan birçok imgeden bahsetmiştir. Bunlar; torpil, kasa, balkon, çakmak, sigara şeklinde sıralanabilir. Evren’in rüyada babası ile birlikte annesini torpille poposundan vurmaya çalışması ilkel sahneye bir gönderme olarak değerlendirilmiştir. Bununla birlikte, Evren’in söyleminde “hafif çapraz görüyorum içerisini” ifadesi yer almaktadır. Bu ifade de Evren’in ilkel sahneye olan merakını göstermektedir.

Evren’in rüyada babasıyla bir hareket etmesi onun babasıyla özdeşleşerek anneye erişmeye çalıştığını göstermektedir. Ancak, Evren bir taraftan kendisini ilkel sahnedeki babanın yerine koyarken diđer taraftan da sahneyi izleyen pozisyonundadır. Evren’in fantezisi annesine yönelik arzusuyla ilgilidir.

Evren'in "annemin evladı eşi kızı neyi varsa o olmaya çalışıyorum bir tek işte hani babamla işte atıyorum cinsel anlamda yaşayacağı şeyi veremem" ifadesi annesine yönelik bilinçdışı arzusunu göstermektedir. Ancak, Evren görüşmenin başında eşcinsel olduğunu dile getirmiş ve bunu baba kaybıyla ilişkilendirmiştir. Evren'in eşcinsel olması, hem annesine yönelik arzusunu (eş ve cinsellik olarak) hem de bu arzuya karşı savunmasını göstermektedir.

4.2.4. Babayı Tanı(ma)mak veya Baba Tarafından Tanın(ma)mak

Yaren rüyasından bahsederken babasını görmediğini ve tanımadığını vurgulamıştır. Babasını rüyasında gördüğü için hayretle "nasıl görmüş olabilirim dedim hani tanımadığım birini" şeklinde dile getirmiştir. Yaren'in "tanımıyorum" ifadesi onun tanıma arzusuna işaret etmektedir. Yaren'in "tanımak" ifadesi bilgiyle ilişkili olsa da tanışma anlamı da taşımaktadır. Dolayısıyla, Yaren aslında babası ile bir ilişki kurmak istemektedir. Bu noktada, Yaren'in babasını tanıma arzusu aynı zamanda onun babası tarafından tanınma arzusunu yansıtmaktadır.

4.2.5. Sevilmeyi Arzulamak

Kıymet babasına onu gerçekten sevip sevmediği sormak için onu rüyasında görmek istemektedir. Kıymet'in annesi Kıymet büyürken ona babasını sürekli kötülediğinden Kıymet'in zihninde babasının sevgisine dair soru işaretleri oluşmuştur. Babası artık hayatta olmadığı için bu soru işaretleri Kıymet'in zihninde kalmaya devam edecektir. Bununla birlikte, Kıymet'in babasının sevgisini sorgulaması kendi varlığını sorgulaması ile ilgilidir. Kıymet'in bilinçdışı arzusu onun öznelliğinin temel sorusu ile ilişkilidir.

4.2.6. Kızgın Olamayacak Kadar Özlemek

Sevgi rüyasını yorumlarken duygularını "Kızamıyorum da öyle özlemişim" ifadesiyle açıklamıştır. "Kızamıyorum" dediği noktada aslında kızgınlıktan da bahsetmektedir. Sevgi'nin babasına gittiği için kızdığı oldukça belirgin şekilde görülmektedir. Lacan'a göre, öfke hayal kırıklığı veya başarısızlık taşımaktadır (Soler, 2016). Sevgi de

babasının ölümüyle hayal kırıklığı yaşamakta ve bu durum onda öfke olarak ortaya çıkmaktadır.

4.3. Söylemlerdeki Sabit Noktalar Üzerine Tartışma

Lacan özne oluşumunda ilk anlamın oluştuğu ve gösteren ile gösterilenin birbirine bağlandığı sabitleme noktasından bahsetmiştir (Evans, 1996). Sabitleme noktası sayesinde gösterenler zinciri oluşmaktadır. Gösteren ile gösteren arasındaki sabitleme temel gösteren ile ilişkilidir. Temel gösteren anlamı olmayan fakat diğer gösterenlerin ona tutunması ile dilde işlevsellik kazanan ilk gösterendir. Diğer gösterenlerin temel gösterene bağlanma yolu öznenin öznelliğini oluşturmaktadır. Bu çalışmada da katılımcıların söylemleri belli gösterenler etrafında şekillenmiştir. Katılımcılar farklı gösterenleri kullansalar da hepsi arzudan bahsetmiştir.

4.3.1. Hayatta Kalan Özne

Yaşar'ın söyleminde “yaşamak” sözcüğü tekrar etmektedir. “Yaşamak” kelimesi hem tecrübeye hem de hayatta olmaya işaret etmektedir. Yaşar kelimeyi ilk anlamıyla kullanmıştır; ancak söylem analiz edildiğinde kelimenin ekivoklu (eşsesli, çift anlamlı) olduğu ortaya çıkmıştır. Buna ek olarak, Yaşar “kendi başıma altından kalkabilirim” ifadesinde bulunmuştur. Yaşar bir şeylerle baş etmekten bahsetse de kullandığı ifade enkazın altından kalkmayı anımsatmıştır.

Yaşar depremden söz ederken çocukların ve bebeklerin depremden kurtulduğuna işaret etmiştir. Ardından, okulda depreme yönelik anma yapıldığında oradan uzaklaşmak istediğini “Hiç bulunmak istemiyordum” ifadesi ile aktarmıştır. Bu ifadedeki “bulunmak” hem orada olmak anlamı taşımakta hem de yerinin tespit edilmesine işaret etmektedir. Dolayısıyla, Yaşar'ın bulunmak istememesi onun enkaz altında bulunmasını düşündürmüştür. Bu bilgiler ışığında, Yaşar'ın sağ kalma suçluluğu yaşadığı söylenebilir. Lacan, suçluluk hissinin arzusuyla ilişkisinden bahsetmiştir (Evans, 1996). Benzer şekilde, Yaşar yaşamaktan bahsederken (arzu), hiç bulunmak istemediğini (suçluluk) de aktarmıştır.

4.3.2. İş

Yaren'in dilinde sürekli "iş" kelimesi vardır. İşsiz kaldığı dönemlerde yaşadığı zorlukların altını çizen Yaren, ailesinde çalışmaya verilen değerden bahsetmiştir. Bununla birlikte, Yaren'in babası işe giderken vefat etmiştir. Yaren rüyasında nefes alamadığına işaret etmiştir. Ayrıca, babasının ölüm anından bahsederken trafik kazasının ardından nefes aldığını belirtmiştir. Yaren bu rüyayı işsiz kaldığı dönemde gördüğünü anlatmıştır. Dolayısıyla, rüya iş ve baba ile ilişkilendirilmiştir. Dahası, Yaren'in babası işçidir. Yaren'in söylemi babasının arzusunun taşıdığıdır: iş. Lacan "İnsanın arzusu Başka'nın arzusudur" demiştir (Lacan, 1964). Yaren'in arzusu olarak görünen "iş" de aslında babasının arzusudur.

4.3.3. Babayı Aramak

Sevgi'nin söylemindeki sabitleme noktası "hani"dir. Söylemindeki noktalama işaretleri kaldırılınca ortaya "hani baba" ifadesi çıkmıştır. Ayrıca, Sevgi tekrarlayan rüyalarının temasını "nereye gittiğini bilmemek" olarak açıklamıştır. Sevgi'nin bulmayı arzuladığı bir kişi olduğu açıktır: babası. Sevgi rüyasında küçük bir kız gördüğünden de bahsetmiştir. Bu küçük kız ile "yalnızlık" teması üzerinden özdeşleşme kurmuştur. Sevgi'nin babası öldükten sonra annesi çalışmak durumunda kalmış ve Sevgi yalnızlık çekmiştir. Dolayısıyla, Lacan'ın "İnsanın arzusu Başka'nın arzusudur" (1964) sözünün bir diğer anlamı Sevgi için geçerlidir. Sevgi annesinin arzusunu arzulamaktadır.

4.3.4. Babanın Gönlünde Değerli Olmak

Kıymet babasının çok çocuğu olduğunun altını çizerek "ne kadar kıymetli olabiliriz ki" demiştir. Kıymet'in babasının ona değer verip vermediğini sorgulaması annesinin babasına dair söylemi ile ilgilidir. Lacan "Bilinçdışı Başka'nın söylemidir" demiştir (Evans, 1996). Dolayısıyla, Kıymet'in bilinçdışını oluşturan şey annesinin söylemidir ve annesinin söylemi babasının onlara değer vermediği üzerinedir. Kıymet baba sevgisinin eksikliğini çekmektedir. Bu sebeple de arzuladığı şey babası tarafından sevilmehtir.

4.3.5. Hayat Sorgusu

Kadir babasının mutsuz olduğunu ifade edip “Bu kadar çocuğu niye yapıyorsun” diye sormuştur. Ayrıca, annesine “siz beni sarhoşken mi yaptınız” diye sorduğunu ve babasının sarhoş olduğunu öğrendiğini aktarmıştır. Bunun üzerine, “ben şimdi o adamın sarhoşken yaşadığı beş dakikalık zevk için otuz iki yıldır bu kadar uğraşla debelenmek zorunda değilim” demiştir. Kadir’in neden dünyaya geldiğine dair sorguları aslında Başka’nın arzusuna dair sorulardır. Kadir kendi varlığına Başka’nın arzusu ile ilişkili cevap aramaktadır. Çünkü onu özne yapan şey Başka’nın arzusu olacaktır. Bununla birlikte, Kadir’in anne-babasının cinsel ilişkisine dair söylemleri onun ilkel sahneye olan merakına işaret etmektedir.

4.3.6. Efe

Evren, rüyasında Efe isimli partnerini babasıyla aynı şekilde kaybettiğini gördüğünü anlatmıştır. Efe kelimesini tekrarlı kullanması üzerine onun için nasıl bir manaya geldiği sorulmuştur. Evren, Efe ismini çok sevdiğini ve erkek çocuğuna babasının ismiyle birlikte Efe ismini vermek istediğini söylemiştir. Ayrıca, “efe” kelimesinin üç harfli oluşunun hoşuna gittiğini ifade etmiştir. Evren’in üçe vurgu yapması Üçüncü Terim olarak simgesel fallus olan Baba-nın-Adı’nı düşündürmüştür. Dahası, efe kelimesi şekil itibarıyla erekte penise benzemektedir. Efe ismini de çocuk ile bağdaştırdığı düşünüldüğünde Evren için efe fallusa işaret etmektedir. Evren’in Efe ile olan ilişkisi fallusla olan ilişkisi gibidir: Ona ulaşmaya çalışmakta ama onu elde edememektedir. Bu bağlamda, Evren feminen pozisyonadadır. Evren’in babasının adını çocuğuna vermeyi düşünmesi babasına bir hediye olarak değerlendirilmiştir. Bir diğer anlamda, babasının ismini çocuğuna vererek onu simgesel olarak yaşatmaya çalışmaktadır. Simgesel babanın varlığıyla Evren annesinden ayrılarak özne olabilmektedir.

4.4. Çıkmazlar Üzerine Tartışma

Çıkmazlar farklı konuşmalar arasındaki karşıtlığa işaret etmektedir (Parker, 2010). Bu noktada, çıkmazlarda Gerçek düzenin etkisi söz konusudur. Çıkmazlar, dilde temsil

edilemeyenlere denk gelmektedir. Bu bağlamda, travma da simgeseldeki boşluk olarak dile dökülemeyen bir noktadadır.

4.4.1. Hafif Uyku

Yaşar depremden bahsederken “korku bile şeydir evin yıkılırken veyahut da o sallanışında” ifadesinde bulunmuştur. Ardından kendisine depreme ilişkin bir korkusu olup olmadığı sorulduğunda onaylayarak en ufak harekette uyandığını anlatmıştır. Yaşar’ın en ufak “harekette” uyanması onun deprem tehlikesine karşı tetikte olduğunu gösteren bir semptom olmuştur.

Lacan semptomu bastırılanın geri dönüşü olarak tarif etmiştir (Evans, 1996). Yaşar’ın bilinçdışı yaşama arzusu kendisini hafif uyku semptomu ile açığa çıkarmıştır. Yaşar’ın en ufak harekette uyanması ölüm korkusunu göstermektedir ve bu korku sembolize edilmemiş biçimde kalmıştır. Bir diğer çıkmaz, Yaşar’a uyku sorununu depremle nasıl ilişkilendirdiği sorulduğunda verdiği “yok deprem durumuna bağladığımı düşünmüyorum” cevabıdır. Konuşmanın başında ilişkilenen korku ve deprem kavramlarını daha sonra reddetmiştir. Bu noktada, anlaşılamama durumu çıkmaza işaret etmektedir.

4.4.2. Kelimelerin Kifayetsiz Kalması

Sevgi büyükbabasının öldüğünü öğrendiğinde sadece “tamam” diyerek oyun oynayan kuzenlerinin yanına gittiğini ve kuzenine sarılıp “ben şimdi ne yapacağım” dediğini anlatmıştır. Bu ifade birçok duygu ve düşünce içermesine rağmen Sevgi hiçbirini ifade etmemiştir. Dolayısıyla, bu noktada signifikasyon gerçekleştirilememiştir. Ölüm, simgesele dökülmeye direnen ve Gerçek’te kalan bir kavramdır. Sevgi’nin tepkisi de Gerçek ile ilişkilidir. Buradaki çıkmaz temsiliyetin yapılamayışıdır.

4.4.3. Öznelleştirmekten Uzak

Kıymet babasını rüyasında görmemesini takıntı haline getirmiştir. Araştırmacıya “görsem üzülür müydüm diye mi korkuyorum acaba da görmüyorum sizce” diye

sormuřtur. Arařtırmacı neden üzüleceđini düřündüđünü sorduđunda ise birçok kez “bilmiyorum” demiřtir. Kıymet’in söylemindeki çıkmaz buradadır.

4.4.4. Babayı İyileřtirmek

Kadir babasının ölüm anını anlattıđında arařtırmacı Kadir’e babasının hastaneye kaldırılıp kaldırılmadıđını sormuřtur. Kadir soruyu yanlış anlayarak “alkol tedavisi için” demiřtir. Buradaki anlaşmazlık çıkmaza iřaret etmektedir. Kadir’in zihninde hala babasının tedavi edilip iyileřtirilmesi yer almaktadır.

4.4.5. Ne Söyleyeceđini Unutmak

Evren rüyasında babasının kendisine bir řeyler söylediđini ama hatırlamadıđını ifade etmiřtir. Neler söylemiř olabileceđi sorulduđunda ise cümlesinin ortasında ne söyleyeceđini unutmuřtur. Ardından “bunun bir son olmadıđını biliyorum” diyerek sözüne devam etmiřtir. Evren “son” diyerek ölüme iřaret etmiřtir. Dolayısıyla, Evren zihninde ölüm kavramı varken ne söyleyeceđini unutmuřtur. Lacan’a göre, ego ölüme karřı imgesel bir çaba içindedir (Lacan, 1955/2006). Ölüm, egonun bütünlüğüne karřı bir tehdittir. Söz konusu ölüm olduđunda, Evren’in egosu devreye girerek ona sözünü unutturmuřtur.

4.5. Bařka ile İliřki Üzerine Tartıřma

Özne, Bařka ile iliřkisi içinde var olarak daima Bařka’nın arzusunu sorgulamaktadır: “Bařka benden ne istiyor?” Öznenin bu soruya cevabı fantezisinde yer almaktadır. Bununla birlikte, semptomların bilinçdışı oluřumlar olduđunu ifade eden Lacan, semptomun kökenini öznenin fantezisinden aldıđını ifade etmiřtir (Moncayo, 2020). Bu bağlamda, semptom fantezi ile iliřkisi içinde Bařka ile bađıntılıdır.

Lacan transferden bahsederken “bildiđi varsayılan özne” pozisyonunun altını çizmiřtir (Soler, 2016). Transfer, bilgiye yöneltilen sevgidir. Analizan “Bařka benden ne istiyor?” sorusunu analiste yönelterek ondan bilgi almaya çalıřmaktadır. Dolayısıyla, öznenin Bařka ile iliřkisi analizanın analist ile iliřkisinde vuku bulmaktadır.

4.5.1. Başka'yı Hayal Kırıklığına Uğratmak

Kıymet romantik ilişkisindeki yaş farkından bahsederken “babam bilse mutlu olmaz” demiştir. Ayrıca, tekrar eden rüyalarında erkek arkadaşını aldatma temasından bahsetmiştir. İki örnekte de Kıymet'in Başka'yı hayal kırıklığına uğratma fantezisi belirgindir. Dahası, Kıymet araştırmacıya rüyaları hakkında “Benden pek bir şey çıkmayacak” diyerek araştırmacıya yönelik bir hayal kırıklığı yaratmaya çalışmıştır.

Kıymet'in kendinden yaşça büyük biriyle birlikte olması annesiyle özdeşleştiğini göstermektedir. Dolayısıyla, Kıymet aslında babasının kadında neyi arzuladığı ile ilgilenmektedir. Bu şekilde, Başka'yı hayal kırıklığına uğratmak Kıymet'in davranışlarının bir yüzü iken diğer yüzü ise Başka'nın arzusunu bilmektir.

4.5.2. Başka'ya İhtiyaç Yok

Yaşar ebeveynlerinin ölümüne dair duygu ve düşüncelerini paylaşmadığından, bu paylaşımların bir şeyi değiştirmeyeceğinden bahsetmiştir. Ayrıca, “insan yine en çok kendi içinde bence halledebilir” ifadesinde bulunmuştur. Bu ifadeler ile Yaşar Başka'ya ihtiyacı olmadığını ima etmiştir. Yaşar'ın Başka ile olan ilişkisi Başka'ya ihtiyacı olmadığı yönünde şekillendirmesi onu “terk eden” babasına olan öfkesi ile ilişkilendirilmiştir. Çünkü ebeveyn ölümü konuşulduğunda Yaşar çok da etkilenmediğine yönelik bir izlenim oluşturmaya çalışmıştır.

4.5.3. Başka'yı Kaybetmemek Üzere

Evren sevdiği insanları kaybetmekten çok korktuğunu ifade etmiştir. Evren büyürken çevresinden sürekli “Allah babanı çok sevdiği için aldı” sözünü duyduğundan bahsetmiştir. Bu sözü benimseyen Evren, sevdiği insanları kaybetme semptomu oluşturmuştur. Evren'in bu korkusu Başka'yı memnun etme işlevine sahiptir. Bu işlev de histerik bir duruşa işaret etmektedir. Başka'yı memnun etmek için Başka'nın arzusunu bilmek gerekmektedir. Dolayısıyla, Evren Başka'nın arzusu ile ilgilenmektedir.

4.5.4. Ayrılamamak

Sevgi mutsuz olduğu halde romantik ilişkisini sürdürdüğünden bahsetmiştir. Ayrılığı “artık o kişinin hayatında olmaması” şeklinde tarif etmiştir. Sevgi’nin ayrılık tanımı ölümü anımsatmaktadır. Dolayısıyla, Sevgi’nin ayrılmakta zorlanması ölen kişilerden ayrılacağını kabul edememesiyle ilişkilendirilmiştir. Ayrılamadığını anlattıktan sonra bunun ebeveynlerle alakalı olup olmadığını sormuştur. Bu şekilde, Sevgi araştırmacıyı bildiği varsayılan özne pozisyonuna koymuştur. Sevgi, Başka ile ilişkisinde bilgi aramaktadır.

4.5.5. Acımasızlık Arayışı

Kadir görüşmenin başında araştırmacıya “en acımasız soruları sorabilirsiniz” demiştir. Çocukluğu boyunca acımasızlığa maruz kalan Kadir, araştırmacıya da bu yönde aktarım yapmıştır. Ancak, söyleminde “şimdi siz tabii psikologsunuz biraz belki hassas davranmanız gerekebilir” ifadesi de yer almıştır. Dolayısıyla, Kadir aslında araştırmacıyı acımasız davranıp davranmayacağı konusunda teste tabi tutmuştur. Kadir bilinçdışında ona hassas davranılmasını arzulamakta ancak Başka’dan acımasızlık beklemektedir. Bu bağlamda, Kadir’in Başka ile ilişkisi güvensiz bir zeminde yer almaktadır.

BÖLÜM 5

SONUÇ

5.1. Sonuç ve Klinik Uygulamalar

Katılımcıların söylemlerinde ve rüyalarında babaya dair gösterenler babanın ölmüş olduğuna işaret etmektedir. Katılımcılar babalarını çok küçük yaşta kaybetmişlerdir. Dolayısıyla, çevrelerinden duydukları, babanın ölmüş olması ile ilintili olabilir. Bilinçdışının Başka’nın söylemi olduğu bilgisi ile birlikte, rüyadaki gösterenlerin

babanın ölmüş olmasına işaret etmesi, babanın katılımcıların bilinçdışında ölümle eşleştirilmiş olduğunu göstermektedir.

Rüyalar bireylerin bilinçdışı düşüncelerini yansıtmalarına olanak sağlamaktadır. Katılımcılar da babalarına dair bilinçdışı düşüncelerini rüyalara yansıtmışlardır. Rüyaların, vefat eden kişilere dair arzu ve fantezilere geçit sağlaması, rüyaları yas sürecinde kullanılabilir faydalı bir araç haline getirmektedir.

Lacanyen psikanalizde arzu merkezi bir önem taşımaktadır (Gençöz ve Özbek-Şimşek, 2020). Öznenin arzusu Başka ile ilişkisinde yaşadığı kayıptan doğmaktadır. Dolayısıyla, baba kaybını çalışmak öznenin yapısını çalışmaya fırsat vermektedir. Ayrıca, temel gösterene ulaşmaya çalışmak psikanalizin amaçlarından biridir. Erken yaşta baba kaybı yaşamış kişilerin söylemlerinde tekrar eden gösterenler baba kayıpları ile ilişkilidir. Bu nedenle, bu kişilerle baba kaybı üzerinden çalışmak temel gösterene ulaşmakta fayda sağlayabilir.

Erken yaşta baba kaybı yaşamış kişilerle çalışırken baba transferini göz önünde bulundurulmalıdır. Çünkü bu kişiler babalarıyla imgesel ilişki kurmaya çalışmaktadır ve bu çalışma analistle olan ilişkiye aktarılabilir.

Katılımcıların söylemlerindeki çıkmazların ölüm kavramıyla ilgili olduğu dikkat çekmiştir. Ölüm simgeselde temsil edilemeyen bir kavram olduğu için dilde bir boşluk olarak kalmaktadır. Ayrıca, erken yaşta baba kaybı travmatik bir olay olarak söze dökülmeye dirençlidir.

5.2. Rüyalardaki Ölen Baba

Bütün katılımcılar rüyalarında babalarını yaşıyor olarak görmüşlerdir. Ancak onları anlatırken kullandıkları gösterenler babaların ölmüş olduğuna işaret etmiştir. Gösterenlerin işaret ettiği ölüm Gerçek'teki ölümdür yani babanın bedeninin ölümüdür. Ancak bastırma mekanizmasının gösterdiği üzere, katılımcıların dillerinde baba simgesel olarak var olmaya devam etmektedir.

Rüyalar katılımcıların zihnindeki babanın nasıl olduğunu göstermiştir. Katılımcılar sadece rüyalar aracılığıyla babalarıyla ilişki kurabilmektedir. Bu şekilde, babalarına dair imgeleri tekrar tekrar inşa edebilmektedirler. Ancak rüyalarda bile babalarının ölmüş olduğu bilgisi mevcuttur. Buna rağmen, katılımcılar rüyalarında babalarıyla kurduğu ilişkilerince çocuk pozisyonundadır.

5.3. Çalışmanın Güçlü Yanları ve Sınırlılıkları

Rüyalar ve baba kaybı hakkında literatürde birçok araştırma bulunmasına rağmen bu alanda söylem analizi kullanılmış bir araştırma mevcut değildir. Bu çalışmanın Lacanyen söylem analizi zemininde yapılması bilinçdışı çalışması açısından önemlidir; çünkü bilinçdışına erişim dil üzerindedir. Rüya çalışmaları sayesinde, baba kaybı yaşamış kişiler babaları ile bir anıya sahip olamasalar dahi baba kaybına dair konuşabilirler. Bu şekilde, yas çalışmasında rüyalardan oldukça faydalanılabilir. Dolayısıyla, rüyalarla söylem üzerinden çalışmak hem araştırma hem de klinik alanları için materyal sağlamaktadır. Bu çalışmanın hem güçlü hem de sınırlı yanı araştırmacının öznelidir. Araştırmacının baba kaybı hikayesi katılımcılarla görüşmelere hem zenginlik katmış hem de katılımcının söyleminde detaylandırması gereken bazı noktaları gözden kaçırmaya sebep olmuştur. Ayrıca, bütün görüşmeler çevrimiçi yapılmıştır. Çevrimiçi görüşmelerdeki atmosfer araştırmacı ve katılımcı arasındaki diyalogu etkilemiş olabilir.

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