

A PSYCHOANALYTICAL STUDY OF WOMEN'S EXPERIENCES RELATED
TO EARLY PATERNAL LOSS AND ROMANTIC RELATIONS

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ABSTRACT

A PSYCHOANALYTICAL STUDY OF WOMEN’S EXPERIENCES RELATED TO EARLY PATERNAL LOSS AND ROMANTIC RELATIONS

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This thesis aims to examine the experiences of loss and romantic relations of women who have lost their fathers between the ages of 4-6. In order to do so, an Interpretative Phenomenological Analysis (IPA) have been conducted with 5 women. Multiple interviews were held with each participant. The results of the study have provided support for the previous literature suggesting that death is perceived differently before the age of 6. It has been revealed that loss results with important changes in familial dynamics, especially between the mother and the child and that the discourse of the mother becomes an important factor which structures the subject in cases of early loss. Furthermore, the study shows that there is not a single way to lose a father, but at least three: castration, privation, and frustration. Each instance surges up during different moments of experience. The study also suggests that level of frustration is positively correlated with the perceived level of intentionality involved in father’s death. Also, the results show that the lack of the father is a multidimensional phenomenon which may lead the participants to develop unique ways to deal with. Moreover, the participants’ discourses have revealed that they assume multiple relations to the imaginary father. The results show that the participants attempt to incarnate the

imaginary fathers in their romantic partners. The attempt in question has been spotted as the most frequent way of assuming relations to the lack of the father. The results have been discussed in light of the Lacanian Psychoanalytical Theory. Lastly, several clinical implications were suggested in accordance with the findings.

Keywords: Early Father Loss, Romantic Relations, Female Adults, Lacanian Psychoanalysis, Interpretative Phenomenological Analysis

ÖZ

KADINLARIN ERKEN DÖNEM BABA KAYBI VE ROMANTİK İLİŞKİLERLE İLGİLİ DENEYİMLERİNİN PSİKANALİTİK BİR ÇALIŞMASI

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Söz konusu tez çalışması 4-6 yaşları arasında baba kaybı yaşamış olan kadınların kayıp ve romantik ilişkilere yönelik deneyimlerini incelemeyi amaçlamaktadır. Bu hedef doğrultusunda 5 kadın katılımcıyla yapılan görüşmelerden elde edilen bilgiler Yorumlayıcı Fenomenolojik Analiz (IPA) yöntemiyle incelenmiştir. Her bir katılımcıyla birden çok görüşme gerçekleştirilmiştir. Çalışmadan elde edilen sonuçlar geçmiş literatürde yer alan 6 yaş ve öncesinde ölümün farklı algılandığı yönündeki bilgiyi doğrular niteliktedir. Kaybın aile dinamiklerinde önemli değişimlere neden olduğu, özellikle anne ve çocuk arasındaki ilişkinin etkilendiği ve annenin diskurunun erken kayıpta öznenin yapılanmasında önemli bir etken haline geldiği görülmüştür. Ayrıca, söz konusu araştırma baba kaybı yaşamının bir değil, en az 3 şekilde deneyimlenebileceğini göstermektedir: kastrasyon, privasyon ve frusturasyon farklı deneyim türleri olarak gruplanmıştır. Çalışma ayrıca kişinin deneyimlediği frustrasyon seviyesiyle baba kaybına atfedilen niyetlilik arasında pozitif bir ilişki saptamıştır. Sonuçlar aynı zamanda baba eksiğinin katılımcıları pek çok farklı başa çıkma yöntemi geliştirmeye iten çok yönlü bir fenomen olduğuna işaret etmektedir. Ayrıca, katılımcıların diskurları imgesel babayla yaşanan pek çok ilişki dinamiğine işaret etmektedir. Araştırmanın sonuçları katılımcıların imgesel babayı romantik ilişki yaşadıkları partnerlerinde somutlaştırma eğiliminde olabildiklerini göstermektedir.

Söz konusu eğilimin baba eksiğiyle ilişkilene biçimleri arasında en sık kullanılan yöntem olduğu saptanmıştır. Sonuçlar Lacanyen Psikanalitik Teori ışığında tartışılmıştır. Son olarak araştırmanın sonuçları doğrultusunda çeşitli klinik uygulama önerileri sunulmuştur.

Anahtar Kelimeler: Erken Baba Kaybı, Romantik İlişkiler, Yetişkin Kadın, Lacanyen Psikanaliz, Yorumlayıcı Fenomenolojik Analiz

To My Father

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LIST OF SYMBOLS

(0.0)	Pause duration in speech
(.)	Momentarily stop in speech
↑	High pitch
↓	Low pitch
Φ	Phallus
Φ _x	Phallic function
$\overline{\Phi_x}$	Foreclosure of the phallic function
∃x	One of X
$\overline{\exists x}$	Not one of X
∀x	Whole of X
$\overline{\forall x}$	Not whole of X
\$	Barred subject
L _a -	Barred woman
S(A)	Signifier of the barred Other

CHAPTER 1

INTRODUCTION

1.1.Father

The entire Freudian interrogation is summed up in this – *What is it to be a father?*

Lacan, Seminar IV, 1957

1.1.1. 'Father' in Freudian Theory

An essential place has been given to the father in the psychoanalytic theory starting from the early beginnings; Sigmund Freud have reflected on the position of the father and its effects upon the subject's unconscious from his early works up until his late elaborations (1896- 1939). His discovery of the oedipal drama constitutes a shift which radically affects all his ensuing thought line regarding the father (Freud, 1905). In 1913, Freud explains the roots of the oedipal complex in *Totem and Taboo* by creating the myth of the primordial father of the horde who has been killed by his sons. Freud (1913) links the respect and the ambivalent feelings felt towards the father by individuals to ancestral traces. Furthermore, he asserts that the primordial father, who is all-powerful, constitutes the superego of the subject. Freud (1913) points out that the idea of the venerated father is at the roots of the religions too. According to him, the sublimation which takes place after the murder of the father is the source of the civilization.

In 1923, Freud introduces the term of *vatersehnsucht*: a nostalgic or passionate feeling towards the father. Sauvagnat (2002) states that *vatersehnsucht* is strongly expressed in religions. Frérot (2005) argues that the passionate feeling in question is the nostalgia to the father as the superego. Furthermore, the author stresses that what is in question is the continued love for the ideal father in the form a passionate nostalgia. Freud (1930) elaborates further about the superego which

takes its roots from the father; he expresses that the severity of the superego originates from the external authority, later becomes internalized by the subject. Frérot (2005) indicates that Freud announces that the superego is the heir to and the extension of the oedipal complex. In 1939, Freud publishes *Moses and Monotheism*. In this work, he announces the parallelism between the primordial father and the father in religions once more and points out that the development of religions are similar to the psychic development of a subject which takes its final form with the help of his relationship with his father (Freud, 1939).

1.1.2. 'Father' in Lacanian Theory

Jacques Lacan elaborates on the Freudian theory and composes novel contributions to it which concern the position of the father. He introduces his concept of the Name-of-the-Father (1953), elaborates on it for decades, redefines the moments of subjectification according to it (1955-1956) and specifies three important aspects of the father for the subject, instead of one: he differentiates between the symbolic, imaginary and the real fathers (Lacan, 1979). As his elaborations progress through the years, he examines the function of the father from many different theoretical perspectives.

1.1.2.1. The Name-of-the-Father

As early as 1938, Lacan comments about the position of the father within the family. In this early phase, Lacan's thought line is parallel to that of Freud's about the course of the oedipal complex. Lacan (1938) defines the 'imago of the father' which constitutes both superego and ego-ideal, in Freudian terms. In his lecture of 1953, Lacan (1979) declares that 'the father' has three different aspects: the real father who initiates the castration, the symbolic father as the pure function, and the imaginary father which also stems from the depriving and transgressing aspects of him.

Lacan (1953) declares the notion of the *Name-of-the-Father*, identifies it to the figure of the law, who supports the symbolic system. In his third seminar, Lacan (1955-1956) explains the symbolic function of the father as the Name-of-the-Father in more detail; he expresses that if the Name-of-the-Father as the signifier does not take up its function, the mechanism of foreclosure comes to fore and results with the

psychotic structure, which reduces the father's function to only an image. In the seminar of the following year, Lacan (1956-1957) comments on the function of the father as center of the oedipal drama: he explains that subjects of both sexes attain their respective positions up to it. The father is introduced as the pivotal figure as the subject comes to the end of the pre-oedipal stage. Lacan asserts that subjects get confronted with the signifier as the regulatory element of the symbolic realm of exchanges, which constitute the lineages, by virtue of the oedipal drama. He states that the realm of paternity structures the subjective frame as the child proceeds in his experiences (1956- 1957).

In his seventh seminar, Lacan (1959-1960) examines the *Totem and Taboo* of Freud (1913). He especially reflects upon the death of the father of the primal horde that Freud indicates; Lacan (1959-1960) thinks that the idea of god stems from the dead father, that the death in question installs the law, and also that it becomes the source of the ambivalent feelings which can be observed in individuals' psychic processes. Lacan (1961- 1962) expresses the same line of thought in the ninth seminar by saying that the death of the father in the original situation of the horde makes the supreme love of the father arise. In his text called *On the Names-of-the-Father* which was written at 1963, Lacan (2013) declares that the creation of law and desire are simultaneous: they both originate against the pure jouissance of the father of the primitive horde. He further elaborates on this point by saying that the myth of the killing of the father represents the regulation of desire (Lacan, 1963-1964). He indicates that the patricide in question in fact makes the father immortal: the primordial father dies, but his function in the unconscious becomes everlasting. In this seminar he also points out that the paternal metaphor is essential for a temperate relation to take place between the sexes (Lacan, 1963- 1964). Lacan (1969-1970) states that while the myth of Oedipe positions the patricide as the element which allows the jouissance with the mother as the object to take place, it is actually the opposite: he states that the jouissance is prohibited after the patricide. Lacan (1970-1971) situates the Name-of-the-Father as the signifier capable of giving a sense to the desire of the mother. In his eighteenth seminar, Lacan (1970-1971) poses the question of 'what is a father?' one more time. He states that the

Freudian articulation of a father implicates the realm of faith. Afterwards, Lacan (1970-1971) asserts that the father is only a frame of reference and a term of analytical interpretation; he says that a person is not analyzed as ‘a father’ but analyzed only in regard to his relations with ‘the father’.

In the seminar of 1974-1975, Lacan introduces the Borromean knot as a novel way to examine the relations between the registers of symbolic, imaginary, and the real. In this context, he mentions the Name-of-the-Father as the naming agency; he says that the three registers are knotted together with the Name-of-the-Father, and that it makes up the knot (Lacan, 1974-1975). In the seminar of the following year, he further explains the topic: the sinthome is the fourth link of the Borromean knot. He states that the oedipal complex and the role of the father in it could also be thought as a fourth link which collects and knots together the three registers, and therefore builds up the neurotic structure of the subject (Lacan, 1975-1976).

1.1.2.2. Father of the Sexed Position

In the tenth seminar, Lacan (1962-1963) takes up the subject of the father by evaluating the legend of Don Juan: he says that the character is in its essence a feminine dream because it represents the uncastrated father image, in other words, as a pure image. In 1969-1970, Lacan also examines the relationship between the hysteric and her father. He states that the all-powerful father as the master of the discourse assumes the pivotal role in the desire of the hysteric. Lacan (1969- 1970) further explains that the hysteric acts in a way to provide support for the function of the father and for this, she idealizes the father.

In his seminar of 1971-1972, Lacan gives a sketch of the masculine part of his formulas of sexuation and takes up the subject of the father from that aspect: he says that the castration is the key element for a subject to assume the masculine position. However, since exception makes the rule, there should be one exemplary masculine subject outside of the logic of castration. Lacan states that the primordial father is the uncastrated father who had access to jouissance and who makes up the rule. He indicates that this structure backs up the Name-of-the-Father and gives the

masculine rule in the formulas of sexuation its universal character (Lacan, 1971-1972). In his famous seminar of the next year which centers upon the topic of feminine sexuality, Lacan (1972-1973) declares the complete table of sexuation (e.g., Figure 1), which will be discussed more in detail in upcoming sections. Now, the difference between the sexes is established due to different modes of access to jouissance. In this manner, Lacan (1971-1972) explains that women's position cannot be solely described within the phallic function because they have access to the Other jouissance which stems from a different field than that of the phallic one. In the seminar of 1974-1975, taking his depart from the relations that the table of the sexuation indicate, Lacan defines the model function of a father as follows: he says that as the man makes the woman the *object a*, the cause of his desire, the father takes up the mother in this position. However, the mother is occupied with other types of *object a*, such as the children. Lacan states that the father intervenes at this point and maintains the repression, hence fulfills his function (1974-1975).

1.1.2.3. The Paradox of Being a Father

Lacan comments that the Freudian theory is centered upon the following question: *'What is it to be a father?'* (1956- 1957). He states that the question poses a problematic for each person, neurotic or not, because it both concerns the symbolic function of the father and the personal position being a father. Lacan (1956-1957) thinks that the only one who can answer as 'I am the father' is the symbolic father, who cannot be incarnated by a person and who exists only as a function. Every subject must assume that there is a father who can answer as 'I am the father' in order to complete the moments of subjectification; namely, the castration complex (Lacan,1956-1957). Therefore, each subject starts up with the assumption that there is someone somewhere who can fully assume this position. However, the question of who can fill it remains unanswered. Within this frame, Lacan (1956-1957) evaluates the myth that Freud introduces in Totem and Taboo (1913); he thinks that the myth is created to answer the specific question which puzzles everyone and designates an answer for it: the father is the dead father (1956- 1957). Lacan asserts that the act of killing that Freud mentions precipitates the exalted, venerated, immortal position of the father, which he describes as the symbolic father.

In more concrete terms, Lacan (1956-1957) claims that the situation renders the paternity a quest for each man: the condition of positioning in the symbolic order as a masculine subject, and therefore assuming the virile position necessitates the subject to assume that there is an ultimate father who is the true holder of the phallus, in other words, who was not castrated, while the subject had no other choice than becoming castrated. The castration makes the subject; it is the prerequisite of gravitating towards love-objects who can revive the possibility becoming a father. Therefore, the subject is caught up in a paradox: the very condition of him to assume paternity is the one that hinders him to be 'the' father. Hence, Lacan (1956-1957) asserts that the quest and the question of paternity is always current for a subject, even if he becomes a father.

The situation can also be deduced from the masculine part of the sexuation formulas, which constitute a late phase of Lacan's (1972-1973) work; he states that each man goes under the phallic function, except one, who happens to be the primordial father of the horde. By being uncastrated, he makes up the rule. However, he also makes it impossible for any masculine subject to declare himself 'the father'.

1.1.2.4. Three Fathers

In a lecture given in 1953, which was published afterwards, he differentiates between the real, imaginary and the symbolic aspects of the father (Lacan, 1979). Miller (1979) expresses that Lacan's ideas in the work in question could be considered as a rudimentary form of his later elaborations. In this work, Lacan (1979) states that the real father should also be the representative of the symbolic function, nevertheless, these two can never coincide in perfect harmony and there always remains a difference between the real personage of the father and his symbolic function. In this stage of his work, Lacan considers the gap between the two as the pathologizing factor for the neurotics. He also states that the imaginary father should be differentiated from the symbolic father and gives an example about it; he says that in a family where the father died and where a step-father had become a part of the picture, the fraternal rivalry, in other words the imaginary aspect of the relationship with the father, could be much easily experienced in the relationship

with this new father substitution, whereas the symbolic father remains in elsewhere (Lacan, 1979).

In the seminar of the following year, Lacan (1956-1957) explains the moments of subjectification, the role of the father during those moments, and defines the differences between the imaginary, symbolic and the real fathers in a detailed manner. In his fifth seminar, Lacan (1957-1958) underlines certain distinctions with more precision: the position of the father within the family cannot be equated to his position in the oedipal complex because to speak of his position within the oedipal complex necessitates to speak of a dimension which is different than the realistic one. Lacan (1957- 1958) states that the position estimated to the father departing from the oedipal drama is well beyond the father of the reality because the former exercises his prohibitive role by his effects on the unconscious, rather than the reality. In his seminar of 1968-1969, Lacan takes up the subject of the Name-of-the-Father again and indicates that the function of the father as the pivot of the discourse does not come from the biological aspect of paternity; instead, he underlines that the true virtue of the function comes from the transmission of castration.

1.1.2.4.1. Symbolic Father

Lacan defines symbolic father as the Name-of-the-Father (1956-1957). He underlines that the symbolic father is the dead father that Freud (1913) describes in *Totem and Taboo* (Lacan, 1959-1960). Lacan (1956-1957) states that the function of the symbolic father is imperative for a subject to articulate the language. Oedipal phase's advancement in a certain manner is necessary for the function to work. Therefore, Lacan defines his function as essential and underlines that it is a necessary element to ease the anxieties of the child (1956-1957). Neuter and La Hulpe (2011) assert that the symbolic father has the function of nomination for the subject: he gives the child a patronym and transmits him his language.

Lacan (1956-1957) explains that the position of the symbolic father is first carved by the symbolic mother; the mother, at the pre-oedipal stage, is believed to be an omnipotent agent by her virtue of either delivering the breast as a gift object or not. In the following stages of subjectification, rather the symbolic father

positions in her former place. However, Lacan clarifies that only the position of omnipotence, and not any attributions, belong to the symbolic father; for any type of attribution of a subject belongs to the imaginary realm. During the oedipal drama, the real father precipitates the space for the symbolic father, although he does not attain this position too. In fact, Lacan asserts that the position of the symbolic father, once placed in his order, cannot be incarnated by any personages of reality. He positions the symbolic father as an almost transcendental figure which cannot be represented: it is unthinkable and unplaceable for the subject and it does not intervene in any precise moment (1956-1957). Lacan (1958-1959) use the phrase 'there is no Other of the Other' to accentuate the distinctiveness of the symbolic position: the Other cannot be reduced to a person; it can only reside in the symbolic in the language, in law, and in authority.

Lacan (1956-1957) situates the symbolic father as an absolute witness who affects the intersubjective relations of the subject thoroughly even if the subject is unconscious of it. the symbolic father is the representative of the genealogical order, in which the subject is installed. Lacan elaborates that the symbolic father, as the true holder of the imaginary phallus, has a veiled position in the unconscious. It is in this respect that Lacan (1956- 1957) proposes that when the feminine subject falls in love, the symbolic father becomes designated as 'beyond point' of the loved subject, who is being loved for what he does not have. Lacan (1958b) also points out that the position he acknowledges for the symbolic father as the representor of the law is parallel to the position that Freud (1913) defines for the primordial father. From his seventeenth seminar on, Lacan (1969-1970) takes a different turn about the symbolic father and declares that in contrast to having any concrete agent, as he proposed in his fourth seminar, what installs the symbolic father is the signifier.

1.1.2.4.2. Real Father

Lacan stresses that starting from very early ages, the unconscious of the child becomes almost fully independent of the parents of reality (1956-1957). Nevertheless, at his fourth seminar, Lacan (1956-1957) estimates an important role for the real father at the entry into the oedipal phase; the real father's imaginary castrating trait must come to the fore and make its gravity felt by the subject, for the

oedipal drama to be enacted. Neuter and La Hulpe (2011) state that for the most of the time through his seminar of 1956-1957, Lacan uses the adjective 'real' for the father in a sense which is still far from his definition of the 'real order' (the third realm together with the symbolic and the imaginary orders); in this text, the 'real father' refers to the subject of the reality with all his characteristics. The authors also point out that Lacan designates the role of the real father in this instance as the figure who enjoys the mother and makes her enjoy too; he is the one who is the object of her desire (Neuter and La Hulpe, 2011). Lacan (1956- 1957) underlines that this function of the real father has an essential role for the subject to assume the virile role. The real father becomes the intervenor of the primordial law by procuration; he intervenes on behalf of the symbolic father. Therefore, he helps to introduce the child into the symbolic realm (Lacan, 1956- 1957).

In 1958, Lacan indicates again that the Name-of-the-Father positions to its proper place by the help of the real father (1958b). However, Lacan states in this particular work that the real father does not have to be the person who is referred as the father of the child in reality: he states that any figure who successfully assumes his place in the mother's desire and therefore is able to triangulate the relation between the mother and the child which constitutes a couple in imaginary relationship in a-a' axis (the imaginary axis) could be regarded as fulfilling the role of the real father (Lacan, 1958b).

In his seventeenth seminar, Lacan (1969-1970) takes a radical turn from the assertions that he made in the fourth seminar: he expresses that to think of the real father as the agent of the castration is at the heart of the Freudian thought, and not of his. He states that the real agent of the castration is the signifier, and not any person of the reality. Therefore, what castrates is the installation of the language (Lacan, 1969-1970). Hence, the author re-defines the position of the 'real father' by a detour which includes the signifier: "One is not the father of signifiers, at the very most one is "because of".'" (p. 130, 1969-1970). From that moment on, the sole role for the real father becomes the one of the spermatozoide: the biological element necessary for the insemination process (Lacan, 1969-1970).

1.1.2.4.3. Imaginary Father

Lacan (1956- 1957) states that the imaginary father is the foremost detectable father in the subjects' discourses because the subject generally deals with him when he refers to the fathers. The imaginary father is different from the father of the signifier and from the real persona of the father. The imaginary father lies in the realm of all aggressivity, idealization, and identification. Therefore, the subject almost always deals with him. Lacan (1969- 1970) states that the fact of frequently coming across the imaginary father is not surprising if it is thought as a structural dependence to a knowledge which escapes the subject regarding the real father. The imaginary father is both the all-powerful and the terrifying father, differing up to subject's attributions and identifications: all the exalted images of father figures as well as images of either feared or despised fathers belong to this aspect of the father (Lacan, 1956- 1957). Lacan (1959-1960) also states that the imaginary father is also the foundation of the providential image of the god.

Neuter and La Hulpe (2011) assert that as its name indicates, the imaginary father is the result of the imagination of the child; the father imagined out of the phantasies, his desires and his concrete experiences and also out of the imaginary productions of the culture centering upon the father. The authors state that the imaginary father is the 'transgressor' father who stays out of the law while also being the representative of it, and the child becomes the 'transgressor' with a non-incestual love-object through his identification to him. From this respect the 'ideal' father is the imaginary father (Neuter & La Hulpe, 2011). The authors indicate that the 'ideal' father is also the one who is in rivalry with the subject. Neuter and La Hulpe (2011) also state that the imaginary father is also the one whom the subject imagines himself to be when he becomes a father.

Dor (2012) describes the formation of the imaginary father as the child's discovery of the effect of his mother's desire on the desire of the father. The author claims that such an uncomfortable discovery makes the real father perceived more and more under an imaginary light. Afterwards, the imaginary father gains the qualities of being the one who deprives and prohibits (Dor, 2012). Beine (2011)

states that the imaginary father is easily traceable in the discourse of adolescents about their idols. The author points out that the idol is carved upon the idealized unconscious images of the parents. Beine (2011) states that the idealized father has the double function of both promising the possibility of accomplishment of the desire and elicits respect for the oedipal prohibitions. Marty (2003) defines the imaginary father as the father of the family romance who reflects the projections of the father, the mother, and the child. The author indicates that the father can also address the mother for her to be the one who reminds his word, by procuration, through her discourse. However, this way might prove to be confusing for the subject who seeks answers regarding the desire of the parents (Marty, 2003).

1.1.2.4.4. Three Fathers and the Subject

Lacan asserts that starting from the ages of 2.5 and 3, the course of the unconscious does not have very much to do with the parents as the personas of reality (1956- 1957). He explains that the real father helps to transfigure both his and the mother's personas by initiating the oedipal drama. From the moment of the drama, the parents are already taken as something else compared to their functions within the reality (Lacan, 1956- 1957).

Lacan (1956- 1957) asserts that it is difficult for each subject to grasp the real personas of the parents because the symbolic relation necessitates the interposition of the fantasies which center upon the father and the mother. He gives examples from the discourses of the subjects to provide a further explanation to the point: the terrifying father figures in children's fantasies generally have more to do with the effects of certain moments of development than the traits of the real father (Lacan, 1956-1957). Lacan states that the same situation is at play for every subject and states that the analytic experiences shows how difficult it is to grasp the people of reality around us, especially if they are people who have assumed important roles for the developmental moments. In other words, the interplay of the phantasy hinders the subject to discern the human being as they are (Lacan, 1956- 1957). The author also underlines that the same phenomenon is at play when a subject tries to grasp the persona of the father too (Lacan, 1956- 1957). Therefore, the 'real' father becomes a fleeing figure from very early on, and the subject is most often having

relations with the imaginary father, while the symbolic father is positioned as a pure function, which is impossible to reach.

1.2. Loss

1.2.1. Death & Mourning

Freud (1915) examines the position of the concept of death in the unconscious and discusses several common attitudes of people regarding death. The author asserts that the unconscious believes in its immortality: the subjects deny the death for themselves as they live (Freud, 1915). Nevertheless, when someone else is in question, the unconscious may exhibit a death-wish whenever a conflict arises. Freud (1915) states that especially the close relationships may include some degree of hostility which may brought out unconscious wish for the death of the person, alongside the love felt towards him. Hence, there may be an internal conflict which ends up in symptom formation (Freud, 1915). Freud (1915) also expresses that adults generally avoid talking about death, but children do not restrict themselves in the same manner. Also, Freud (1915) points out that the entourage of the dead adopt a praising attitude towards, and has the inclination to avoid criticisms about him, and tend to almost admire him.

In his paper *Mourning and Melancholia*, Freud (1917) examines the reactions given when a loved one deceases. The author states that subjects dispose countless single impressions regarding each love-object, which are stored at the unconscious as the traces concerning the object. If the subject does not have this type of a relationship with the object, mourning does not take place (Freud, 1917). Nevertheless, mourning is not only restricted to times of death, since separation from a love-object does not only come in this form: any type of break-ups and departures may create the same effect if they are capable of setting the subject in motion in the same manner (Freud, 1917). The work of mourning consists the withdrawal of libido from each trace of the object. The work in question is a gradual and often painful process. Freud (1917) asserts that as the reality-testing confronts the ego with the fact that the loved-one is no more present, the latter draws its cathexes back from the object. The difficulty of the process may lead the ego to reject the notifications

coming from the reality-testing and the subject may have hallucinatory experiences regarding the presence of the object (Freud, 1917). However, in normal course of events, reality-testing prevails over the denial and the ego gradually becomes free of the cathexes. The mourning process may include withdrawal of attention from other interests and inhibition of the capacity to form bonds with new objects. However, Freud (1917) states that mourning is not a pathological process: it is necessary procedure for the ego to assume its normal functions and any type of intervention which can alter its normal proceeding may prove to be unnecessary, and even harmful in some cases.

Lacan (1956-1957) expresses that death constitutes the main support, the base for the signifier and that the subject is led to behave in an essentially significant manner by indefinitely repeating something which is mortal to him. At his seventeenth seminar, Lacan (1969-1970) expresses that death is something unknowable for the subjects. Furthermore, Lacan (1972a) states the knowledge that all human beings are mortal becomes a support to continue to live: the author thinks that the proceeding of life would have been insupportable if subjects were not assured that their life stories will have an end. Additionally, death has an important place in Lacanian theory because it is seen as the constitutive element of the symbolic register (Evans, 1996).

At his seminar of 1958-1959, Lacan examines the process of mourning. He compares it to the mechanism of foreclosure which is at work in psychotic clinical structure: examining from the angle of three registers, namely, symbolic, real, and imaginary, the mourning process is the inverse of the foreclosure (Lacan, 1958-1959). Whereas in foreclosure there is a hole in the symbolic which comes back in the real, in the mourning process there happens to be a hole in the real due to loss, which offers a place for the signifier. In other words, loss of a love-object creates a space which can be fulfilled by the symbolic. When the signifier falls inadequate, the realm of images proliferates. Lacan (1958-1959) explains that funeral rites stem exactly from the 'proliferated images' in question: the rituals that accompany death support the signifier's movement aimed at sewing the real hole caused by loss. Lacan (1958-1959) thinks that the belief that the deceased will come back as a ghost

if the rituals are not performed adequately, which is present in many cultures, stems from this particular link between the signifier and the loss. The author further emphasizes his point by saying that each subject has a structuring lack concerning the symbolic order and the more the hole created due to loss is associated with the central lack in question, the further the process of mourning attains its goal (Lacan, 1958-1959).

Lacan (1960-1961) further explains that the mourning process consists identifying the real loss, through its each element, until exhaustion. Furthermore, the author asserts that the subjects can only mourn for whom they can say ‘I was corresponding to his lack (in being)’. In other words, people are only capable of mourning an object with whom they had a relationship which included love (Lacan, 1962-1963).

Lacan (1956-1957) also differentiates between the three types of object loss: castration, frustration, and privation (e.g., Table 1). Castration concerns symbolic type of lack whose imaginary object is deprived by the real father who is the agent. Frustration is the process whereby an imaginary type of lack takes place due to deprivation of the real object by the symbolic mother as the agent. Lastly, privation is about creation of a real hole with the absence of a symbolic object whose agent is the imaginary father (Lacan, 1956-1957).

Table 1

Types of Object Loss

Agent	Lack of Object	Object
Real Father	Castration /Symbolic Debt	Imaginary Phallus
Symbolic Mother	Frustration / Imaginary Injury	Real Breast
Imaginary Father	Privation / Real Hole	Symbolic Object Child -Phallus

Fliche (2018) evaluates mourning as a type of loss in which there is a hole in the real, whose object is imaginary and which takes place due to its symbolic agent, death (e.g., Table 2). Therefore, the intolerable absence is real, while the object of it is from the register of the images: the mourner is impressed with the image of the lost one which might endure for 3 years. Also, just like in case of frustration, the agent is symbolic. Hence, the address is the Other (Fliche, 2018). Fliche (2018) also argues that the work of mourning is the passage from one type of lack to another: from the real lack of a lost love-object, -which is imaginary in its nature because love always leads to the specular experience- to the symbolic lack of it. Hence, the lack caused by mourning turns into castration over time. Castration is the mode for the subject to move on to live his life in the absence of the loved one (Fliche, 2018).

Table 2

Mourning

Agent	Lack of Object	Object
Symbolic	Real	Imaginary

Taking his depart from the Lacanian theory, Leader (2009) investigates the work of mourning. The author states that for the process to come to its end, the subject must differentiate the lost object from lack of the object, in his unconscious. In other words, the subject must come to terms with the fact that the lost object and what he has lost in that object are different things (Leader, 2009). Each relationship provides an answer for the subject who asks: ‘what am I for the Other?’. The answers themselves are specific roles taken up in relation to loved ones and they give the subject a sense of coherency regarding his ego (Leader, 2009). When the loved one is lost, either because of death or due to any other type of separation, the subject does not only lose him, but also lose his role, his place, his image for the one in question. Therefore, what the mourner mourns is what he was for the Other (Leader,

2009). In other words, the mourner also mourns the part of himself which was created in relation to the lost one. The more the subject was attached to his 'images', the more difficult it is to give them up (Leader, 2009). The author states that this process requires the unconscious consent of the mourner; that is why it is a 'work', and not an automatic process. He names the decision in question as "killing the dead" (p. 114, 2009). If the subject does not make this decision and chose to 'stay with the dead' instead, the incidence that Freud names as *melancholia* takes place (Leader, 2009).

Leader (2009) examines the mourning process which sometimes takes place after a romantic relationship ends: just like in any relation to a lost love-object, the place of the object and the object itself must be differentiated for mourning to be completed. This process consists differentiating between the partner and the place that the partner had for the subject: as the subject understands why he was attached to this particular person in the first place, and what type of similarities and differences there were between the person and the parents, he may differentiate between the real person and his imaginary version which was the reason to fall in love with in the first place (Leader, 2009). Since the work in question also consists giving up the place that the subject had for the other too, it can be long and arduous (Leader, 2009).

The author points out that the same logic could be applied in cases of parental loss too: even though the parents have an essential place in the subject's unconscious which serve as a base for later relationships, such as in case of romantic relationships, what has been lost and what the subject has lost in them are different matters (Leader, 2009). The mourning process is completed inasmuch as the subject differentiates his loss of parents from the structural lack, which is created in relation to the parents at a certain moment of subjectification, but now operates totally independently from them (Leader, 2009).

1.2.2. Loss during Childhood

Speece & Brent (1984) explain that children younger than 7 years of age may not comprehend several aspects of death: they may not understand that death means

the end of all life-containing functions of a person, that it is an irreversible incident and that it will happen to all living-beings. Likewise, they may not believe in their personal mortality. Also, the children may not understand the causes of death in the same respect that adults do (Speece & Brent, 1984).

Romano (2007) states that 6 years of age is a turning point for children to develop an adequate understanding of death. Before 6 years of age, the child has a rudimentary vision of it: descriptions like ‘a long sleep’, ‘a long voyage’ and ‘another way of living’ are often heard in clinical practice (Romano, 2007). Death may also be represented in the imaginary realm, with the help of games. Furthermore, little children may often be under the influence of magical thinking: they may attribute themselves the quality of being the sole responsible agent of what happens around them and may think that their words are enough to produce events (Romano, 2007). Therefore, it is possible for them to assume the responsibility of the death of a person if, for example, they have wished them to die at a moment of anger, and may have thoughts like if they were nicer, better in some respect, more obeying etc. the person in question might still be alive (Romano, 2007).

Leader (2009) expresses that the question of whether children can mourn is a topic of debate in the field because some children do not show any typical signs of experiencing the mourning process. The author argues that children do not need to ‘understand’ the concept of death to be able to mourn, but to have an adequate place for an object, to be able to experience its loss in a way to produce mourning. Also, Leader (2009) states that some children who do not show any signs of going through the mourning process may experience it later in life: sometimes, people who have lost an important figure of their lives in childhood may engage in mourning process in their adolescence or when they are young adults, after the loss of a relationship such as a romantic one, or in case of loss of some acquaintance. The author also asserts that the question of mourning of children should be evaluated case-by-case because the lost-one might have a different function in each case (Leader, 2009).

Uçar (2018) has conducted an interpretative phenomenological analysis which focuses on experiences of women who lost their fathers between the ages of 3.5-5. The researcher states that the population in question reports that they endeavor to learn about their fathers' characters through the discourses of their mothers, that the loss has caused considerable changes in family dynamics, where it precipitated sadness within the family and forced financial changes to occur. Uçar (2018) states that participants report sometimes having difficulties in forming relationships and have fears of losing the existing ones. Furthermore, the women in question inform that they sometimes feel angry when they think of the fact that they have lost their fathers, especially if they think that the death involved some type of a voluntary act on behalf of the deceased (Uçar, 2018). Likewise, they testify having fears of abandonment, may have negative emotions if they think that their entourage 'pities' them because of their loss, and might occasionally feel jealous when they observe the relationship of a pair of father and daughter (Uçar, 2018).

1.2.3. Father Loss & The Subject

The Lacanian theory gives the 'father' an essential place. Therefore, the question that how the paternal loss, especially occurring in early childhood might affect the subject could be raised. As indicated above, the real parents are experienced only through the imaginary realm, because of the interplay of phantasies starting from the ages of 2.5-3 (Lacan, 1956-1957). Therefore, it can be concluded that the real personas of parents will always flee from the subject and it will be impossible for the subject to assume a 'direct' relationship with them, even if they are alive or not. In other words, subjects are almost always assuming relations with the imaginary father, and not with the real one (Lacan, 1956-1957).

The question could also be examined from the aspect of the 'paternal function': could the function be assumed for the subjects, who have lost their fathers early on, or have gotten separated from the latter due to some life event? Lacan (1957-1958) answers the question positively: the oedipal stage may well become constituted even if the father is absent. The neuroticizing effects of the father's influence might be felt without his presence in person (Lacan, 1957-1958). At his speech of the same year, Lacan (1958) explains that the necessary element for the

Name-of-the-Father to operate is not necessarily the subject's own father but the presence of the concept of 'a father' who can intervene into the dual relationship between the mother and the child, and therefore turn it into a ternary one. Lacan (1958) points out that the key to assume the presence of the paternal function is the discourse of the mother: her to acknowledge a reverent position to the law which goes beyond herself will be the decisive element. This is the reason why the paternal function might fail to be operative within families where there is a real father, and inversely, it might be assumed in those where the father gets out of the picture very early on (Lacan, 1958). Taking his depart from Lacan's point of view, Fink (1997) states that in cases where the father dies, the mother might keep him alive in her discourse. The way that a mother praises her child as saying 'your father would have been proud if he was to see such an such act of yours' or the way she scolds him as saying 'he would not like your current behavior a bit' could be thought as examples which illustrate how a mother might render the father active in her discourse (Fink, 1997).

Lacan mentions the possible effects that the father loss might have upon the subjects throughout different points of his seminars. At his lecture of 1953, Lacan (1979) comments that the imaginary relationship with the father might become even more observable when the real father of the subject dies, and a stepfather comes into the picture: the subject might be tempted to live the rivalry, which is the aggressive mode of the imaginary relation, more overtly in relation to the father-substitute. Lacan (1958-1959) also states in cases of paternal loss, the subject might think of himself as deprived of a protector, by the instance of death which happens to be the 'absolute master'. Furthermore, the author asserts that the death of a loved-one might precipitate the idealist exaltation of him (Lacan, 1958-1959). At his seminar of the next year, Lacan (1959-1960) mentions the father loss in the following fashion: if the subject incorporates the father for being vicious towards himself, he might have to address the latter with reproaches for the work of mourning to be completed. Moreover, Lacan (1969-1970) mentions ideas related to the father and to the concept of death in two different respects in his seventeenth seminar. Firstly, he states that the symbolic function of a father could not be reduced to the real stance

of the father: a father who is ill or who is dead might well receive the symbolic appreciation. Secondly, he points out that the infantile position is marked by the wish for the father to be all-powerful, in a way to situate himself beyond death and be immortal. Lacan (1969-1970) states that children's death wishes should be aborbed from this point of view.

1.3. Women in Psychoanalytic Theory

1.3.1. Psychosexual Development of Women in Freudian Theory

Psychosexual development and the reciprocal relationship that it has with the subject's psychology have been essential matters of interest from the very beginnings of the psychoanalytic theory up to the recent post-Freudian advancements. As early as 1896, starting from his article named *Heredity and the Etiology of the Neuroses*, Sigmund Freud's attention has been drawn to the effects that seductive behaviors imposed upon feminine subjects in their childhoods have on their psychological states. From that date on, Freud's elaborations on feminine sexuality and the psychosexual states expand and transform up until 1933, when he presents *New Introductory Lectures on Psychoanalysis*.

Freud (1896) first claims that early passive sexual experiences which take place due to the initiations of adults constitute a trauma for the subject. Freud (1896) claimed that the trauma became active once more when the adult feminine subject runs through an experience which reminds her of the first scene, and therefore cause hysteria to take place. In 1906, Freud modifies his theory and declares that the idea that seductive adults perform inconvenient behavior and bring forth traumatic experiences is a phantasy of the patients, rather than the reality, at least in most of the cases. Quinodoz (2005) points out that the shift in question is observable as early as 1897 in Freud's thought line, however he publishes his ideas in 1906. Steiner (2018) states that this shift in Freudian theory is a milestone because it constitutes the first referral to unconscious phantasies as leading causes of symptoms.

In *Three Essays on the Theory of Sexuality* (1905), Freud explains his discovery of infantile sexuality. Also, he brings forth the concept of infantile amnesia, which is the effect of repression implemented upon the infantile sexuality

around the ages of 6-8. In this paper Freud (1905) claims that such a structure is valid both for the individuals who experience neurotic problems and for those who do not. He states that these two groups can only be differentiated regarding the intensity and the exceptionality of the infantile experiences. Freud also explains in this article that the period between the ages of 3-5 is marked by a certain inquisitiveness regarding the act of copulation. He asserts that the young children's quest results in apprehension of the sexual difference. Freud thinks that each child chooses the parent of the opposite sex as the choice of the love object. However, each subject represses their initial object choice and experiences the latency period, only to find a second object-choice, apart from the parents, during puberty. Freud names the process in question as *castration complex* for boys and *penis-need* for girls.

Quinodoz (2005) states that Freud defines the phases of castration complex and the penis-need in more precise terms in 1910; the author points out that Freud defines the rivalry with the same-sex parent in order to eliminate her/him to reach to the parent of the same sex, who is the designated love object. Quinodoz points out that Freud's thought line of the time still indicates a symmetry between the processes that the boy and the girl go through in the oedipal drama.

In 1920, Freud publishes a case study named *The Psychogenesis of a Case of Homosexuality in a Woman*. He explains certain parts of the case by using the notion of the penis-need and underlines the phallogentric nature of the psychosexual development for the feminine subjects. He also reveals the different facades of rivalry with the same sex parent. The article also stresses that girls who are at the oedipal stage have the phantasy of having a child from their fathers. Freud (1920) thinks that this repressed wish becomes realized by procuration when women choose partners and have children; this way, the unconscious phantasy finds a mean to be actualized.

Quinodoz (2005) reports that Freud expands his views about the psychosexual development of feminine subjects in 1925 by discovering the existence of pre-oedipal stages in addition to the oedipal stage. Quinodoz states that

by this discovery, Freud also brings forth a crucial difference between the oedipal phases of boys and girls; namely the fact that the mother is also the first love-object of the girl and that she subsequently has to change her object to become attached to her father in the same manner. Quinodoz points out that Freud also formulates that the exit from the oedipal drama, which takes the form of renouncing the wish to have a child from the father, takes place slowly in contrast to the relatively more strict structure of the castration complex which demands the boy to quit his object (2005).

Strachey (2001) states that Freud's claims regarding the psychosexual development of girls have caused considerable discussions in the psychoanalytic entourage between the years of 1925-1931. In 1931, Freud publishes *Female Sexuality* in which he repeats his previous claims, explained by Quinodoz (2005). He also underlines another difference between the oedipal experiences of boys and girls: the girl enters into the oedipal drama by more or less apprehending the difference between the sexes and by being aware of the fact that she does not have the male copulation organ. Freud (1931) states that in contrast to the girls, boys apprehend the sexual difference at the end of the oedipal complex.

Lastly, in 1933 in *New Introductory Lectures on Psychoanalysis*, Freud repeats the importance of the phallogocentric structure of the oedipal stage for the both sexes and claims that the stage entails less anxiety for girls because they already count themselves as 'castrated', as opposed to boys who experience the fear of losing what has not been lost.

1.3.1. Acquisition of Feminine Position in Lacanian Theory

Lacan's elaborations about the development of feminine sexuality could be thought of as divided into two; the early phase of 50s and the later stage of 70s (Soler, 2006). In the first phase, Lacan (1956-1957) takes up the notions of Freudian oedipal drama and re-formulates it by using his own theoretical terms; firstly, he takes the lack as a structuring element. Secondly, since he differentiates between the symbolic, imaginary and the real registers, his elaborations include these three as well (Lacan, 1956-1957). The differentiation of the registers brings forth a radical

divergence from the Freudian theory; whereas Freud (1905) thinks that the pre-genital and the oedipal stages are carried out by people of reality, and that these processes center around the male organ, Lacan (1956-1957) thinks that the processes center around the imaginary phallus, rather than the real organ, and the personas of the reality who are called the entourage of the child very rarely correspond to the actors of the oedipal drama; more often than not, they are taken for something else than they really are. Accordingly, he places the Name-of-the-Father as the constituting factor.

As his theoretical elaborations progress, Lacan comes to define the feminine sexuality in different terms. With the introduction the logic of sexuation, he starts to differentiate the sexes up to their different ways of accessing to and maintaining a relation to the *jouissance* (Lacan, 1972b). He also liberates the process of assuming a sexed identity from the biological reality: from that moment on, men can assume the feminine structure as the women can assume the masculine one in theoretical terms. With his new elaborations, Lacan (1972b) also re-defines the ways of each sex to assume a relation with an object.

There is a mutual point in the discourses of Freud, early Lacan, and the late Lacan: they all underline that the processes which make up the subject indicate phallocentrism as a necessary element. In the current study, the early work of Lacan is indicated as the ‘moments of subjectification’ and the fourth seminar of Lacan (1956-1957) has been taken as the departing point. The section aims to highlight processes which make up the subject, while designating the feminine subject as the focal point. In the subsequent section, the late phase of Lacan’s work is explained under the heading ‘sexuation’. Likewise, the focus had been kept on the feminine subject.

1.3.2.1. Moments of Subjectification

In his fourth seminar, Lacan (1956-1957) Lacan takes up the subject of the Freudian oedipal stage and re-defines it; he positions the notion of lack as the central point. The accentuation of the lack also necessitates to name the processes as ‘moments of subjectification’, because they define the arising of the barred subject

(\$). Therefore, the ‘moments’ also describe how the Other becomes installed in the unconscious of the subject (Lacan, 1956-1957).

Lacan (1956-1957) designates three moments for the subjectification process and explains them through a table (e.g., Table 1). According to it, the privation is the real hole that takes place due to the absence of a symbolic object. Its agent is the imaginary father. In contrast, frustration is the imaginary injury in which a real object has been ‘taken away’ from the subject by the symbolic mother. Lastly, the castration is the realm of the symbolic debt in which the phallus, as the imaginary object is missing. Its agent is the real father, who precipitates the proper place of the symbolic father.

Lacan (1956- 1957) asserts that frustration is a process which takes place approximately during the first year of life. It is the domain of pre-oedipal traumas, fixations, and impressions. The period of frustration introduces the notions of satisfaction, dissatisfaction, and gratification into the newly emerging subject’s life, through its real object. The world of the newborn could be described as a chaotic fury of drives. The newborn does not discriminate the ‘I’ and the ‘not-I’ at this stage; its body and the outside world are experienced as a continuation (Lacan, 1956-1957). During this stage, which could be named as ‘unity’ of the inside and the outside world, there are not any definable concepts in the newborn’s mind. When the real maternal object, namely the breast, falls short of providing an answer to the newborn’s need, the newborn feels the absence of it. The moment of saying ‘something is absent’ is a milestone for the subjectification processes because of two particularities: firstly, the ‘absence’ constitutes the first concept that the newborn is able to form in his mind, and secondly, to think that ‘something is absent’ necessitates the discrimination -or at least the first scraps of it- between the ‘I’ and the ‘not-I’ (Lacan, 1956- 1957). In other words, a very first discrimination between the inside-world and the outside-world is made. At this stage, the situation could still be called as one of the real register (in comparison to imaginary and the symbolic registers). The subject calls the maternal object specifically when it is absent. In other words, the baby cries for the breast precisely when it is not found. Lacan (1955-1956) explains that the cry of a baby is the first preparatory action for

the speech, and therefore for the acquisition of the symbolic domain, because it is the very first form of calling out to, sending a message to an Other -in this instance, the maternal Other- even though the pair of subject-object is still that of an indeed 'real' one. The absence of the maternal breast is the first structuring lack in a subject's life (Lacan, 1956- 1957).

The mirror stage is another important phase of structuration of the subjectivity described by Lacan (1949). Lacan asserts that the infant forms an identification with his image on the mirror. This image is illusory in its nature because it presents the infant as a complete entity in contrast to his experience of being fragmented due to his still-undeveloped control over his bodily functions. The ego of the child and the imaginary realm are created at the jubilant moment of identification with the mirror image (Lacan, 1949). Marty (2003) states that the infant discovers a premier version of his alterity with the mirror stage; he locates himself as distinct from the body of the mother and distinguishes between 'I' and 'Not-I'. Therefore, it can be concluded that the mirror stage which encompasses the time between the first 6th -18th months of life (Lacan, 1949) , and the frustration process which takes place during the first age of life (Lacan, 1956-1957) have some common points such as dealing mainly with the structuration of the imaginary order. However, the mirror stage's point of focus is the creation of ego through identification, while the frustration process essentially describes the weaning process and its psychic effects.

The mother takes up a singular role in the frustration phase; she is named as the agent by Lacan (1956-1957). Her absence and the resulting call of the child forms a conceptual plane in the baby's mind which is yet only defined as either a possibility of presence of her, a plus form, or a possibility of absence, a minus form. Thus, for the baby, the intellectual realm is constituted of the notions of plus and minus (Lacan, 1956- 1957). From that moment on, the presence of the mother, and of the maternal breast -which is to be differentiated from the former only after repetitive experiences of presence and absence- is perceived as a gift, which is the sign of her love. As being the gift, the signification of the maternal breast changes. For this stage, Lacan (1956-1957) clearly differentiates between the object of

jouissance and the object perceived as the gift. Although they both are embodied in the maternal breast, there are yet two different objects: it becomes the object of jouissance by its function of appeasing the biological need of the child, whereas it becomes the gift object when it is called for the sole presence of the mother, in other words for her love. Accordingly, the frustration of them are also different: Lacan (1956- 1957) states that the frustration of the gift of love is abundant of potentials for the subjectification, while the frustration of jouissance does not entail any potentials in it at all.

Lacan (1956-1957) explains that the introduction of the gift-object into the baby's world could be spotted starting from the emergence of the games of repetition, during approximately the 6th months of age. These games indicate the function of the plus-minus plane in the subject's mind, who repeats the presence and the absence of the maternal object. From that moment on, the mother undertakes the role of the agent, who prepares a ground by her absence, which makes the signification of her presence to go under a radical change (Lacan, 1956-1957).

Lacan (1956- 1957) indicates that the baby soon encounters an essential dissatisfaction regarding his relationship with the object of gift. The author names the mode of dissatisfaction in question as frustration. In exact terms, frustration is defined as the imaginary lack of the real object (maternal breast) which belongs to the agent, who is the symbolic mother. Frustration is the domain of the subject's claim for the acquisition of the object, which he considers as rightfully 'his'. Therefore, frustration is also the domain during which the subject has a narcissistic demeanor towards the object. Due to this reason, Lacan (1956- 1957) defines frustration as "an imaginary injury, damage, lesion" (p.32) which "bears upon something of which you are deprived by someone from whom you justly expect what you have asked" (p.107).

The type of relationship in question only has the mother-child duo as actors. The issue is of the so-called complementary character of the two actors, and of the experience of frustration up to the degree that this complementarity fails in the eyes of the subject. However, Lacan (1956-1957) indicates that the subject soon realizes

that the complementarity is not possible to attain. In other words, the child realizes that it is not possible for him to be the total focus of all his mother's attention, that she desires for something beyond himself. Lacan (1956-1957) points out that the lack of phallus remains for a mother and the child becomes a phallic image to substitute this lack of the mother. However, his image does not fulfill the lack completely, since it cannot be fulfilled with any type of real object. At the start, the child tries various ways to present himself as the object which can fulfill it. He takes it as his mission and tries to be the be-all-end-all of his mother. He wants to be the object which corresponds to all that his mother lacks, and therefore all that she desires (Lacan, 1956-1957). Fink (1997) states that child's wishes as such constitute the origins of the subject's efforts to realize the desires of the Other as installed in his unconscious and this is what Lacan means when he says 'desire is the desire of the Other'. The statement has a double meaning: it also means that the subject desires in the same way as the Other (Fink,1997).

Nevertheless, the fundamental character of the mother's lack becomes undeniably realized by the child in the course of time (Lacan, 1956-1957). Through this certain realization, the relationship ceases to be dual, because the phallus emerges as the third element as the center of mother's desire. Lacan (1956- 1957) underlines that the phallus in question is not a real organ, but a symbolic element which belongs to the presence-absence plane. Therefore, the mother does not have it on the symbolic dimension. However, by the merit of not having it, she still contributes to the dimension as absence (Lacan, 1956-1957).

The father steps up to the scene after the child's realization of the lack in the mother and after the failure of his subsequent attempts to fulfill it. The father's arrival starts the oedipal drama. Lacan (1957-1958) states that the oedipal phase cannot be played out without the father and to speak of it necessitates to mention the function of the father. Lacan emphasizes that the father becomes the fourth actor, newly added to the trio of child-mother-phallus (1956-1957). He indicates that the father comes to the fore as the bearer of the phallus in question. In other words, Lacan (1956-1957) explains that the father incarnates the person capable of symbolically giving the missing object, of which the mother is deprived of. The

author expresses that during this moment of the subjectification, the father mentioned is the father of the reality (Lacan, 1956- 1957). However, the father of the reality has the essential function to install the space for the symbolic father, who will constitute a position well beyond himself and which cannot be fully incarnated by any person of reality or of the imaginary register. Nevertheless, Lacan (1956- 1957) states that the essential role of precipitating the subject to pass from the realm of the dual relationship that he has with the mother, to that of symbolic realm belongs to the real father for a short period of time.

Lacan (1956- 1957) asserts that the pre-genital relations of the both sexes, which involve their experiences regarding the love-object until the moment of father's entry into the scene, are similar in many respects. However, after the father's arrival, the means of subjectification start to become differentiated for each sex. In other words, each sex undergoes a different path to determine a position regarding the phallus. Lacan (1956- 1957) indicates that the phallus is not specified up to the biological sexes; he explains that it exists in its realm independent from such notions and the gender is formed by attaining a position towards it. Lacan (1956- 1957) also explains that the phallus should be thought in relation to the image of the maternal breast; the image of the tip of the maternal breast is superimposed upon and substituted by the phallus, which will signify the lost object.

Lacan (1956-1957) names the fact that women do not have a penis as privation. Privation constitutes a real hole which has come to existence due to the absence of a symbolic object. He indicates that privation marks the entry of the girls into the oedipal drama, whereas it marks the end of it for the boys. Outside of the symbolic domain, the female child does not lack anything. The introduction of a symbolic dialectic is already necessary for her to assume herself as lacking. Thus, the girl enters the oedipal drama with a minus sign, whereas the boy enters with a plus sign. With her entry, the phallus will attain the quality of being the 'gift'. At the beginning of the oedipal drama, she perceives the penis as an appurtenance belonging to her father. Lacan (1956- 1957) asserts that at this stage, the girl equates the penis to a child and fantasizes about having a child from the father. The author indicates that she receives her own message from the father in an inverted form as

‘you will have a child from me’. Here, the girl takes up the phantasy of the child as a gift from the father which substitutes the essential lack that has been inscribed starting from the phase of frustration. Therefore, the object becomes the gift of the father’s love. Lacan (1956- 1957) underlines that the important point is her to make it a question of having or not having and therefore joining to the quest of the object in the symbolic register; he addresses it as the very process of the oedipal drama for the female subjects.

The girl, in contrast to the boy, changes her object from the mother to the father by means of the oedipal drama. She displays a certain fixation on the father due to his quality of bearing the penis and therefore being able to act in copulation to have children. Lacan (1956- 1957) indicates that the end of the oedipal drama for the girl in the typical heterosexual position is related to coming into terms with the impossibility of the phantasy to expect a child from the father ‘just as the mother has’, and to seek the missing object in the symbolic system of exchanges, which may transform into the commonplace instance of trying to acquire the object from a partner with whom she can have a child in reality (Lacan, 1956-1957).

Lacan (1956-1957) comments in a profound manner about the signification of the symbolized quest of for the missing object, which comes to the fore thanks to the oedipal stage. He explains that the whole dialectic of the oedipal phase for feminine subjects centers upon the presence-absence dimension of the symbolic phallus; it appears at one moment, to disappear at another, to leave a sign of its absence, which refers to the possibility of its presence and therefore keeps the subject in the action of tracking it (Lacan, 1956- 1957). Strictly speaking, the symbolic phallus circulates in the realm of exchanges. As a result, it creates the symbolic patrocetric genealogy. The subject becomes subjectified as the object, which is cumulatively installed from frustration up until castration, becomes symbolized (Lacan, 1956- 1957).

The realm of introduction and of installation of the primordial law which prohibits the incest after the oedipal drama is named as castration (Lacan, 1956-1957). Freud (1905) names the complex ‘penis-neid’ for the female child. It

constitutes the search for the phallus in the symbolic circulation. Whereas frustration is the realm of dual relationships which are not coordinated by law, castration signifies the very installation of the law in the unconscious which stays as repressed. Lacan (1956- 1957) categorizes castration as the class of the symbolic debt. The real father as the agent opens the necessary space for the symbolic father by depriving the subject of the imaginary phallus.

The castration complex also installs the previous phases of privation and frustration in their true orders. In other words, the previous phases corresponding to pre-genital relations are articulated after-the-fact thanks to the structuring phase of castration. Frustration gains its value for the subject after the signification procedure (Lacan, 1956- 1957). Likewise, the installation of privation is impossible without the subject's arrival to the symbolic realm because by definition, nothing lacks in the real, just as the 'lack' in the female child's body cannot be defined in any means outside the symbolic order, because nothing is deprived of nothing in the real. Therefore, the apprehension of a symbolic lack necessitates the symbolic order (Lacan, 1956-1957).

To summarize, there are three essential temporal moments of subjectivity which introduce the subject into the symbolic realm: the first one is the institution of the dimension of pluses and minuses in the form of presence and absence of the object. The second one is when the object attains the status of being a gift presented to the child after his call. Lastly, the third crucial moment is the entry of the primordial law. The notion of lack structures all the three phases (Lacan, 1956-1957).

The entry of the female child into the symbolic dialectic of possession / non-possession of the phallus signifies her entry into the realm of interhuman relationships which is ordered, structured, disciplined by the prohibition of the incest and which assumes the difference between the sexes (Lacan, 1956-1957). The subject presumes the phallus because it is a signifier which is the main element of the order of exchanges, which serves to the creation of the lineages. Lacan (1956-1957) clarifies that the function of the castration complex is the installation of the

Other as the unconscious for a subject. He also adds that although its effects through the development may not always be realized, the whole process installs the Other as the place of speech. Therefore, the function of the complex is to install the subject between the real and the symbolic (Lacan, 1956-1957).

1.3.2.2. Sexuation

She, the woman, plunges her roots,
like a flower, down into jouissance itself.

Lacan, Seminar XVII, 1970

As his theoretical elaborations advance, Lacan comes to define the processes whereby each sex positions up to the phallic signifier in different terms: in 1972, he introduces the logic of sexuation (1972b). Parallel to his previous work (1956-1957), Lacan still defines the process that a subject comes to be inscribed in the symbolic order. Another similar point is the accentuation of the phallogocentric system (Lacan, 1972b). Yet, many novel notions which alter the ways to think about the subject as a sexed being are proposed. Soler (2006) asserts that the introduction of the concept of sexuation brings forth the fact that masculinity and femininity are independent of the anatomical sex. Fink (1997) points out that the independence in question is the result of Lacan's reformulations; sexuation deals with the different ways that masculine and feminine subjects become alienated by the language and therefore develop different relations with the Other. Soler (2006) also underlines that the logic of sexuation is essentially novel because starting from that time on, Lacan differentiates between the masculine and the feminine structure by their jouissances.

Sciara (2011) asserts that sexuation constitutes the successful acquisition of an identification which brings the speaking subject to assume a sexed identity: either a masculine or a feminine one. Lacan (1972b) declares that oedipal drama can be thought of and explained by the formulas of sexuation, however the latter constitutes a more far-reaching tool to explain the matter. He asserts that the speaking beings could be thought of as divided up to their positions regarding the phallus and that this division could be observed in the psychoanalytic discourse as the effects of the signifier (Lacan, 1972b).

Lacan first mentions the formulas of sexuation in 1972 in the text *L'Étourdit* (1972b). However, he presents the full explanation of them in his seminar on the following year (Lacan, 1972-1973). The formulas of sexuation expands the theory in a way to classify the sexed identity up to the division of jouissance (e.g., Figure 1). Hence, the biological sex of the subject does not determine her/his sexed identity. Therefore, individuals, regardless of their anatomical sexes, may assume either the masculine or the feminine sexed identity (Lacan, 1972-1973).

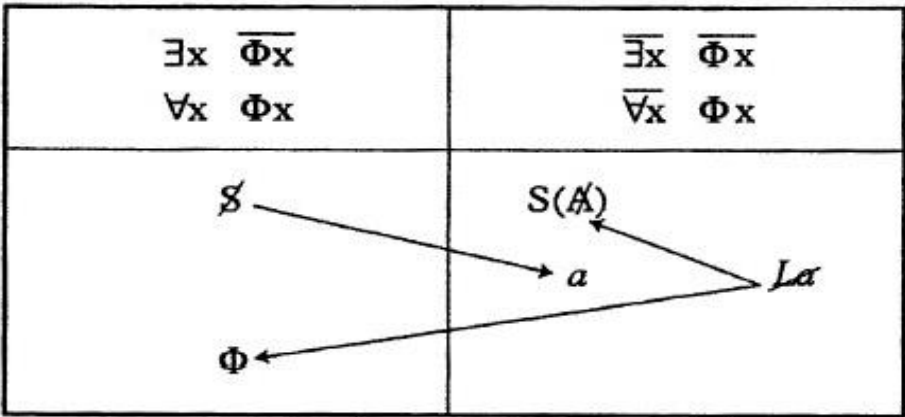


Figure 1. Sexuation

The left of the table signifies the masculine sexed identity, whereas the right side belongs to the feminine one. The first formula situated at the upper left corner, $\exists x \overline{\Phi x}$, is read as ‘there exists some X ($\exists x$) such that the phallic function is foreclosed ($\overline{\Phi x}$)’, while the formula under it, $\forall x \Phi x$, signifies ‘for the whole of the X ($\forall x$), the phallic function is applicable (Φx)’. Thus, the whole formula for the masculine function could be summarized as ‘every subject is inscribed in the phallic function, except one’ (Fink, 1995, p.110).

Lacan (1972b) proposes that every man, except the assumed primordial father (the subject for whom the phallic function is foreclosed, the $\overline{\Phi x}$), had undergone the phallic function, and therefore had undergone the castration complex. Fink (1995) explains that Lacan puts forward the primal father, who has not been subjected to the phallic function, inside the formulas because each rule necessitates the existence of an exception in order to be definable. Therefore, the exception

makes the rule. The lower side of the table shows that masculine subjects, who are barred subjects (\$), form relations to *object a*, which is situated at the feminine side. Lacan (1972b) states that the formula for masculinity is universal. He points out that the virile function is related to the father, since castration complex is the necessary condition of it. Lacan also asserts that the necessity of going under the phallic function contributes to the impossible nature of the sexual relation (1972b).

For the feminine part, Lacan (1972b) asserts that the whole logic cannot be deduced from the phallic function. The upper formula on the feminine side of the table, $\overline{\exists x} \overline{\Phi x}$ is read as ‘there does not exist even one X ($\overline{\exists x}$) such that the phallic function is inapplicable to it ($\overline{\Phi x}$)’, which means that each person who has the feminine sexed identity is defined by the phallic function at least partially. Furthermore, the second formula, $\overline{\forall x} \Phi x$, means ‘there is not an X ($\overline{\forall x}$) whose whole parts are subjected to the phallic function (Φx)’. This formula signifies that feminine subjects cannot be thought of as subjects who have fully undergone the phallic function (Lacan, 1972b). Fink (1995) points out that the feminine formulas should be thought as regarding to each woman individually, and that they do not refer to the assemblage of the feminine subjects. Which means that some part of each feminine subject is necessarily under the effect of the phallic function, for otherwise, they would have been considered as having the psychotic structure. However, since acquisition of a sexed position necessitates to undergo the paternal function, such a connection cannot be thought of (Fink, 1995).

Lacan (1972-1973) explains that the feminine formula means that there is not an exception who can make up for a rule, in contrast to the masculine structure, which has the primordial father as the exception. This aspect of the feminine formula is also represented in the lower side of the table with the $la\bar{a}$: ‘la’ signifying the women who is the exception to the rule and the bar over it showing that she does not exist. This nuance on the table stimulates Lacan to announce his famous expression ‘The women does not exist’ (1972-1973). Lacan’s formulas state that not whole of a feminine subject undergoes the phallic function and therefore each has a side which is not defined by it. Lacan names the *jouissance* which the women

experiences in relation to this side as the ‘Other jouissance’ or as the ‘supplementary jouissance’. He states that due to its non-phallic nature, this other type of jouissance is not caused by *object a*. Therefore, unlike the masculine subjects, each woman is divided in her experience of jouissance. The lower side of the table indicates this fact; the phallic side of woman heads towards the phallus (Φ), which is located on the masculine side whereas the other, non-phallic side of her gravitates towards the signifier of the barred Other ($S(\bar{A})$) (Lacan, 1972-1973). Soler (2006) explains that $S(\bar{A})$ is the point which constitutes a limit to the symbolic order, and it shows that considering the sexes, the logic of the phallic function is not the sole element at work. Furthermore, Sciara (2011) indicates that because the Other jouissance blocks the possibility of declaring a universal rule which would encompass all of the women, each feminine subject should be considered as having a unique nature.

To sum up, Lacan explains how the sexed beings come to be defined in the symbolic order by the effect of language, which is radically different from classifying them up to their biological sex. Soler (2006) asserts that Freud explains the psychosexual development, in other words the processes whereby the real becomes overwritten by the symbolic, as coming to an end by the formation of identifications at the end of the oedipal phase. She claims that this tendency of Freud reduces the sexed identity to assimilation of social roles. The author further argues that in contrast to Freud, Lacan’s theory of sexuation identifies the speaking subjects up to their modes of jouissance and hence defines different ways to be registered in the phallic function (Soler, 2006).

1.4. Relations between the Sexes

1.4.1. ‘There is No Sexual Relationship’

Freud (1905) states that in the typical case of events, the children’s choices of love-objects become repressed at the end of the oedipal stage. The choices remain unchanged during the latency period although they remain inactive. At the subsequent stage of adolescence, the subjects engage in the quest of finding the love-objects, this time incarnated by non-incestuous object choices. Freud (1905) asserts that every object-finding is a re-finding because it takes its origins from the previous

love-objects, who are the parents. Lacan (1956-1957) states that object always presents itself as a quest for the lost object, and each new object will be only be re-found. Since the new object will never be equal to the originally lost one, each attempt at re-finding will fail. Therefore, there will never be a harmony between the subject and his love-objects. Lacan (1956-1957) underlines that far from being harmonious and complementary, the love-object brings its paradoxes into the scene when it appears. The author states that this structure causes the love relation between women and men to be problematic because there always remains a gap between them which prevents them to be the complementary objects for each other (Lacan, 1956-1957).

At a later stage of his work, Lacan (1972b) announces that ‘there is no sexual relationship’ between a man and a woman. At his following seminar, he explains that his statement in question does not deny the existence of the act of sex, however the very fact of the castration complex indicates that each party of the couple intends to join into the sexual relationship as being essentially distinct (Lacan, 1972-1973). Monribot (2013) explains Lacan’s statement by using the formulas of sexuation: the women are divided into two regarding their access to their jouissances and the erotic jouissance that a woman attains in relation to her partner do not pass through the ‘Other jouissance’, that she is also able to attain. Hence, the different modes of access to jouissance are in opposition to each other and the women cannot be solely defined by the phallic function. Consequently, they are ‘the Other sex’ (Monribot, 2013). Furthermore, the phallic dimension necessitates each partner to join to the sexual relation with their distinct jouissances: what each party experiences is related to his/her own jouissance which is related to his/her body (Monribot, 2013). As a consequence, the satisfaction felt by each party will also be disparate, foreign to each other, and the sexual relation will only help two different jouissances to take place at the same time: each partner will be experiencing their own jouissance, without being able to experience the partner’s. Therefore, the sexual relation as an experience of sharing jouissances “does not exist” (Monribot, 2013).

Fink (1995) also explains the dissymmetry between the sexes and discusses its results through the formulas of sexuation: the below part of the sexuation table

indicates that the man looks for the *object a* in his partner, while the woman is in the search of the phallus, in so far as her phallic side is concerned. The *object a* that the man is in search of is not equal to the woman herself; rather, it concerns a certain aspect of her which is irreducible: a certain manner that she looks at or calls out to her partner, a certain detail in her demeanor etc. may indicate the *object a* for the partner (Fink, 1995). Likewise, the women are in search of the phallus, not the male partners themselves, which is an entity that cannot entirely be assumed by the partner. Also, the fact that the women are the 'Other sex' adds up to the difficulty of assuming a symmetry. Therefore, Fink (1995) concludes that the sexual relationship between the partners is not supposable.

Sciara (2011) comments that the situation shows that the encounter between the two sexes is always doomed to fail because of the dissymmetry which takes hold of the sexual relation. This failure indicates the disparity between the logics and the jouissances which have ruled the sexual relation out by arousing a certain dialectic between love and desire which leads the subjects into a perpetual misunderstanding and to an irremediable impossible (Sciara, 2011).

1.4.2. Sexed Relations

Relations between the sexed beings could be discerned following Lacan's (1972b) sexuation formulas up to their logical consequences. Taking his depart from the table of sexuation, Manribot (2013) states that the masculine and feminine counterparts can only form an erotic relation by carrying over their own phallic jouissances into it. Therefore, the sexed relations are maintained inside the phallic domain: the masculine subject (\$) forms a relation to the object *a* (*a*), whereas the woman forms a relation to the phallus (Φ) (Salecl, 2002). Morel (2002) draws attention to the fact that a feminine subject is not only related to her phallic side, but also in contact with the $S(A)$, from where the Other jouissance stems. Therefore, the feminine subject is split regarding her modes of jouissances. However, her relation to the phallus is the only channel that she can participate in the sexed relations (Morel, 2002).

Lacan (1956-1957) states that women participate in intersubjective relations with men for the symbolic phallus. Monribot (2013) explains that the feminine subject does not over-value the organ itself like how the masculine subject ‘fetishizes’ the *object a*, but gravitates towards the symbolic phallus, which is the signifier of her desire. Therefore, what she expects from her partner is him to embody this signifier. In his fourth seminar, Lacan (1956-1957) expresses that the woman heads towards her lack beyond her partners. In the following years, he names this point that woman aims at beyond her partners as ‘either a castrated lover or a dead man who is behind the veil’ and who form an ‘ideal incubus’ for women (Lacan, 1958a, pp. 617). Evans (1998) states that Lacan uses the terms ‘castrated lover / dead man’ to indicate the unconscious point where the Name-of-the-Father stands. Furthermore, this point, which constitutes a third element between a couple, enables the woman to enjoy the erotic relations. Moreover, Morel (2002) points out that Lacan’s statement means that women could only acknowledge the virility of their partners by characterizing them with the castration. Therefore, the partner ‘in front of the veil’ will always be the indicator of the other partner who stands ‘behind the veil’ (Morel, 2002).

Lacan (1969-1970) asserts that the certain type of relation that each sex forms in his/ her relation to the phallus can be summed up as ‘one of them does not have it, while the other does not know what to do with it’ (pp.73). In an encounter between the sexes, the women become identified to the *object a* while the men become the bearer of the phallus (Lacan, 1970). Such assumptions and identifications have several consequences for the sexes: Salecl (2002) asserts that women may overestimate love relationships because their partners enable them to experience themselves as the Other due to the identification with the *object a*. The author expresses that if they sense that they do not embody the *object a* for their partners anymore, they may become melancholic because they lose this experience of being the Other. Salecl (2002) also states that the place of the ‘holder of the symbolic phallus’ is stressful for men because, knowing that women appreciate this function within them, they constantly try to seize up to it and fail to fully assume it. The relationships described give away the imaginary nature of the sexed relations:

Soler (2006) asserts that the conditions of assuming one's sex, which are called the ways to relate to the phallus, are the unconscious grounds on which the imaginary escalates and the ideals of the sexes come to the fore. The author indicates that Lacan names the imaginary dimension in question as 'the feminine masquerade and the virile parade', which is a stage for the masculine to desire and the feminine to consent. Lacan (1972b) states that such 'semblances' which proliferate from the imaginary help the relations between the sexes to advance, just as how the phantasy upholds the many aspects of the reality.

1.4.3. Love

Lacan announces different definitions for and accentuates novel aspects of love throughout his works. In his eighth seminar, he defines love as the will of lovers to become one out of two while having no idea about what it is that they exactly want from each other (Lacan, 1960-1961). Also, he evaluates love as a way to ask the Other what he can give: beyond all of the demands, love is in the answer of the Other to the question by his final presence (Lacan, 1960-1961). In 1972, Lacan asserts that love involves a real which stimulates it to be repetitive (1972b). Lacan (1974) also expresses that love is 'a curse on sex' (p. 30), and only the psychoanalytic discourse can introduce a novelty into it. Salecl (2002) states that Lacan considers love as also an attempt of the subject to create a camouflage over the impossibility of the 'sexual relationship'.

Lacan asserts that "love is giving what one does not have" at multiple points of his teaching (Lacan, 1956,1960,1963,1970). Defining the 'lack' as a central concept, Lacan (1956) states that a subject to 'give what he does not have', in other words, him to address his lack in being to someone, is the greatest of the gifts. In the eighth seminar, Lacan (1960-1961) examines the two positions of the love relationship: the lover and the beloved. Lacan (1960-1961) states that both positions are independent from the sex of the subjects. The lover feels the lack of something in his being yet does not exactly know what he does not have. The lack is the condition of desire since what is desired is what lacks (Lacan, 1960-1961). At the encounter with the beloved, which is always an 'unexpected', a contingent type of an encounter, he believes that the beloved corresponds to this lack; in other words,

he believes that the beloved is the precious thing which is related to his lack, even if he/she cannot fully saturate it due to the fact that the object which can fully complete the lack is the lost object (Lacan,1960-1961). On the other hand, the beloved also does not know what it is that he/she has that relates to the lack in the being of the lover. The lover wants to become one out of two by addressing to the beloved to complete the lack and therefore directs his love, and demands love in return (Lacan,1960-1961). Lacan states that the way that the lover becomes influenced by the presence of the beloved and pays efforts to meet his/her demands in order to demand love in return is parallel to how the subject asks to the Other '*che vuoi?*'; 'what is it that you want from me ?' (1960-1961).

Lacan (1960-1961) also expresses that love is a metaphor; the lover directs his demand for love to the beloved, addressing her with his lack, to elicit a response. Subsequently, if the beloved comes to take over this lack, believing that she does correspond to it by being the precious object, a change of positions happens: after a while, the lover's manifestations become the means of defining her own 'preciousness' to herself, hence she becomes attentive to them. The more she assumes the lack upon herself, the more prudent she gets towards the lover. Lacan (1960-1961) explains that prudency may easily turn to defining the lover in terms of what the beloved lacks. Therefore, coming back to the primary definitions of the positions of the lover and the beloved, it can be commented that the lover becomes the beloved and vice versa. Lacan (1960-1961) asserts that the process whereby the lover takes over the position of the beloved constitutes a signification which could be called the metaphor of love. Lacan (1960-1961) states that the momentarily response of the beloved to the lover which constitutes her to stretch out with her own desire is the moment of love. Fink (2016) reflects that the discourse change in question can be utilized as a mean to understand at least one layer of the Lacan's phrase: 'Desire is the Other's desire'.

Lacan (1962-1963) states that "only love allows jouissance to condescend to desire" (p.125). Tassara (2020) comments on Lacan's phrase as indicating that jouissance and desire are not always in a state of reconciliation; they may channel the subject towards conflicting wills. Nevertheless, love may orient the two towards

a common will which involve the love-object, and therefore may make 'jouissance condescend to desire' (Tassara, 2020).

Examining the relationship between love and the registers, Soler (2006) points out that love comes into presence by taking its support from the symbolic, and proliferating the imaginary, which will indicate the relations between the sexes that takes the form of the semblances. Taking her depart from the imaginary aspect of love, Fanelli (2014) attributes love to the dimension of frustration: she states that the entrenched psychic mechanism fixes love at the domain of the imaginary injury because the demand for love is in an infinite repetition in itself and none of the objects is ever capable to meet it. Soler (2006) also underlines the ceaselessness of the demand for love and states that love and the symptom are parallel in the sense that they are both compulsive and repetitive for the subject and they both are a certain organization of the subject's jouissance. Soler (2006) also points out that in addition to binding the subject to his own jouissance, love also binds him to another person and therefore creates a social bond.

1.4.4. Father & The Partner Choice

The similarities between the father and the partner-choices of women have also been focus of attention in both Freudian and Lacanian theories. Freud (1905) states that within the heterosexual norm, the children choose their opposite-sex parents as the love-objects at the end of the oedipal drama. The choice in question becomes repressed, only to revive again in adolescence: this time, seeking non-incestuous love-objects as partners (Freud, 1905).

Freud (1905) asserts that subjects do not fully get disposed of their incestuous libidinal fixations and gives several examples to further explain his point: the first love of young men sometimes is a mature woman, whereas the young women may have the same feelings for the first time towards a man who is older and is an authority figure; in other words, they gravitate towards figures who may revive the images of the parents. However, Freud (1905) also states that in general, the choice of love-objects is made less dependent upon the prototypes of the parents.

Lacan (1956-1957) asserts that the father is the love-object of the oedipal drama for the girls because he is the one who can answer to the structuring lack in her being, as the holder of the phallus and as the one who has a natural relation to the childbirth. Lacan (1956-1957) explains that in adult life, partners become substitutes for the father and assume a similar role by their capability of giving children. Lacan (1958a) also mentions that the girls send unconscious messages to the Other, who is the father during the oedipal drama, and experience as if those messages come to them from the Other. The author asserts that when a woman finds a partner, same process is at work: she assumes that they send and take messages, which are essentially similar to those of the oedipal stage (Lacan, 1958a).

Fanelli (2014) states that during the oedipal stage, the girl becomes attentive to the place given to herself, to her mother and to other women in the discourse of the father. Likewise, the way that the father looks at his daughter and at the women who has a place in his desire gains utmost attention at the side of the girl. The knowledge of femininity and of the body is acquired thanks to the influence that the father has upon the daughter (Fanelli, 2014). The latter also ensures the structuration of the female fantasy. The father is the 'real' man in who lets the desire of the mother to become concretized. In other words, the father becomes the canvas on which the mother's dissatisfactions as a woman are organized (Fanelli, 2014). Furthermore, Fanelli (2014) explains that what a daughter meets with in her encounter with the father is the desire of a man, and therefore his way of setting up the place of the Other. Whether she assumes this place or not is her choice; however, to give her the invitation to anticipate her place as a woman is a matter of her relationship with the father (Fanelli, 2014). Lastly, Fanelli (2014) states that the expectation of being loved by the father and having the unconscious wish of having his child precipitate the 'mother color' of women.

Ragland (2004) asserts that the unconscious ideals about the parents which stem from the oedipal drama marks all the chosen relationships, especially the choices of love-objects. Likewise, Morel (2002) states that the unconscious ideal incubus which stems from the father is always at work when a woman chooses a partner. Ragland (2004) points out that ideals of a parent persisting in unconscious

may become observable from the precise details that the subject seeks in his/her partners: a specific tone of voice, a certain way to look, some preoccupations, several physical qualities, social standing etc. spotted in a person may recall the ideals. Therefore, the author concludes that the repression at the end of the oedipal drama does not extinct the sexuality: on the contrary, it becomes the very factor which eroticizes human relations (Ragland, 2004).

1.4.5. The Hysteric between the Two Masters: Father & Partner

Strauss (2014) states that the ‘idealized father’ has an essential place in both neurotic clinical structures. Subjects who have obsessional structure are unconsciously sustained by a wish for a father who is all-powerful, whose extend of control never ceases: therefore, to them, the idealized father is someone to be sustained whereas subjects who have hysterical structure have the wish for a father who is arrested by the feminine question (Strauss, 2014). The author also asserts that the end of the psychoanalysis has the value of mourning the ‘idealized father’: the obsessional subject should mourn the powerful father whose image captures him, while the hysterical subject should mourn the father intrigued by the feminine enigma (Strauss, 2014).

Although the clinical structures do not depend on the sex of the subjects, Lacan (1969-1970) expresses that women most often have the hysterical structure. Lacan (1963-1964) examines the relationship between the hysterical subjects and their fathers and points out that the desire of the hysteric is to support the desire of the father by procreation. At his seventeenth seminar, the author explores the topic detailly: he states that for the hysterics, the idealized father attains his position through the hysterics’ symbolic appreciation and therefore the real persona of the father does not need to be ‘ideal’ in himself (Lacan, 1969-1970). In fact, even if he is perceived as a powerless figure because of sexual impotency or in case of certain health problems which may lead to death: Lacan (1969-1970) states that no matter what his actual state is, the hysterical subject attributes him the quality of being the powerful actor of the creation, and makes him a pivotal figure by giving him a symbolic affectation. The author indicates that thanks to his role in question, the father becomes the master of the hysterical discourse. The father gets his position in

relation to women from this aspect (Lacan, 1969-1970). Although she forms relations with the master, the hysterical subject is not at the position of the slave who is situated in the discourse of the master. Rather, Lacan (1969-1970) explains that she tries to attain knowledge from the master who is the object of her desire, hence hopes to unmask his function. Moreover, the hysterical subject wants to be in control of the desire of the master: she wants him to 'know', but in order for him to believe that she is the equivalent of all that he would ever want to know, his quest should also be rendered limited. Hence, the hysteric wants to govern what the master would desire, in other words, she wants to replace the master by taking over the reign (Lacan, 1969-1970). Lacan (1976-1977) also states that the hysterical subject's unconscious and her consciousness are kept up together with the help of an important frame: her love for her father.

Brousse (2009) states that at his seventeenth seminar, as asserting that the hysterical discourse defines the signifier-master by the father, Lacan also points out that this particular form of relation does not only come to the fore when the father is a powerful figure, but more frequently when he is 'castrated' in some respect, like being a powerless or even a dead person. Brousse (2009) asserts that the fact in question shows that the power that the hysteric attributes to her father has its grounds on the symbolic power. Halleux (2020) emphasizes that the hysterical subject wants to seduce the master and to animate him with a desire to know. Therefore, she sets him in motion, in search of the feminine question. However, a real 'master' as in the discourse of the master would not want to 'know': to know is the position of the slave, whereas he only wishes the system to maintain itself (Halleux, 2020). Nevertheless, as setting him in motion, the hysterical subject hopes to govern the desire of the master, and therefore wants to replace him and become the master herself. Halleux (2020) states that the hysterical is not in search of the jouissance of the organ; rather, she wants to attain the jouissance of the knowledge which comes from the castrated master.

Monribot (2009) states that the transference relationship that the hysterical subject engages in reveals that she addresses her father through her symptoms: she wants to assert, to exploit a desire at the side of the signifier-master who is the father

in her case. Also, the hysteric's oedipal complex verifies that the father becomes structural for her: she wants an ideal father who can tell her what a woman is, and therefore answer the feminine question, however the father she has is 'impotent' to give her such an answer (Monribot, 2009). Therefore, to get him into the position that he cannot fulfill as vigorously as the hysterical would have wished, she is constantly in search of an ideal father (Monribot, 2009). Asnoun (2009) states that the phenomenon in question is observable in the clinical practice: the author states that the hysterical subjects often testify that they think of an idealized father who can help them in unbearable situations and fantasize about 'king-like' figures who can come to search for them. Dhéret (2009) asserts that the clinical structure of hysteria reveals that the hysterics demand love which will be the sign of the presence of the Other and want to attain an unsatisfied.

Blancard (2009) points out that the master position that the hysteric articulates is related to the masculine Other, who becomes the center of her desire: through love, and through the detour of the identification to the father, the hysterical subject succeeds in attaching the symbolic Other a *jouissance* which otherwise would only belong to the real. Fink (2016) further underlines that the hysteric's partner choice may embody the 'master' in her discourse. The hysterical subjects pay utmost attention to the manifestations of their partner's desires, especially if they include other women (Fink, 2016). The author states that sometimes the 'other woman' that the hysteric envisages in her relation to her partner may become intriguing up to the degree of positioning at the center of her desire, in a way to overshadow the partner. Fink (2016) asserts that the hysteric's interest regarding women stems from her occupation with the feminine question. Therefore, the hysterical subject positions her partner as the master in her discourse, just like how she positions her idealized father, hence forms parallel relations to both (Fink, 2016).

CHAPTER 2

METHODOLOGY

2.1. Selection of the Research Method

Ashworth (2008) asserts that the idea that human behaviors cannot be regarded as unavoidable results stemming from a certain set of variables is inherent in several branches of qualitative research. The author asserts that those branches avoid the determinism of behaviorism (Ashworth, 2008). This point of view had been found parallel to the philosophical assumptions underpinning the current research. Therefore, a qualitative method was preferred.

Furthermore, the current study aims at gaining an in-depth understanding of the experiences of paternal loss and of the romantic relationships of women who lost their fathers between the ages of 4-6. Since the study is concerned with individuals' subjective realities, Interpretative Phenomenological Analysis (IPA) was identified as the most suitable method of analysis.

2.2. Interpretative Phenomenological Analysis

Pietkiewicz & Smith (2012) state that Edmund Husserl, who is the founder of the concept of phenomenology, aimed at understanding things as they reveal themselves. In other words, he approached things as *phenomena*. Ashworth (2008) explains that phenomenology is the approach which specifies the web of meanings attached to personal experiences as the focus of study. Therefore, phenomenology rejects the idea of the necessity of determining certain variables which are to be used as explanatory facts, when approaching to human experience (Ashworth, 2008). Rather, the human experience is recognized as a complex and subjective reality. Accordingly, the individual is accepted as a conscious agent who makes sense of the world. Therefore, to study an individual's world requires to study his individualistic meaning-making processes (Ashworth, 2008).

Pietkiewicz & Smith (2012) also point out to a concept which plays a definitive role for the processes necessary to effectuate IPA: they express that Martin

Heidegger has advanced the studies of Husserl by developing the concept of *hermeneutics*; which describes the process of meaning-making out of an experience or event. Smith & Osborn (2008) explain that IPA adopts a phenomenological standpoint and utilizes hermeneutics. The authors indicate that the aim of IPA is to find out how individuals are making sense of the world around them. Therefore, IPA is primarily concerned with revealing the individuals' attributions to their personal experiences. As qualifying IPA as a phenomenological approach, Smith & Osborne indicate that the method appertains to the reality of the individual, as opposed to acknowledging an objective reality. IPA also attributes an active role for the researcher; the researcher interprets the interpretations of the individual regarding her/his experiences. Therefore, a double-hermeneutic process is involved in the method (Smith & Osborne, 2008).

2.3. Ethical Considerations

The current study has been examined and approved by the METU Human Research Ethics Committee before gathering data. By the time of actualization, all the participants were given an informed consent which explained about the voluntary nature of participation, confidentiality, the qualities of the procedure and about their right to leave the study at any time of their will. The topic of the research and the qualities of the procedure has also been explained orally. The participants were informed about the true nature of the study and no means of deception has taken place during the procedure. Furthermore, the participants were given an additional form after the study which informs them about the course of the study.

Langdrige (2007) clarifies that confidentiality and anonymity are essential principles for psychological research. In line with this idea, the names of the participants and of the people that they have talked about as well as several dates and city names given by the participants have been changed. Therefore, pseudonyms have been used in the results section.

Pietkiewicz & Smith (2012) explain that IPA interviews may include talking about sensitive topics. Therefore, it is important that the researcher monitor the effects of the course of events during the interview. In accordance with this idea, the

effects of the interview upon the participants have been monitored; their emotional experiences during the interviews were also focused upon. At the last interview, the participants have been informed about the therapy process, as a way to explore the feelings and thoughts about father loss and/or romantic relationships which were surfaced during their participation.

2.4. Participants & Sampling

Since IPA aims at profound appreciation of the participants' understandings of their experiences, the sample size is generally kept small (Pietkiewicz & Smith, 2012). In accordance with this statement, the sample size of the current study has been kept small.

Purposive sampling has been used, as indicated in IPA guidelines. Women who experienced paternal loss from 4 years to 6.5 years of age has been invited to participate in the study. The announcement was published in social media. 5 women who met the criteria have volunteered to participate to the study. The information regarding participants' demographics and regarding the qualities of the interviews are revealed in table 3. Also, information about the experience of loss are shown in table 4.

Table 3*Information about the Participants and the Interviews*

Participants	Nicknames	Age	Education	Number of interviews conducted	Total duration
P1	Derin	25	PhD Student	2	174m
P2	Zeynep	27	PhD Student	3	211m
P3	Aslı	25	Master's Student	3	254m
P4	Bahar	26	Master's Student	2	226m
P5	Irmak	22	University Student	3	249m

Table 4*Information about the Participants and the Loss Experience*

Participants	Father's death reason	Age at the time of loss
P1	Natural disaster	6
P2	Cancer	5
P3	Heart attack	4
P4	Heart attack	6
P5	Homicide	6

2.5. Procedure

Langdridge (2007) indicates the importance of arranging the interview questions for interviewee to feel comfortable, regarding the content of the interview. He explains that through the process of *funneling*, the interviewee should first be introduced with less challenging questions regarding the sensitivity of the content. In other words, Langdridge (2007) states the usefulness of arranging the questions from general to specific. The prepared questions of the current study have been arranged according to the process of *funneling*.

Semi-structured, one-to-one interviews has been conducted. The researcher had two years of experience in interviewing skills at the time of the interviews. The prepared questions of the semi-structured interview were open-ended in order to elicit detailed interpretations of the participants. Together with interview questions which has been prepared beforehand and which include key questions regarding the topic, several prompts have been used. Also, in accordance with the semi-structured nature of the interviews, several other questions were addressed to the participants when the flow of the interview revealed related phenomena. A considerable part of the data has been gathered this way. Throughout the flow of the interviews, the researcher has also utilized clinical interviewing skills when they were seen as practical. The prepared questions are indicated below. Also, the Turkish version of the questions are reported at the Appendix B.

2.5.1. Semi-Structured Interview Questions

- 1) Can you tell me about yourself?
 - a. What kind of experiences have played an important role in development of your character?
 - b. How would you describe your social relations?
- 2) Can you tell me about important life events that you have experienced?
- 3) Can you tell me about your paternal loss experience?
 - a. How old were you at the time of loss?
 - b. Can you tell me about either what you remember, or what has been told to you about the loss?
 - c. How did the loss effect you?
 - d. How did the loss effect the members of your family?
- 4) What does the paternal loss mean to you?

- 5) Can you tell me about either what you remember or what has been told to you about your relationship with your father?
- 6) What type of a relationship would you liked to have with your father, if he were to be alive?
- 7) After the loss, has anyone undertaken a role similar to the role of your father for you?
 - a. What type of qualities did he have which made it possible for him to undertake this role?
 - b. Can you tell me about your relationship with this person?
- 8) How would you describe an ideal father-daughter relationship?
- 9) Can you tell me about your impressions of the relationship between your parents?
 - a. What you remember? What has been told to you?
 - b. What does the relationship between your parents as a couple mean to you?
- 10) How do you decide that you want to have a romantic relationship with someone?
 - a. What type of qualities would you look for in a partner candidate?
 - b. Which aspects of your romantic relationships were important for you?
 - c. What were your emotional expectancies?
- 11) Can you tell me about your romantic relationships?
 - a. Can you tell me about the preliminary phases of your romantic relationships?
 - b. Can you tell me about the general course of your romantic relationships?
 - c. How did you meet with your first / current / most memorable partner?
 - d. How did the course of events proceed?
- 12) How does your romantic relationships end?
- 13) How does the fact that the relationship has ended affects you? / Why?
- 14) Have you ever experienced a situation which made you feel the same?
- 15) How would you describe an ideal romantic relationship?
- 16) How did it make you feel to talk about these issues during the interviews?

2.6. Data Analysis

The interviews have been audio-recorded. After each interview, a detailed verbatim transcription has been produced. Transcripts also included data about considerable lengths of silences, laughs and stressed intonations. They have been recorded by using four of Jefferson's (2004) coding marks. They indicate the

duration of pauses and pitch changes (e.g., List of Symbols). Excerpts from the transcriptions which are provided in the results section include these codes, instead of classical punctuation marks. The aim is to preserve the richness of the discourse.

In accordance with IPA guidelines, the interviews had been examined sequentially. Careful examination of the data has taken place before each analysis. First, several explanatory comments have been noted on the left margin of the transcripts. Each transcript was read multiple times. Certain explanatory comments have been abstracted and transformed into emergent themes. Afterwards, emergent themes have been clustered up to their relevance to each other and were given an inclusionary label. All the labels have been listed under the theme tables. Lastly, through the examination of the complete number of labels of all participants, a superordinate theme table has been established.

2.7. Trustworthiness of the Study

Morrow (2005) points out that there are several qualities which determine the trustworthiness of a qualitative study. First, the amount of data and the processes related to interpretation and presentation of it should be handled adequately. Moreover, Morrow (2005) states that a qualitative researcher should immerse herself in the data and should also be watchful of possible effects of subjectivity and reflexivity. In the current study, the duration of the interviews was not fixed, to have the flexibility to continue interviewing until the topics of the research are discussed adequately. This approach had been followed in order to ensure the sufficiency of the data. Also, the immersion in the data was considered as a priority in order to provide adequate interpretations and presentations.

Reflexivity was also a factor which was monitored throughout the study. Langdrige (2007) defines reflexivity as the researcher's recognition of herself as the co-producer of psychological knowledge, as opposed to a position in which the researcher tries to find out about an objective truth. Howitt (2016) states that reflexivity is a part of qualitative psychology. In its broad sense, reflexivity refers to the personal influences of the researcher onto research data and findings. Since a double-hermeneutic process is included in IPA, the current study also involves

reflexivity. Hence, the researcher recognizes herself as the co-producer of knowledge regarding the interpretative process of the data. The issues related to reflexivity were paid attention to, especially when the accounts of the participants were parallel to the personal experiences of the researcher. The researcher kept a self-reflective diary during the interview and interpretation phases to be aware of the possible effects.

CHAPTER 3

RESULTS

The results of the interpretative phenomenological analysis are revealed under four superordinate themes, *Loss During Childhood*, *Relationship with the Mother after the Loss*, *Ways to Relate to Loss*, and *Partner like Father*, respectively. The superordinate themes, together with the subthemes that belongs to each, as well as information about participants who display them are shown in table 5.

Table 5

Emergent Themes for Father Loss and Romantic Relationships

Superordinate Themes and Subthemes	Participants mentioning the theme
1. Loss During Childhood	All participants
Incomprehension of Death	P1, P3, P4
‘Telling a Blind Person to Describe Seeing’	P2, P3, P4, P5
Adopting a Stance by Copying Adults	P3, P4
Memory Construction	P1, P2, P3, P5
2. Relationship with the Mother After the Loss	P2, P3, P4, P5
Dependency as a Factor Empowering the Mother	P3, P4
Life Project: ‘To Make the Mother Happy’	P3, P4, P5
- Fulfilling ‘the Prophecy’ of the Father	P4, P5
‘The Man of the Household’	P2, P4
3. Ways to Relate to Loss	All participants
Anger Towards the Father: ‘How could you deprive me of yourself!’	P1, P2, P3, P5
Comparing the Pain within the Family	P2, P3, P4
Efforts to Make the Father Proud	P1, P3, P4, P5
Keeping Loss as an Unspoken Incidence	All participants
Re-creating the Lack of Father in Social Situations	P1, P3, P4, P5
Loss of Relationship & Jealousy	P1, P2, P3, P4

Table 5 (continued)

Father as Lack	P3, P4, P5
Unique Ways to Compensate Father's Lack	P1, P3, P5
4. Partner like Father	All participants
'I Seek Father in Partners'	P1, P2, P3, P4
Completing Missions about Fathers by Using Partners	P1, P4
'My Partner is Dead to Me'	P1, P5
Repeating Parents' Romantic History	All participants

3.1. Loss during Childhood

The superordinate theme gathers together the aspects of loss which are thought as peculiar to the early timing of it. It encompasses four subthemes: *Incomprehension of Death*, *'Telling a Blind Person to Describe Seeing'*, *Adopting a Stance by Copying Adults*, and *Memory Construction*, respectively.

3.1.1. Incomprehension of Death

The participants were 6 years old or younger at the time of the paternal loss. Several of them stated that they had difficulties to understand the concept of death during the time of loss. Although they did not understand what death is, Derin and Bahar remember that they have grasped that a negative event was taking place and that it was centered upon the absence of their fathers. However, they note that the terms of this absence were unknown to them. Also, Aslı states that during her childhood, she did not understand that death is an irreversible instance, in addition to her incomprehension of several other concepts related to death.

After the unexpected loss of her parents due to a natural disaster at the age of 6, Derin says that she could not comprehend exactly what death means, although she understood that her parents were absent. However, she accounts that she could not comprehend the why and the whereabouts of this absence. Also, she remembers that she did not ask any questions to anyone about the lack of her father.

P1: (...) I don't know whether I have understood what death means I mean I understood somehow that they were absent but I have not confirmed it by asking to

someone also I do not remember crying by asking where they are (...) the idea of death what death is it's very (.) it was not something that I understood it's just like they are absent but how they are absent will they ever be present again I don't remember thinking about it I couldn't figure it out (...) maybe I have understood some stuff but I don't if it was death but I understood that they were absent

Original

P1: (...) ölmek ne demek onu da tam anlamış mıydım bilmiyorum ama hani olmadıklarını bir şekilde anladım ama kimseye sorup da bir şekilde teyit etmedim ya da neredeler diye oturup ağladığımı da hatırlamıyorum (...) ölme fikri de ölmek diye bir şey de çok (.) u hani anladığım bir şey değildi sadece yoklar hani ama işte nerede yoklar nasıl yoklar bir daha işte varlar mı hani oralar çok şey değil hani düşünüyor muydum pek hatırlamıyorum ama şu an böyle u ya aklımda bir yere şey yapmıyordu denk gelmiyordu düşmüyordu (...) belki anladım bir şeyler anladım dediğim ölmek gibi bir anlamak oldu mu onu tam kestiremiyorum ama yoklar gibi bir şey anladım

Aslı remembers that she had difficulty to understand the concept of death and several other concepts related to it; she did not understand exactly if the deceased people will be back and what a cemetery is. She states that she kept questioning where her father was starting from the time of loss, when she was around 4 years old, until she got 10 years old.

P3: (...) I was about 11-12↓ I understood what death is that the people who are gone will not be back that the dead people are buried to a place called cemetery↓ previously I knew what a cemetery was but↑ I have never physically been in a cemetery and I wasn't able to relate death and cemetery in exact terms (...) I mean I remember asking constantly to my mom at the beginning where my father was (...) I guess I asked it until I was 10 years old

Original

P3: (...) 11-12 falandım herhalde↓ ölümün ne olduğunu anladım giden insanların geri dönmeyeceklerini anladım ölen insanların mezarlık diye bir yere gömüldüğünü↓ eskiden de bilirdim mezarlığın ne olduğunu ama↑ fiziksel olarak hiçbir mezarlığın içinde bulunmadım ölümle mezarlığı da tam olarak ilişkilendiremiyordum kafamda (...) yani ilk zamanlar şey sorduğumu hatırlıyorum sürekli anne babam nerede anne babam nerede (...) galiba 10 yaşına kadar sordum

Bahar recounts that she was at a confused state at the night that her father died. She thought that something negative had taken place, although she did not comprehend what it was. She acknowledges the absence of her father for the first time when the whole family arrives at the airport to transport the deceased to his

hometown. Afterwards, she attributes ‘the incomprehensible negativity’ to the lack of her father.

P4: (...) many events which were nonsensical to me happened at the same night↓ (...) it was like there is something bad but I don’t know what it is and it continued to be unknown to me↓ afterwards we went to the airport in a rush↓ I mean something bad happened but I didn’t know what it was↓ (...) also to not to see my father at the airport↓ everyone was there the whole family↓ (...) to not to see my father there was I guess it helped me to understand that the issue was about him I mean still (...) probably I didn’t understand the idea of loss but↑ I understood that there was something bad going on about him↓

Original

P4: (...) anlamlandıramadığım bir sürü olay gelişti aynı gece içerisinde↓ (...) hani kötü bir şey var ne olduğunu bilmiyorum bilmemeye devam ederek ilerledi↓ sonra apar topar evden çıktık apar topar havaalanına gittik↓ hani ne olduğunu bilmediğim yine kötü bir şey oldu↓ (...) bir de havaalanında da babamı görememek↓ şimdi herkes var bütün aile orada↓ (...) orada babamı görememek de birazcık orada sanırım meselenin babamla alakalı olduğunu babamla ilgili kötü bir şey olduğunu yine kayıp (...) hani kayıp fikrini algılamamışumdur muhtemelen ama↑ onunla alakalı kötü bir durum olduğunu anladım↓

3.1.2. ‘Telling a Blind Person to Describe Seeing’

Participants assert that they only had a limited time to collect memories and experiences together with their fathers, due to their young age at the time of the loss. Accordingly, they report that they did not have the opportunity to get to know their fathers very well. Therefore, they say that the loss of their father is the ‘loss of someone they didn’t know’. This quality of the loss during childhood makes it difficult for them to articulate what their loss means to them. Also, some of the participants note that they feel ‘unconnected’ to their fathers or do not miss them because of this reason.

Zeynep points out that it is difficult for her to articulate what the loss of her father means to her, because she does not have a firm idea about his presence. Accordingly, she describes the phenomena as ‘telling a person who is blind from birth to describe seeing’.

P2: (...) I can say that I do not know my father very well because he was hospitalized when I was 3.5 years old so we did not have the opportunity to spend lots of time I remember him vaguely (...) I was very little then and it was like someone I didn’t know died (...) because I don’t know what it’s like to have a father it is difficult for

me to tell what it's like to have a father (.) I mean it's like asking a person who is blind from birth to describe seeing.

Original

P2: (...) babamı doğru dürüst tanımıyorum diyebilirim çünkü uu ben 3.5 yaşındayken hastaneye yatmış o yüzden çok vakit geçirme fırsatımız olmadı hayal meyal hatırlıyorum kendisini (...) o zaman çok küçüktüm ve tanımadığım biri ölmüş gibi oldu (...) babası olması nasıl bir şey insanın bunu pek bilmediğim için babasının olmaması nasıl bir şey onu anlatmak zor (.)yani hani şey hiç doğuştan kör insanlara görmek nasıl bir şey diye sormak gibi oluyor bence.

Aslı underlines the absence of experiences lived together with her father. She thinks that people bond with whom they have shared memories. Consequently, she declares that she feels 'unconnected' to her father.

P3: (...) I cannot feel connected to my father exactly (...) because we have very few experiences together yes he is my biological father but on the other hand at my current age I feel like his absence is normal because we did not experience anything together because I could not feel his warmth his love exactly (...) we love who we have memories with we get connected to those we have memories with I did not collect much memories with my father so his absence doesn't affect me very much right now

Original

P3: (...) kendimi tam olarak babama bağlı hissedemiyorum (...) babamla yaşadığım şeyler çok az olduğu için uu evet biyolojik babam o ama hani hiçbir şey yaşamadığımız için bir yandan da şey yapamıyorum hani onun sıcaklığını sevgisini tam hissedemediğim için aklım ererken u bana yokluğu normal geliyor (...) insan anısı olan insanı seviyor aslında anısı olan insana bağlanıyor ben babamla o kadar fazla anı yaşamadığım için onun yokluğu beni şu an çok etkilemiyor

Bahar says that her father is like someone unknown to her and thus reports that she has difficulties to articulate the presence of her father. She links this situation to the penury of their time spend together and to her inability to remember much about her father.

P4: (...) I don't know him↓ except his face his photographs I have told you at the beginning too it is same to me to see the pictures of someone I know some actress or actor and to see my father's picture (...) on the other hand (.) I don't know the feeling of having a father↑ I think that it is necessary to know the presence of something↑ to describe its absence↓ that's why I cannot describe the feeling that his absence gives me

Original

P4: (...) ben tanımıyorum onu↓ yüzü fotoğrafları dışında yani en başta söyledim ya size işte hani şuradaki fotoğraflarda birisini görüp tanıdığım işte bildiğim bir aktörü

ya da aktrisi görmemle babamın fotoğrafını görmem arasında bir fark yok (...) bir yandan (.) babamın olması hissi duygusunu yani o hissi bilmiyorum zaten↑ hani o yüzden olmaması hissinin ne ifade ettiğini mm tanımlamak da biraz zor o yüzden (...) bir şeyin yokluğunu ifade edebilmek için↑ varlığının nasıl bir şey olduğunu bilmek gerekir diye düşünüyorum↓ o yüzden hani yokluğu nasıl bir şey hissettiriyor onu böyle bir çırpıda ifade edemiyorum

Irmak's discourse is parallel to the other participants'; she asserts how she did not have the opportunity to get to know her father due to the limited time spent together and that she cannot feel a longing for her father because of it.

P5: (...) I didn't spend a long time together with my father↓ I did not have the opportunity to get to know him very well in fact↓ (...) I don't think that it is longing because as I have said we didn't spend much time together I couldn't know him very well

Original

P5: (...) babamla çok uzun bir zaman geçirmedim↓ uuuu çok tanıma fırsatım da olmadı açıkçası↓ (...) özlem olduğunu sanmıyorum çünkü dediğim gibi çok vakit geçirmedik zaten çok da tanımadım

3.1.3. Adopting a Stance by Copying Adults

Participants state that due to their young age, they either did not fully understand several issues and concepts related to their loss or did not notice their proper significance. However, they point out that they were eager to notice the reactions of their mothers and of other important elderly figures in their families. They express that the intenseness of these emotional reactions was the factor which determined their own emotional states or helped them to understand the significance of the issues.

Aslı noted that her father was blind. She recalls how a few years after the loss, her mother cried after seeing a commercial about curing blindness. She expresses that up until that moment, she did not understand the significance of neither the recovery of her father's eyes, nor importance of him to be able to see her. To her, the emotional reaction of her mother was the indicator the of the significance of the issue.

P3: (...) after a few years of my father's death my mother saw a commercial on TV and cried afterwards (...) my mother cried and said I wish my Ahmet was alive and that we could have cured his eyes for him to see his daughter for once↓ (...) I understood that I was underestimating the situation (...) something inside me

changed but (.) I cannot exactly tell what it is right now↓ just mom to cry had affected me very much↓ I didn't know the meaning of curing my father I wasn't aware that he couldn't see me because of his blindness (...) as a child I just felt sad when I saw mom crying and to know that it is about my father has affected me unusually

Original

P3: (...) babamın ölüşündenden birkaç sene sonra işte annem televizyonda bir haber izledi ve o haberden sonra ağlamıştı (...) annem işte ağlayıp şey demişti keşke Ahmet'im yaşıyor olsaydı da onun da gözlerini açıtırsaydık kızını bir kez görseydi falan↓ (...) bu durumun aslında benim azımsadığım kadar önemsiz olmadığını fark ettim (...) bir şey değışti içimde ama (.) neyin değıştiğini tam ben de söyleyemiyorum şu an↓ sadece annemin ağlaması beni çok etkilemişti↓ babamın iyileşmesinin ne demek olduğunu da bilmiyordum o zaman babamın gözleri görmeyince beni görmüyormuş bunun farkında değıldim (...) çocuk aklıyla sadece annemin ağlayışını gördüğüm zaman üzölmüştüüm ve bunun babamla ilgili olduğunu bilmek beni daha değışik etkilemişti

When Bahar recalls the day that her father died, she testifies being affected after observing the emotional state of the important women figures in her family. She says that although she did not comprehend the reasons behind their devastated state, she got scared solely because of their moods.

P4: (...) after I went to the living room and saw that my grandmother mother and aunt because they are the 3 serious women figures in my life and they all were devastated they are crying it's for sure that something that horrifies them had taken place↑ I was scared (...) because back in the day I had no idea about the reason for their state↑ I mean I had no idea about what made them sad↑ it's just (the idea) that there is something which batters them so much which made me scared↓ I mean something made them so sad (...) I didn't know that it was because of my father's death↓

Original

P4: (...) salona gidip işte nenemi annemi ve teyzemi çünkü hayatımdaki 3 ciddi kadın figürü ve üçü de böyle çok şey durumdalar hani perişan durumdalar ağlıyorlar hani onları çok sarsan bir şey yaşanmış belli ki↑ korktum↓ (...) çünkü o zaman neden olduklarına neden o durumda olduklarına dair bir fikrim yoktu↑ yani hani ne için bu kadar üzöldüklerine dair bir fikrim yoktu↑ sadece onları bu kadar hırpalayan bir şeyin olması beni korkuttu yani↓ hani bir şey onları bu kadar üzdü (...) o zaman o şey işte babamın vefatı olduğunu bilmiyordum↓

3.1.4. Memory Construction

Participants reveal that they cannot always pin out the true source of their memories with their fathers; they question the authenticity of their memories. In other words, they state that they are not sure whether they have truly experienced those memories, or they have constructed them after-the-fact. Often, mothers have an important role in the process by repeating their discourses about fathers.

Derin informs about the multitude of her memories with her father. However, she finds it possible that she played a role in construction of these memories, after the loss of her father.

P1: (...) I recall many memories actually↓ but I do not know up to which point I have built them up afterwards

Original

P1: (...) baya aslında bir şey hatırlıyorum böyle anı olarak↓ ne kadarını sonradan yazdım ne kadarı böyle u şey bilmiyorum ama

Zeynep is unsure whether she had fabricated her memories regarding the period of loss.

P2: I remember tiny things about that period (...) but it's like as if I am watching it all from outside what if but I don't think that I will make up a memory like this

Original

P2: ufak ufak şeyler hatırlıyorum uu o döneme dair (...) ama şey gibi hani sanki dışarıdan izliyormuş gibi hatırlıyorum acaba ama böyle bir anıyı da uyduracağımı da sanmıyorum

Aslı states that when she recalls her memories with her father, she cannot differentiate whether she really lived those moments, or that she has built them up out of her mother's often-repeated statements about Aslı and her father.

P3: (...) as having only a few memories about my father and also there is the situation that I don't know if I have constructed the memories in my head because my mother recounts them to me (...) it is as if I have experienced them myself but they are also the memories about which my mother talks so much (...) some of the things feels like memories to me because my mother talks so much about them↑ or I really remember them I am not very sure

Original

P3: (...) babamla ilgili anılarım çok az olunca tabi bir de şöyle bir durum var bazı şeyleri annem anlattığı için mi acaba kendi kafamda anılaştırdım bilmiyorum (...) sanki bana kendim yaşamışım gibi geliyor ama annemin çok sık anlattığı anılardı bunlar o yüzden çok da emin olamıyorum (...) annemin çok anlattığı bazı şeyleri kafamda (2.0) ya canlandırdığım için anı gibi geliyor bana↑ ya da gerçekten hatırlıyorum çok emin değilim

Irmak affirms that her mother has an important role for her to recall her memories which include her father; she says she ‘knows’ (about the memories) as her mother tells her about them.

P5: (...) I remember as my mother tells me about it↓ (...) I know these as my mother recounts to me↓ but I do not remember any myself I just have this memory↓

Original

P5: (...) annem anlattıkça hatırlıyorum↓ (...) annem bunları bana anlattıkça ben (.) biliyorum↓ ama ben hiçbirini hatırlamıyorum sadece bu anı var ben de↓

3.2. Relationship with the Mother After the Loss

The superordinate theme focuses on several changes of dynamics between the mother and the child which took place after the loss. There are three subthemes: *Dependency as a Factor Empowering the Mother*, *Life Project: ‘To Make the Mother Happy’*, and *‘The Man of the Household’*. Also, the second subtheme has one more heading as *Fulfilling ‘the Prophecy’ of the Father*.

3.2.1. Dependency as a Factor Empowering the Mother

Participants express that their mothers have experienced tremendous emotional difficulty after the loss of their spouse and due to the responsibility of raising their children on their own from the moment of loss. Within this frame, the participants testify that their presence was the factor which ‘kept their mothers going on to live their lives’. They claim that their young age at the time of loss have rendered them ‘dependent’ to their mothers. Also, the mothers, thanks to the role that this ‘dependency’ assigns to them, have had the obligation to ‘stand upright and stay strong’.

Aslı reports that her mother says that if it were not for Aslı, she would have become a vagabond. Her mother has stated to Aslı that she is the factor which ‘binds her to life’ and therefore forces her to hide her sadness and to become active.

P3: my mother had a child to look after↓ and she didn’t have the luxury of getting sad after her deceased spouse there were my needs she had to meet my needs I had to go to school so she couldn’t show her sadness to me↓ she put away her pain↑ she started to take care of me (...) for instance my mother always tells me if it wasn’t for you I would roam the streets like a vagabond↓ she told me explicitly many times that I have bounded her to life↓

Original

P3: annemin bakması gereken bir çocuğu vardı↓ ve uı ölen eşinin ardından üzölmeye üzüö-üzöölme gibi bir lüksü yoktu yani benim ihtiyaçlarım vardı benim ihtiyaçlarımı karşılaması gerekiyordu okula gitmem lazımdı u kendi üzüntüsünü bana göstermezdi o yüzden↓ kendi acısını bir kenara atıp↑ benle ilgilenmeye başladı (...) annem mesela hep şey diyor eđer diyor sen olmasaydın ben sokaklarda berduş gibi dolaşırdım diyor↓ benim onu hayata bağladığımı çok defa açıkça söyledi bana↓

Bahar testifies that a similar situation was experienced in her case too: she indicates that her mother was overwhelmed due to the burdens that the loss brought about. She thinks that her mother would not have stayed strong and might even have suicided if Bahar was not a little child who is dependent to her at the time of the loss.

P4: (...) If I weren't that small I don't know if my mother could have stay that strong maybe she would even commit suicide I don't know (...) I think she did not know what to do really maybe that was the reason why she brooded for so many hours like thinking what am I going to do with 4 kids I don't work how am I to carry this burden both in material and immaterial senses↓ the point that I connect the issue to myself is if I wasn't so little and so dependent on her she could have given up and say I will not overcome this↓

Original

P4: (...) ben o kadar küçük olmasaydım annem o kadar güçlü durabilir miydi bilmiyorum belki intihar bile edebilirdi bilmiyorum (...) yani şöyle ne yapacağını bilemedi gerçekten belki o kadar uzun saatler düşünmesinin sebebi oydu ondan sonra ben nasıl baş edeceğim hani 4 çocukla çalışmıyorum hani hem maddi hem manevi olarak bu yükü nasıl taşıyacağım diye belki o kadar saat düşünüyordu↓ benim kendime bağladığım nokta ben o kadar küçük olmasaydım ve ona bağımlı olmasaydım pes edebilirdi bir noktada hani ben bunun altından kalkmayacağım diyebilirdi↓

3.2.2. Life Project: 'To Make the Mother Happy'

Participants think that there are several expectations imposed upon them as 'the proper roles they should effectuate'. These roles center on making their mothers happy. The motivations behind their stances on this topic and the degree of their willingness to meet these roles differ; Aslı says she hopes to render her mother happy, because she is 'the only thing that can make her happy, in lack of her father'. For Irmak, to make her mother happy is a way to 'pay her debt to her mother' for taking care of her after the loss.

Irmak and Bahar display a different inclination, which is reported under the headline of ‘Fulfilling ‘the Prophecy’ of the Father’. These participants mention several memories and dreams which include their fathers, and in which they perceive a message directed to them about their roles within the family. Also, family members, especially the mothers, repeat certain parts of the father’s discourse throughout their childhoods. Participants report that they think there are messages directed to them in these parts of discourses too. These messages demand them to either ‘stay with their mother’ in course of life, or ‘to make their mothers happy’. They also say that they have more or less fulfilled the requests made to them by these messages.

Aslı says that she is the only factor which can make her mother happy in absence of her father. Due to this thought, she declares that all that she wants in her life is to make her mother happy.

P3: all that I ever want in my life is to make my mother happy her to not be sad and to make her proud↓ I have to study very much to be able to do these (...) my mother becomes happy when she becomes proud due to something about me because I am the only thing that makes her happy in my father’s absence (...) because my father’s absence is not only a lack for me but for my mother as well↓

Original

P3: benim hayattaki tek isteğim anneme dair olan tek isteğim onun mutlu olması onun üzülmemesi onun-ona gurur yaşatabilmem falan↓ bunları yapabilmem için çok ders çalışmam lazım (...) babamın yokluğunda onu mutlu eden tek şey ben olduğum için bana dair herhangi bir şeyle gurur duyunca annem mutlu oluyor ben de hep onu mutlu etmeye çalışıyorum↓ (...) çünkü babamın yokluğu demek sadece benim içim de olan bir yokluk değil annemin içinde de olan bir yokluk↓

Irmak asserts that she takes up the idea of making her mother happy as her personal project because she thinks that she is ‘in debt’ to her mother for preventing Irmak and her siblings to feel lacking after the loss.

P5: we should be successful earn very well and make our mother happy↓ or we should become self-sufficient because we have always tried to be self-sufficient after the loss of my father and we still try to be self-sufficient actually↓ that’s why in fact (.) we have felt like we all felt like we are in debt to our mother↓ because she tried to raise us very well she never made us lack anything↓ we had it all↓ especially for the immaterial aspects she tried to not to make us feel the lack of our father↓

Original

P5: çok iyi yerlere gelip çok iyi paralar kazanıp annemi mutlu etmeliyiz↓ ya da kendi kendimize yetebilmeliyiz çünkü biz babamdan sonra biz sürekli kendi kendimize yetmeye çalıştık hala da kendi kendimize yetmeye çalışıyoruz aslında↓ o yüzden aslında hani (.) şey gibi hissettik hepimiz anneme borçluymuşuz gibi hissettik↓ yani çünkü gerçekten hepimizi çok iyi yetiştirmeye çalıştı yani hiçbir şeyimizi eksik koymadı↓ her şeyimiz tamdı↓ özellikle manevi açıdan yani babamın yokluğunu hiç hissettirmemeye çalıştı bize↓

3.2.2.1. Fulfilling ‘the Prophecy’ of the Father:

Bahar asserts that her mother frequently repeats a part of her father’s discourse: because Bahar is their youngest child, she will be the one who stays with her parents, even if her other siblings get out of the familial house by marriage. She says that her position within the family is exactly like how her father had described: she says that she stays with her mother, both physically and mentally.

P4: (...) my father always said that (1.0) in fact it’s just like my current position with the family it’s just like how he described I guess he always said to my mother that all the others will get married and will go but Bahar will stay with us↓ she will stay with me and you (...) my mother always says it↓ she will stay with us because she is the smallest one↓ that’s what I am currently experiencing all the others have left and I am with my mother (.) in every sense of the word↓ physically materially immaterially in every sense of the word I am with my mother right now↓

Original

P4: (...) şey dermiş hep babam (1.0) aslında biraz şu an bulunduğum konum tam olarak aile içerisinde tam onun tasvir ettiği şekilde galiba uuu anneme hep dermiş ki işte Bahar diğerleri evlenecekler gidecekler Bahar bizim yanımızda kalacak↓ senle benim yanımızda kalacak dermiş hep (...) annem hep söyler bunu yani↓ o biz-bizim yanımızda kalacak en küçüğümüz o hani↓ şu an yaşadığım da o zaten hani↓ diğerleri gitti ve ben annemin yanındayım (.) her anlamda hani↓ fiziksel maddi manevi her anlamda annemin yanındayım şu an↓

During the first interview, Irmak told about a dream in which her father tells her to ‘take good care of her mother and do not let her be sad, if he dies’. At the last interview, she has formed a connection between her caring behavior towards her mother and her father’s wish in the dream.

P5: I have seen my father’s death in my dream (...) I am not sure if what I remember is real or not (.) my father was sitting on a chair and he called me I said yes he said take good care of your mother if I die do not ever make her sad↓ I have said father

why are you talking like this↓ let it be as I've said he said↓ you listen to me he said↓ and he laughed and then the dream was over

Original

P5: babamın öldüğünü rüyamda görmüştüm ben (...) ama hatırladığım şeyin gerçek olup olmadığını bilmiyorum (.) babam oturuyordu koltukta beni çağırmıştı yanına efendim falan dedim ben ölürsem dedi annene çok iyi bak dedi anneni sakın üzme dedi↓ baba niye böyle diyorsun falan demiştim↓ olsun dedi↓ sen dinle beni dedi↓ sonra güldü ve sonra rüya bitmişti

During the third interview:

P5: (...) I have told you about a dream we have spoken upon it I have seen my father and he said do not ever make your mother sad↓ I have thought on it I mean whether I coddle my mother because this dream is being processed in my unconscious

Original

P5: (...) size bir rüyadan bahsetmişim onun üzerine konuşmuştuk babamı görmüştüm anneni üzme bir şeyler demişti↓ acaba diye düşündüm yani şu an annemin üzerine bu kadar titremem yine hani bilinç altındaki o rüyanın işlemesiyle mi alakalı

3.2.3. 'The Man of the Household'

Participants assert that they fulfill a role which resembles the role of 'the man of the household' to them, or that they accompany their mothers 'just like a spouse' in various situations. This role is often outplayed by dealing with certain parts of the housework, which they describe as 'more masculine'.

Zeynep says that her mother and her elder sister sometimes call her 'the man of the household' because she undertakes actions like carrying weighty objects and paying the bills. She says that she is proud of actualizing this role because it gives her 'a certain position within the family' which makes her feel independent. She also says that if her father were to be alive, he would have assumed this role instead of her.

P2: (...) they sometimes call me the man of our household I mean mostly I do the outside jobs I do the shopping if there is something weighty to carry I carry it (...) it makes me a bit proud actually I don't know why but it's like (2.0) I feel like I have taken my family under my wings and the good part is that they do not require me to do the housework because I do these works (.) for instance my family takes care of the laundry I pay a bill and it counts in its place (...) it's good to know that they need me and that I do something for them (...) it gives me a different position within the family (...) I feel more independent and free (10.0) and important too (...) my father would have done the works that I do

Original

P2: (...) evimizin erkeği falan dedikleri oluyor bana yani ev işlerini u dışarı işlerini çoğunlukla ben yapıyorum alışveriş işlerini ben hallederim yük taşınması gerekirse ben taşıyorum (...) biraz gurur verici aslında neden bilmiyorum ama hani sanki u (2.0) aileme böyle kol kanat germişim gibi hissediyorum ve işin güzel yanı bu işleri yaptığım için ev işi beklemiyorlar benden (.) o kadar çok (.) hani mesela çamaşırıla falan daha çok ailem ilgilenir ben çünkü mesela bir fatura yatırmış oluyorum onun yerine geçmiş oluyor gibi oluyor (...) bana (.) ihtiyaçları olduğunu ve onlar için bir şeyler yaptığımı bilmek güzel (...) yani bana sanki farklı bir konum veriyor gibi ailemiz içinde (...) kendimi daha bağımsız ve özgür hissediyorum (10.0) ve önemli hissediyorum aynı şekilde (...) (hayatta olsaydı) benim yaptığım şeyleri babam yapıyor olurdu o zaman

Bahar thinks that her function for her mother is similar to that of a spouse. She says that she is responsible of more ‘masculine’ parts of the housework while her mother is occupied with cooking and cleaning.

P4: (...) in a sense I have become her (.) dear companion in this process. I mean her spouse was absent but I was there all the time (...) I still am in fact and my current role is more like a spouse (...) I mean you know how housework is divided up to the social gender roles like there are certain works that men do and certain that women do I mean like repairment works or works related to outside are handled by men while works related to the house related to the kitchen and cleaning are handled by women. (...) our roles within the house were divided just like that up until last year she occupied herself with the work inside the house with cooking and cleaning and I did the work related to outside like communicating with someone with repairers with curtain sellers (...)

Original

P4: (...) bir nevi ben de onun (.) yol arkadaşı oldum bu süreçte. I mean hani eşi yoktu ben yanındaydım her zaman (...) hala da öyleyim şimdi hatta şu anki rolüm bence biraz daha eş gibi gerçekten (...) yani bu ev işleri hani klasik toplumsal cinsiyet u rollerine göre dağılmıştır ya işte erkeklerin yaptığı belirli işler vardır kadınların yaptıkları belirli işler vardır işte ne bileyim tamir işlerini bir dışarıyla bağlantısı olan işleri erkekler yürütürler evle alakalı olan işte mutfakla alakalı olan temizlikle alakalı olan işleri kadınlar yürütürler. (...) bir sene öncesine kadar annemle evdeki rolümüz aynen öyleydi o evdeki yemekle alakalı temizlikle alakalı işte evle alakalı işleri o yapardı dışarıyla alakalı işleri de hep ben hallederdim dışarıdaki birisiyle iletişim kurma işte tamirciyle iletişim kurma perdeciyile iletişim kurma (...)

3.3. Ways to Relate to Loss

The current superordinate theme addresses the participants’ ways of forming relations to their loss. There are eight subthemes: *Anger Towards the Father: ‘How could you deprive me of yourself!’*, *Comparing the Pain within the Family*, *Efforts to Make the Father Proud*, *Keeping Loss as an Unspoken Incidence*, *Re-creating the*

Lack of Father in Social Situations, Loss of Relationship & Jealousy, Father as Lack, and Unique Ways to Compensate Father's Lack.

3.3.1. Anger Towards the Father: 'How could you deprive me of yourself?'

Participants have given a binary commentary regarding the death of their fathers: from one side, they think that the death was an inevitable incidence and the deceased had no other choice than dying, and from the other side they question whether any type of intentionality was involved in the way their fathers died. The possibility that their fathers died willingly arises anger in Derin and Irmak's case, hostility in Zeynep's, and Aslı attains a more accusatory stance. Most of the participants report that to think of their father's death as an involuntary incidence is a factor which functions as a barrier between these feelings and themselves. Some of the participants point out different targets for their feelings: murderers and the father substitutes become targets as much as the fathers.

Derin thinks that if death were to be a choice, her parents would not have chosen it. She explains that thanks to this line of thought, she does not become angry to her parents because of their death. Nevertheless, she reports that she often feels angry. She says that her uncle, who has become a father substitute for her after the loss, is the target of her anger.

P1: (...) I am extremely angry the anger that doesn't address my father addresses my uncle it is like there is nothing negative (feelings) towards my mother and father or there is nothing like they are absent you have left me and went by I have the feeling that if this (death) was a thing to choose they wouldn't have chosen it↑ that's how I think ever since my childhood I still think like that but the anger has to find an address and it somehow targets my uncle (...) if it were to be something to choose (to die or not) and if they were to die like that (by choice) then I would be extremely (.) then it's like would be angry like (saying) why did you do this why did you do that but I when I think that it (to die) it something that they don't want or wouldn't choose then there is no point in getting angry at them

Original

P1: (...)bende böyle bir aşırı öfke var yani o babama çıkmayan öfke amcama çıkıyor işte ya babama böyle bir anneme de babama da şey çıkmıyor olumsuz işte niye yoklar beni işte bıraktınız gittiniz hani şey gibi hissiyatım var hani bu zaten seçilecek bir şey olsa seçmezlerdi böyle bir durumu gibi bir↑ hani çocukken de öyle düşünüyordum hala öyle hissiyatım var ama bir öfke de var ortada o amcama akıyor bir şekilde (...) seçebilecekleri bir şey olup ölmüş olsalar böyle aşırı bir (.)hani o zaman

öfkelenebilirmişim gibi geliyor niye şunu yaptınız niye bunu yaptınız gibi ama şimdi onların istemediği ya da seçemeyeceği bir şey olduğunu düşününce o zaman onlara öfkelenmenin de pek bir manası da yok gibi

Zeynep says that it is relieving for her to think that her father's death was inevitable, and not due to his choice. She reports that she had a difficult childhood due to loss. Accordingly, she says that she would have even felt hostility towards her father if she knew that her father died by choice or by an incident which includes an activity intentionally committed by him, like over-smoking and getting cancer because of it or driving after alcohol consumption.

P2: my father had leukemia↓ actually he did not have any (health) problems (...) people at his workplace were smoking a lot (...) my father did not have any other choice but to stay in that environment (...) actually it (to think this way) is a bit relieving because it is like (saying) it had to be like this there was not a choice (...) I mean my childhood wasn't so easy and if it was because of a mistake that my father had committed I would have even felt hostility towards him (...) for instance if he was to die because of getting cancer due to smoking or due to driving after drinking alcohol I would have gotten angry at him I would think like don't you ever think of your two kids and wife

Original

P2: babam lösemi olmuş↓ yani aslında hiçbir sıkıntısı yokmuş (...) çalıştığı yerde çok fazla sigara içiliyormuş (...) babamın başka bir seçeneği yoktu ortamda bulunmaktan başka (...) biraz rahatlatıcı oluyor aslında (bu şekilde düşünmek) hani çünkü bir olayın bu şekilde olması gerekiyordu ve o şekilde gerçekleşti gibi yani bir seçim ve sonuç gibi değil (...) yani u kolay bir çocukluk yaşamadım ve eğer bu böyle bir şey mesela babamın yaptığı bir hatadan dolayı olsaydı belki düşmanlık bile hissederdim ona (...) yani mesela işte sigara içip kanser olup ölseydi ya da alkolle araba kul-o şekilde ölseydi mesela o zaman ona kızardım muhtemelen hani u iki tane çocuğun ve karısını hiç düşünmedi diye düşünürdüm

Aslı says that if she considers death as a crime, she also considers her father as the perpetrator of it.

P3: actually I know that to die or not was not at his power↓ but it is just like when I see this as a crime I seek for a criminal and naturally my father becomes the perpetrator of the crime↓ I say I wish he wasn't dead

Original

P3: ya aslında babamın elinde olmadığını da biliyorum bu ölme durumunun↓ ama sadece hani bunu bir suç olarak gördüğüm zaman bir suçlu arıyorum suçu işleyen de doğal olarak babam oluyor bu durumda↓ diyorum ki keşke ölmeseydi (...)

Irmak's father had been a victim of homicide. During the incidence, he tries to protect himself. Irmak states that she feels angry when she thinks of the un-lived experiences. The target of her anger changes as does her point of view regarding the issue: she becomes angry at her father when she thinks that he could have acted better to evite the death, but her anger diminishes when she considers the fact that he tried to protect himself. She reports that from time to time, she was angry at everyone too. Furthermore, she reports for a while, her anger was focused on another target responsible for her loss: she was thinking about killing the murderer of her father.

P5: (...) of course there is an anger due to un-lived experiences↓ for the un-lived experiences (.) of course I am angry at my father because he had to act more rational↓ (...) he had to protect himself of course↓ but he did try to protect himself (...) I mean he tried not to die (...) I guess I am angry at my father too for dying (...) that's why it's like he should not have died↓ so that him to try to live is actually like a factor which prevents me to get angry↓ (...) there have been times during which I was angry at him for dying↓ or there were times that I was angry at everyone just because my father died↓ (...) for a while I had crazy thoughts like finding the person who shot my father and killing him

Original

P5: (...) *yaşanmamışlığın tabi ki verdiği bir kızgınlık var↓ yaşanmamışlık için (.) babama tabi ki kızgınlım yani çünkü biraz daha mantıklı davranması gerekirdi↓ (...) kendini koruyabilmesi gerekirdi tabi ki↓ ama korumaya çalışmış zaten↓ (...) yani ölmemeye çalışmış↓ (...) öldüğü için babama da kızgınlım galiba↓ (...) o yüzden aslında şey gibi (.) ölmemesi gerekiyormuş gibi↓ düşündüğüm için yaşamaya çalışması aslında ona kızmamam için bir faktörmüş gibi↓ (...) öldüğü için ona kızgın olduğum zamanlar da oldu↓ ya da sırf babam öldüğü için herkese kızgın olduğum zamanlar da oldu↓ (...) yani bir süre şeyi istemiştım ben işte babamı kim vurduysa ben de onu bulayım işte ben de onu öldüreyim tarzı deli düşüncelerim olmuştu*

3.3.2. Comparing the Pain within the Family

Participants of the theme in question tend to compare the magnitude of their loss with that of their mothers or sisters. Participants conclude that their elder siblings' loss should be greater because they had the opportunity to spending more time with the deceased.

Zeynep is assured that the loss has caused her sister more difficulties compared to her. Also, she reflects that although growing up with a father is an unknown idea to her, her sister could have explained the difference better.

P2: my elder sister had greater difficulties of course (...) she was affected more than me because she was older (...) I don't know much about my father I don't know what it's like to grow up with a father but maybe my elder sister could have better explain the difference

Original

P2: ablam daha büyük zorluklar çekti tabi (...) o daha çok etkilendi benden çünkü yaşı daha büyüktü (...) babamla ilgili çok şey bilmiyorum ve uı babayla büyümenin nasıl bir şey olduğunu bilmiyorum belki ablam bu farkı daha iyi anlatabilirdi ama

Aslı compares the different roles that her father had: from one side, he was a parent, and on the other he was a spouse. She declares that her mother's pain caused by loss is greater than hers because her parents have spent more time together.

P3: (...) all in all he was my father, but he was also her husband↓ they have spent more time together↓ and in this case my mother's pain is greater than my pain↑

Original

P3:(...) neticede o benim babamdıysa onun da kocasıydı↓ daha çok vakit geçirdi onlar birlikte↓ ve bu durumda annemin acısı benim acımdan daha fazla↑ (...)

Bahar thinks that her elder sister's loss was greater than hers because she was older at the time of the loss. She estimates that more time spent together results in more influence over one's character and reports that this is the reason behind her attribution to her sister as 'the one whose loss is greater'.

P4: (...) my sister was at university so probably it was a greater loss for her↓ I mean at that point it was a greater a more perceptible loss I guess↓ (...) he impacted her character's development and formation phase more that's why I think it was a greater loss for her↓

Original

P4: (...) ablam üniversitedeydi hani onun için daha büyük bir kayıptı herhalde↓ yani o-o an için daha büyük uı algılanabilecek bir kayıptı yani sanırım↓ (...) karakterinin gelişim ve oluşum sürecinde babamın muhakkak daha fazla etkisi olmuştur o yüzden onun için daha büyük bir kayıptı diye düşünüyorum↓

3.3.3. Efforts to Make the Father Proud

Participants report that they want to make their fathers proud by their actions. There were some common points among their discourses: they tend to think that they have a certain responsibility towards the father and that there is an omnipresent father who watches their actions from the sky.

Derin thinks that her parents would have been proud if they were alive to see her successes.

P1: (...) if they were alive, as I achieve things, they would have witnessed it they would have seen it and they would have been proud

Original

P1: (...) bir şeyleri başardıkça falan sonuçta işte yaşasaydılar bunları işte şahit olurlardı görürlerdi gururlanırdı

Aslı says that she wants to make her parents proud by her actions. She thinks that she has a responsibility towards her father even though he is dead; she accounts how she uses the idea of making her father proud as a regulatory factor for her actions.

P3: (...) during everything that I do in life either good or bad I think of my mother and father eventually we all make some stuff to make our family proud to make them happy↓ (...) actually (6.0) I feel like I have a responsibility to him (father) ↓ but at the same time there is not an authority to judge me when I either meet these responsibilities or fail them because he is not physically alive↓ (...) but inside me I always try to meet that responsibility↓ like I should be better and better (.) if father was alive he would have been proud of me↓ it is like that

Original

P3: (...) hayatta iyi veya kötü yaptığım her şeyde annem ve babamı düşünüyorum neticede hepimiz ailemizi gururlandırmak onları hani mutlu etmek için bir şeyler yapıyoruz↓ (...) aslında (6.0) ona (babasına) karşı bir sorumluluğum varmış gibi hissediyorum↓ ama aynı zamanda da bu sorumluluğu yerine getirdiğim veya getirmediğim zaman beni yargılayacak bir otorite yok karşımda çünkü kendisi fiziksel olarak hayatta değil↓ (...) ama ben kendi içimde o sorumluluğu yerine getirmeye çalışıyorum hep↓ işte daha iyisi olayım (.) babam yaşasaydı benimle gurur duyardı↓ falan gibi↓

Bahar accounts that she thinks of her father as someone omnipresent, who can watch her from the sky and be proud of her actions.

P4: (...) it is like how everyone talks about the deceased people they watch us from somewhere now when I think about it even only this feeling is (.) it is good for me (...)

to succeed in something that I have targeted↑ I say I hope he (father) sees it from somewhere

Original

P4: (...) hep derler ya işte ne bir yerlerden izliyorlar bizi falan hani ölmüş insanlar için hani şimdi düşündüğümde bile o his bile bana şey geliyor bazen (.) iyi gelebiliyor yani (...) kendi hedeflediğim bir şeyleri başarmış olmak↑ umarım bir yerlerden bunu görüyordur diyorum yani

Irmak's ideas are parallel to those of Bahar's; she thinks that deceased people are getting the news of their close ones as if they watch them from the sky. Moreover, she asserts that she sees cemetery visits as an opportunity to communicate the news to her father. Also, elsewhere in her discourse, she underlines that she wishes to make her father proud.

P5: (...) I would want him to be proud of me↓ to be proud both of my successes and failures↓ I would want him to accept me anyhow (...) people say that dead people somehow get news from the world from their loved ones their close ones↓ I think that somehow he gets news from us or we visit the cemetery and we tell him everything there (...) it's as if he watches me from over or from right next to me↓ like he knows every move that I make

Original

P5: (...) gurur duysun da isterdim yani benimle↓ hem başarılarımla hem de başarısızlıklarımle↓ her şekilde kabul etsin isterdim↓ (...) öyle denir ya hani ölen insanlar bir şekilde dünyadan yakınlarından sevdiklerinden yakınlarından haber alır derler↓ bir şekilde bizim haberimizi alıyordur diye düşünüyorum ya da mezar ziyaretine gidiyoruz orada her şeyi anlatıyoruz zaten (...) böyle yukarıdan bir yerden ya da tam yanımda beni izliyor↓ yaptığım her hareketimden her hareketimden haberi oluyormuş gibi sanki

3.3.4. Keeping Loss as an Unspoken Incidence

Participants either report that their families are inclined to not to talk about the loss or assert that they do not want to think about their fathers. In Derin and Aslı's cases, the families tend to discourage to talk about the loss. Bahar says that she neglects to talk about the topic, whereas Zeynep states that she does not think about it at all. For Irmak, the tendency to avoid is both due to her family and due to her personal attitude towards the loss.

Derin accounts that the members of her family are inclined to talk neither about the loss of Derin's parents nor about her relationship with her father. For her, this inclination is connected to the family's will of avoiding negative feelings.

P1: (...) it (the death of the parents) is not spoken very much at the house for not to speak anything negative about my mother and father or for not to get sad it is not something that's being shared (...) my relationship with my father is not something which is told or spoken it's more like everyone lives their pain apart (.) within themselves↓

Original

P1: (...) evde de çok konuşulmaz öyle işte hani annemle ilgili babamla ilgili işte olumsuz bir laf olmasın ü-üzülünmesin falan gibi yani işte çok paylaşılan bir şey değil (...) babamla ilişkim de öyle çok bir şey (.) anlatılmıyor yani konuşulan bir şey değil yani öyle pek hani herkes kendi acısını kendi yaşıyor gibi (.) kendi içinde yaşıyor gibi↓

Zeynep says that she is inclined to not to think about the loss and that loss is 'the closed door of her life'.

P2: (...) I don't think much about the fact that I lost my father (...) I either neglect or don't think upon these (loss and its effects) because of the daily rushes (...) I have always thought this (loss) as the closed door of my life

Original

P2: (...) çok üzerine düşündüğüm bir konu değildir babamı kaybetmiş olmam (...) bu şeyleri hayat telaşesinden çeşitli şeylerden düşünmem ya da ihmal ederim (...) ben bunu hayatımın böyle kapanmış bir kapısı gibi düşündüm her zaman

Aslı underlines that her mother is either unwilling to talk about Aslı's father or tries to give only a scarce amount of information to her. Aslı thinks that to not to talk about her father is 'a silent treaty' between them. Moreover, there is an incidence which has been found to be representative of Aslı's mother's inclination to keep the father and the loss as 'unspoken': Aslı asserts that for a while, she could not have learn the exact day that her father died, just like how she could not have access to many other information regarding her father. By chance, she finds a newspaper in a chest and therefore learns the date of her father's death. Afterwards, her mother prevents her access to this chest by putting several objects on it.

P3: it's like a silent treaty (between her and her mother) we do not talk about my father at all for a very long time (...) there is no one around to tell me about him ↓

(...) all the memories that she (mother) tells me about my father are the same↓ I mean she always roams about and tells the same 5-6 memories each time↓ which means she doesn't talk much↓ she never talks about anything in a detailed manner↓

Original

P3: sessiz bir anlaşma gibi epey uzun zamandır babam hakkında hiç konuşmuyoruz (annesiyile) (...) çevremde hiç kimse yok onu (babasını) bana anlatacak↓ (...) bana babamla ilgili anlattığı (annenin) anıların hepsi aynı↓ yani hep aynı 5-6 anıyı dönüp dolaşıp anlatıyor bana↓ pek fazla bahsetmiyor yani↓ çok ayrıntılı anlatmıyor hiçbir şeyi↓

(...)

P3: (...) my mother had her dowry chest↑ when I was a child I have started to open and toy with it so see what's inside↑ I have found a newspaper there↓ it was written on the newspaper: 18th of October, 1998 today my Hasan died↓ (...) for a long while I didn't know the date of my father's death and afterwards↓ I have learnt that it was 18th of October↓ (...) afterwards I wasn't able to open the chest anymore because my mother have put other objects on top of it and the newspaper is at the chest now↓ I don't know at what kind of a state it (newspaper)is right now↓ I haven't opened the chest for a long time maybe for 8-9 years (...) (as she explains what the topic makes her think) that my mother is very affected by this loss↑ (4.0) that she does not want to think or talk about it↓ and it actually makes me think that she does not want me to think about it very much too↓

Original

P3: (...) annemin kendi çeyiz sandığı varmış işte↑ ben çocukken çeyiz sandığını açıp çeyiz sandığını açıp içini kurcalamaya başladım ne var diye↑ bir tane gazete buldum orada↓ gazetenin üzerinde şey yazıyordu 18 Ekim 1997 u bugün Hasan'ım öldü yazıyordu gazetenin üzerinde↓ (...) ben çok uzun zaman babamın hangi tarihte öldüğünü bilmiyordum↓ sonra 18 Ekim'de öldüğünü öğrendim↓ (...) daha sonra annem işte sandığı uuu sandığın üzerine başka eşyalar koyunca ben açamamaya başladım o sandığı gazete de sandığın içinde şimdi↓ bilmiyorum ne durumda↓ epey zamandır belki 8-9 yıldır falan hiç açmadım sandığı (...) (konunun ona ne düşündürdüğünü açıklarken) annemin bu ölümden çok etkilendiği↑ (4.0) bunun üzerine konuşmak istemediği düşünmek istemediği↓ benim de çok fazla düşünmemi istemediğini düşündürüyor bana aslında↓

Bahar explains that although she finds herself to be a communicative person, it is difficult for her to talk about her father.

P4: actually I am a person who can easily communicate with people↑ I mean (.) I am someone who likes to talk↓ ama↑ the topics about my father (2.0) I don't talk about them easily↓ for this to happen the dialogue between me and my interlocutor should get deep

Original

P4: aslında ben mesela iletişim (.) kolay kurabilen birisiyim insanlarla↑ hani (.) konuşmayı da seven birisiyim↓ ama↑ bu işte babamla alakalı meseleleri (2.0) çok

kolay konuşmuyorum↓ bunun için böyle gerçekten aramızdaki diyalogun karşıdaki kişiyle derinleşmiş olması gerekiyor

Irmak explains that to talk about the loss, especially in a ‘serious air’ is discouraged within her family: the children of the family are expected to either not to talk about the loss, or talk about it in a cheerful, joking manner. Aside from her family’s expectations, Irmak asserts that she implements an embargo upon her mind too; she says that she ‘locks down’ the topics about her father to ‘avoid reaching them’. This way, she testifies hoping to ‘protect’ herself from the pain of the absence of her father.

P5: we (family) don’t speak much about these topics↓ for instance we never speak about that day (day that her father died) (...) if we talk about my father we always talk as if it is a story or we ask in a joking manner↓ for not to have a serious air↓

Original

P5: biz (aile) çok konuşmayız bu konuları↓ ya o günü (vefat günü) mesela hiç konuşmayız (...) babamla ilgili konuşuyorsak zaten bunu şeymiş gibi hikayemiş gibi ya da (.) şaka yollu şekilde sorarız hep↓ çok böyle ciddi bir havaya bürünmemek için↓ (...)

P5: it is like I have locked it (issues related to loss) down to not to access↓ (...) because father is my weak point↓ (...) I guess I protect myself from the pain that his absence gives me↓ by not thinking about my father

Original

P5: kendim ulaşmamak için kilitlemişim gibi hani (kayıpla ilgili konuları) ↓ (...) çünkü babam zayıf noktam↓ (...) onun yokluğunun verdiği acıdan kendimi koruyorum galiba↓ yani babamı düşünmeyerek

3.3.5. Re-creating the Lack of Father in Social Situations

Participants report a shared experience when they talk about their loss as they socialize; they perceive that people around them adopt an apologetic attitude. Some of the participants interpret the attitude in question as the expression of negative feelings on behalf of their interlocutors. People’s apologetic reactions, which are found to be exaggerated by some the participants, serve to underline the absence of the father, and make several participants experience negative emotions in return.

Derin asserts that when she talks about loss to her surroundings, people always attain an either apologetic or pitying type of stance towards her.

P1: (...) when I talk about it (father loss) it is always like I am sorry I did not know it instantly turns to a point of apologizing or pitying

Original

P1: (...) anlattığım zaman (baba kaybını) ay özür dilerim bilmiyordum hemen özür dileme işte acımaya da giden bir yer

Aslı professes that she feels bad due to people's attitudes when she tells them about her deceased father. She says that the topic causes a short break, a brief period of silence in the conversation. She interprets this silence as either people's inclination to feel thankful for not being the one having experienced the loss, or their predisposition to imagine that Aslı undergoes pain while they talk about the subject.

P3: (...) when this topic opens up it's like I start to tell about it like the only memory that I have with my father is this another memory is that and I have a few memories anyway↓ there comes a silence for 5-10 seconds and I don't like that silence at all people don't find the strength to say anything about it they think that no matter what they say it is going to be adverse for me that's why they don't want to talk about it↓ 10 seconds of silence is so much like mmm it makes me feel bad (...) there are two options they either become thankful that they are not in my place they say thank god our mother our father is with us↑ or↑ they think that I care so much about it

Original

P3: (...) bu konu (baba kaybı) açıldığı zaman ben böyle işte bir iki anlatmaya başlıyorum işte uı babamla yaşadığım tek anı şuydu işte hatırladığım bir diğer anı buydu zaten çok az anım var falan diye↓ böyle 5-10 saniyelik bir sessizlik oluyor ve ben o sessizliği hiç sevmiyorum insanlar bunun üstüne söz söyleyecek ya güç bulamıyorlar kendilerinde ya ne derseler benim için ters olacağını düşünüyorlar o yüzden konuşmak istemiyorlar↓ 10 saniyelik sessizlik bana çok şey geliyor uum kötü hissettiriyor yani bana kendimi (...) iki seçenek var ya kendilerini benim yerimde olma-yani benim yerimde olmadıkları için kendilerince şükrediyorlar yani işte neyse ki annemiz babamız yanımızda falan diye düşünüyorlar↑ ya da ↑ benim bu durumu gerçekten kafaya çok taktığımı düşünüyorlar

Bahar says that the fact that her father is dead is a topic that makes people feel uneasy. She accounts that people apologize to her frequently for assumingly making her feel pain by opening the subject up. Bahar asserts that she developed a maneuver to avoid the situation: she tells about her loss right away before they bring the topic up.

P4: when I meet with someone it is classical what they call a small talk what's your father's job my father is deceased↓ this is how I mention my father afterwards the

person in question apologizes like he caused me to feel (.) pain by opening up the subject about my father↓ I am used to coming across to reactions like these in fact after a point I have started to say to them my mother is a housewife and my father is dead before letting them ask about my father in order to not to make them feel bad

Original

P4: birisiyle yeni tanıştığım bir zaman klasik işte bir şeyler small talk diyorlar ya işte babam ne iş yapıyor babam hayatta değil↓ genelde babamdan bahsedişim hep böyle olurdu yani sonra karşıdaki işte karşı tarafın özür dilemesi hani böyle bu konuyu tekrar açıp işte acımı (.) tekrar yaşamama sebep olmuş hissiyle özür dilemesi hep bu şekildeydi babamla alakalı↓ aynı tepkiyle karşılaşmaya alıştım hatta bir noktadan sonra şey yapmaya başladım u onların babamın sormasına izin vermeden işte annem ev hanımı babam hayatta değil diyerek hani onlara kötü hissettirmemek için açıkçası

Bahar also says that when the topic of loss opens up in a familial setting, she observes a difference in family members' manner of talking: since she is the smallest child in the family, and thus the youngest at the time of loss, she says that family members treat her like someone who does not know the deceased. By their attitude in question, Bahar thinks that they remind her that 'this lack is a lack' in her life.

P4: (...) they tell me about it like telling it to a person who doesn't know him at all and by regretting that I don't know him↓ I understand this from their gestures and mimics from their style of talking↓ (...) it's like they remind me that this lack is a lack↓ (...) every time we have conversations like this↑ like saying yes (.) you have such a lack in your life↓ how bad that is I wish you didn't↓ it's that type of attitude

Original

P4: (...) bana işte onu hiç tanımamış birine anlatırmış gibi anlatıyorlar ve tanımamış olmamdan üzüntü duyarak anlatıyorlar↓ bunu hani jest ve mimiklerinden anlatış tarzlarından ses tonlardan algılayabiliyorum↓ (...) o eksikliğin bir eksiklik olduğu hatırlatılıyor gibi↓ (...) bu tarz konuşmalar geçtiğinde↑ yani evet bak (.) böyle bir eksiklik var senin hayatında↓ işte vah vah keşke olmasaydı↓ o tavır

In line with other participants' accounts, Irmak attests that people around her adopt an apologetic attitude when they hear about her loss. She says she feels 'weak' when faced with such attitudes.

P5: it annoys me when the topic of father is mentioned even only a little↑ or for instance they ask what does your father do↓ when I say that he is dead the stuff that they say like I am sorry I beg your pardon annoys me↓ that's why for example I am not in favor of talking about it (...) because I don't think much about father's death I mean because I don't make it a current issue↓ it is like when they say it (.) it makes me feel weak↓ it is like it is (.) a defect↓ the fact that father died↓ mmmm (.) I mean actually there is nothing to be upset about↓ I find it insincere

Original

P5: şeye de sinir olurum hani en ufak bir baba konusu geçer↑ ya da sorarlar mesela baban ne iş yapıyor↓ vefat etti dediğimde özür dilerim kusura bakma tarzı şeylere sinir olurum↓ o yüzden mesela anlatma taraftarı çok olmam (...) babamın ölümünün üzerine çok düşünmediğim için yani bunu çok kendi içimde gündeme getirmediğim için↓ sanki onların bunu demesi (.) kendimi zayıf hissettiriyor↓ yani bir (.) kusurmuş gibi↓ babamın ölmüş olması↓ mmmm (.) yani aslında onların üzülmesi gereken bir şey yok↓ samimiyetsiz geliyor

3.3.6. Loss of Relationship & Jealousy

Participants assert that they observe the father-daughter relationships of the people around them. Each participant who display the subtheme arrive at a conclusion about themselves out of this observation: that they lack such a relationship. Some of the participants give a detailed account of the relational qualities which they wished to experience, while others underline only the fact that they do not have it. Moreover, all of them used comparisons between themselves and their female siblings, especially with their elder sisters, while they describe the lack of the relationship. They state that they find their sibling more advantageous because she was able to spend more time with the father. Also, some of the participants apply a similar comparison to others around them and attribute the 'advantageous' position to them. The comparison evokes feelings towards the compared: Derin reports anger, Zeynep mentions her relative 'unluckiness', whereas Aslı states that she feels jealous and wishes that others were deprived of their fathers too, and Bahar underlines the relationship between a father and a daughter is something distant to her.

Derin accounts that she started to experience 'gaps' starting from the time that she started to school; this is her way of expressing 'the gap' of the father-daughter relationship. Also, she has started to school right after the death of her father. She says she feels angry whenever she sees the relationship between a father-daughter pair, in which the daughter is at the age of starting to school. She testifies that to see that 'she has gaps, but others do not' is what makes her angry. Furthermore, Derin testifies that her anger arises when she observes the relationship between her uncle, who became a father substitute for her after the loss, and his daughter.

P1: (...) I don't like to see them as a family or I don't like it much when I see the father-daughter relationship between Ayşe and my uncle after a while I find myself angry out of the blue (...) I get angry when I see the relationship between the others too (other father-daughter pairs) it is not just my uncle and Ayşe for example I do not get angry when I see the relationship between a little baby a little girl and her father but I do not like to see the relationship between a school-age child and her father (...) I do not want to look at them I mean I have experienced the childhood the infancy parts (with my father) it is okay I have good memories (...) the vacancies have started when I have started to school what makes me angry is to see that other people can experience what I could not have experienced

Original

P1: (...) onları böyle bir aile olarak görmek ya da Ayşe'yle amcamın baba kız ilişkisini görmek pek hoşuma gitmiyor hani bir süre sonra durduk yere öfkeli buluyorum onlara karşı kendimi (...) böyle başkalarının ilişkilerini görünce onlara öfkelenmek olur hani işte sadece işte amcamla Ayşe'ye değil de aa böyle şey beni öfkelenmiyor mesela küçük bir bebek işte kız çocukla babasının ilişkisini görmek beni öfkelenmiyor da böyle daha yeni ilkokul çağında çocukla babasının ilişkisini görmek hoşuma gitmiyor (...) bakasım gelmiyor mm ya işte şey gibi hani o işte o bebeklik çocukluk şeyini ben de yaşadım okay hani oralarla ilgili güzel anılarım var (...) ilkokula başladım hani oralarda işte boşluklar oldu hani o boşlukları başkasının bendeki boş ama başkası da onları yaşayabiliyor kısmı orası bir öfkelenirirdi baya

Zeynep compares herself to her elder sister and declares that she is 'the unlucky one' because her sister have benefited more from her relationship with their father: she thinks that her sister was more confident towards the future due to their father's presence and love.

P2: it is perhaps my unluckiness to be the later-born (...) I think that for a child there is a difference between growing up as knowing the father concept or not I mean my elder sister has always- or at least for a while looked to the future with hope when she came back to home she knew that her father was there ııı there were 2 people who loved her (3.0) but for me the situation was different of course↓

Original

P2: u yani geç doğmuş olmak benim şanssızlığım belki (...) bir çocuğun ıı gelişim çağında baba (.) u kavramını bilerek büyümesi ile bilmeyerek büyümesi arasında bence fark var diye düşünüyorum yani ıı ablam her zaman geli-hani en azından bir süreliğine geleceğine daha güvenle baktı eve döndüğünde hani babasının olduğunu biliyordu ıı hani onu seven 2 kişi vardı hayatında (3.0) ıı ama benim durumumda daha farklıydı tabi↓

Aslı's father had two other daughters from his previous marriage. She recounts feeling jealous when she looks at their picture, because Aslı thinks that

these two girls have something that she does not: a longer time spent with their father.

P3: (...) I told you at the beginning that I get jealous when I see that family picture o that 4↓ the time that my father has spent with them is much more than he has spent with me↓ and those people those 2 daughters of my father↓ have tasted out of my father but I haven't↓ I do not have memories with my father↓

Original

P3: (...) *kıskanıyorum dedim ya size ilk başta o 4lü aile fotoğraflarını gördüğüm zaman↓ babamın onlarla geçirdiği vakit benle geçirdiği vakitten çok daha fazla↓ ve o insanlar o işte 2 kızı babamın↓ babamın tadına varabilmişler ama ben babamın tadına varamadım↓ babamla anılarım yok↓*

Moreover, she reports wishing other people to not have fathers too, because she lacks one.

P3: (...) sometimes I thought like I have lost my father and so why would anyone else have it (...) I would not want others to have it because I was jealous↓

Original

P3: (...) *bazen mesela şey diye düşünürdüm işte ben babamı kaybettim geri kalan bütün insanların babası niye var falan diye (...) kıskandığım için olmasın isterdim başkalarının da babası↓*

As her discourse progresses, Aslı accounts feeling the absence of her father from a more relational perspective too: she enumerates the activities which she wished to perform with her father.

P3: (...) for instance when I was at primary school I wanted my mother and father to come and pick me up from school↓ during middle school (.) I don't know (.) perhaps I would want to go fishing with my father↓ during highschool (.) I would want my father to teach me driving

Original

P3: (...) *ilkokuldayken mesela annemle babam birlikte gelsinler ve beni okuldan alsınlar isterdim herhâlde şimdi ki halimle düşününce↓ ortaokulda (.) ne bileyim (.) babamla birlikte balığa gitmek isterdim belki↓ lisedeyken (.) babam araba kullanmayı öğretsin isterdim*

Bahar compares herself to her elder siblings and to her friends. In both cases, she concludes the comparison by declaring herself absent: to her, all the others seem to have a relationship with their fathers. She underlines how distant she feels towards this type of a relationship.

P4: for my other siblings there has always been a father figure that they could remember↓ there has always been there still is and probably (.) when someone asks them what kind of a person was your father they probably have an answer to give↓ but I don't have it (...) I look at my friends and their relationships with their fathers and how to say it (.) I cannot find any other term but that distance how distant it is to me↑ it is like something I have never and I will never experience↓ (...) sometimes I find myself watching really watching the relationship that they have (...) I watch only as if it is a very unknown movie or a show↓ I will never be in that position I will never know what type of a relationship that is

Original

P4: diğer kardeşlerimin için şu anda muhtemelen anımsayabildikleri bir baba figürü vardı hep↓ hep vardı hala var muhtemelen hani işte (2.0) birisi onlara işte hani baban nasıl bir insandı diye sorduklarında verebilecekleri bir cevap var muhtemelen↓ ama benim böyle bir cevabım yok (...) etrafımdaki arkadaşlarıma babalarıyla olan ilişkilerine bakıyorum yani böyle nasıl desem (.) o uzaklıktan başka bir şey bulamıyorum tabir bulamıyorum bana o kadar uzak geliyor ki hani↑ hiç yaşamadığım ve hiç yaşamayacağım bir şey(.)miş gibi geliyor↓ (...) böyle bazen gerçekten kendimi şey yaparken bulurum yani izlerken bulurum yani şeylerini ilişkilerini↓ (...) çok yabancı bir işte film ya da bir dizi seyrederek gibi seyrediyorum sadece↓ hani asla o konumda olamayacağım asla o ilişkinin nasıl bir ilişki olduğunu bilemeyeceğim

3.3.7. Father as Lack

Participants account that they experience the absence of their father as a 'lack'. Their ways of experiencing this lack is different in each case: Aslı underlines the 'constancy' of this lack and reports that her position towards it is indecisive, whereas Bahar states that to her, this lack is 'unfillable'. On the other hand, Irmak says that she was inclined to attribute the lack of other things to the lack of her father. Although their ways of aligning this 'lack' differ, the fact of experiencing the father as a lack has its effects on each participant.

Aslı describes the absence of her father as a factor which makes her feel like she is 'lacking' or 'half'. She says that she feels this lack constantly. However, she testifies that her perception regarding this lack is inconsistent at times; she is indecisive about the magnitude and the significance of it.

P3: there is a father inside me whose absence always makes itself felt↓ actually there is not a father inside me (.) I feel its lack all the time but (.) I am not able to fill that lack with father's love (...) it's like being lacking being half↓ I mean actually as I have said that from one side the lack of my father means a lot to me and on the other side it does not mean anything at all actually (...)

Original

P3: her zaman içimde yokluğunu hissettiğim bir baba var↓ aslında baba yok yani içimde (.) eksikliğini hissediyorum sürekli ama (.) o uu eksikliği babamın sevgisiyle doldurmak elimden gelmiyor bir türlü (...) eksik olmak gibi yarım olmak gibi↓ yani aslında dedim ya bir yandan babamın yokluğu çok şey ifade ediyor bir yandan da hiçbir şey ifade etmiyor aslında (...)

Bahar says that she experiences the lack of her father as ‘a reality that she cannot touch’: she explains that although she had a relationship with her father until the time of the loss, she cannot remember it. She describes the inaccessibility of the lived-experiences to her memory as a factor which renders them ‘untouchable realities’ for her.

P4: (...) there is a reality which I cannot touch (...) actually I touched it↑ but because I don’t remember it (it is as if) there is a reality to which I didn’t touch↓ my father has such a position for me↓ I mean sure he was in my life until I was 6 I mean I was sitting on his knee he kissed me he hugged me but now (.) I cannot remember any of it↑ it’s like (.) a reality (.) that I cannot touch it just stays on one side (...) the fact that his name is written on my identity card doesn’t prove anything↓ or people to say that your father was such and such a man you had such a relationship with him doesn’t prove↓ because my brain doesn’t tell me the same things I don’t remember the same things when I close my eyes I cannot see his face hear his voice that’s why yes he always is my real father but I cannot touch

Original

P4: (...) dokunamadığım bir gerçeklik var gibi yani (...) ya aslında dokunmuşum da↑ ama hatırla-hatırlamadığım için hiçbir zaman dokunmamışım gibi hissettiğim bir gerçeklik var↓ babam öyle bir yerde benim için yani↓ hani elbet yaşanmış hani hayatımdaymış 6 yaşına kadar işte onun kucagında oturmuşum o beni öpmüş de sarılmış da ama şu an (.) anımsayamadığım hiçbirini↑ böyle dokunamadığım (.) bir gerçeklik (.) bir kenarda duruyor gibi öyle (...) benim işte nüfus cüzdanımda onun isminin yazıyor olması ispatlamıyor↓ ya da işte birilerinin işte baban şöyle bir adamdı ya da sen babanla şöyle bir ilişkin vardı demesi ispatlamıyor↓ çünkü benim bilincim bana aynı şeyleri söylemiyor ben aynı şeyleri anımsamıyorum ben gözümü kapattığımda yüzünü göremiyorum sesini duyamıyorum o yüzden her zaman evet gerçek babam ama dokunamıyorum

Irmak asserts that the meaning of the absence of her father is a ‘lack’ and that she feels like she is ‘not a whole’ because of it.

Researcher: what does the loss of your father mean to you↑

P5: an absence above all↓ (...) I feel like I am not a whole

Original

Researcher: babanızı kaybetmiş olmanız sizin için ne ifade ediyor↑

P5: en başta bir eksiklik↓ (...) tam değilmişim gibi hissediyordum

She also accounts that she experienced a period during which she linked many daily events to the lack of her father. She gives an example which demonstrates that to her mind, absence of other materials could have been the signifiers of the lack of father.

P5: (...) somehow I was linking everything to my father's absence↓ for instance one day I have forgotten my crayons↓ I have started to cry suddenly↓ as I looked at my friends' crayons↓ because I don't have my father (...) I mean I don't know what has triggered it all↓ but there was a period during which I have linked everything to father

Original

P5: (...) her şeyi bir şekilde babamın yokluğuna bağlıyordum↓ mesela boyamı unutmuşum o gün↓ pastel boyamı unutmuşum o gün↓ sonra bir anda ağlamaya başladım↓ arkadaşların pastel boyalarına bakarak↓ babam yok diye (...) yani bunların neyi- neyin bunları tetiklediğini bilmiyorum hiçbir şekilde↓ ama her şeyi babama bağladığım bir dönem oldu

3.3.8. Unique Ways to Compensate Father's Lack

The analysis has revealed that the participants use various ways to relate to the lack of their fathers. The way that is most-frequently used is to have a romantic relationship. This aspect is addressed under the theme 'Father like Partner'. However, it is also identified that several participants have developed unique ways to relate to the respective lack, which are their personal creations. Derin says that to become a bride means to acquire a father because her father-in-love will also become her father. She also asserts that for her, to live the parental relationship with her children and to give them her parents' names is a way to compensate the lack. Aslı says that she imagines a tiny sculpture which she calls 'the father figure' and which comes with her to everywhere she goes. Also, Irmak asserts that when she feels the lack of her father, her imagination responds to her by showing her a man who looks just like her father.

Derin amalgamates the positions of being a daughter and a bride. She describes how she thought she could 'acquire a father' by getting married: she says if she were to marry her boyfriend, his father would also become her father. She draws the connection from a linguistic perspective too: the fact that in Turkish the fathers-in-love are directly called 'father' is a reason for her to equate the two

different fathers. She also declares that the idea of losing her bond with her boyfriend's father was a factor which made the romantic breakup difficult for her.

P1: (...) I liked Berkay's father very much all in all what is going to happen when you get married to someone his father will become your father I mean yes there is his mother too but I never had such a demand I never had the demand of getting married to someone so that his mother become my mother too↑ the issue was about the father and that was why it was hard to break up because to break up with Berkay meant to cut the relationship with Berkay's father too and it meant to remove the possibility that okay yes that's actually your father-in-love but still he becomes your father somehow and also in Turkey you call your mother-in-love and father-in-love (.) mother and father

Original

P1: (...)Berkay'ın babasını baya bir severdim işte sonuçta biriyle evlendiğin zaman ne olacak onun babası senin de baban olacak işte ama hani çocuğun annesi de var ama↑ tamam işte annesi de var gibi bir yerden hani öyle bir benim öyle bir talebim yoktu gibi işte biriyle evleneyim de annesi de benim de annem olsun gibi ↑daha böyle baba üstünden giden bir şey hani ayrılmak o yüzden zordu çünkü hani Berkay'dan ayrılmak demek u onun babasıyla da ilişkiyi kesmek demek ya da işte o ihtimalin de kalkması demek işte u hani onun babasının da tamam işte kayınbaban oluyor ama u işte baban oluyor bir şekilde Türkiye'de de şey ya şey ya anne baba da diyorsun(.)kayınvalidene kayın(.)pederine

Derin, who lost both of her parents, expresses that for her, to give her children the names of her parents is a way to ensure the continuence of their names. Her desire to render the lacking parents present is observed in a more concrete manner too: she wishes to build up an institution which carries their names.

P1: (...) my father's name is Hakan for example if I have a child and lets say that's a girl or a boy I would want to give them the names of my mother and father as middle names (...) frankly I have the desire to maintain the continuence of their names↓ for a while (had the desire of) building something up in the name of them for example a library

Original

P1: (...) babamla ilgili işte mesela işte ismi Hakan u ben mesela işte çocuğum olsa hani çocuk işte diyelim işte kız ya da erkek oldu 2.isimlerine annemin babamın ismini koymak isterim mesela (...) öyle hani isim devam ettirmek gibi bir arzum var açıkçası↓ bir ara onların adına bir şey yaptırma gibi işte ne bileyim kütüphane olur bir şey olur

Below, Derin describes how she hopes to compensate the parental loss by starting her own family; she says she wants to re-animate the parent-child relationship that she wished she had by experiencing it with her own children.

P1: (...) the effort to look for similarities (between herself and her parents) it takes place or the issue to start a new family myself to live the things which I did not live as a child together with my child (...) it is like getting satisfied from it that spots (spots in her life) had been unsatisfied but if I start a family and if I have children then I can experience the mother-child relationship that I wished I had (...) it is like thinking about how would my relationship with my mother and father be like, it is like providing to my children the type of relationship that I wish I had with my parents (...) I will not be able to experience it as a child but in a way I will experience the mother-child relationship or I will be able to observe the relationship with my child and his father

Original

P1: (...) bir benzerlik arama şeyi (kendisiyle ebeveynleri arasında) oluyor ya da işte kendim yeni bir aile kurayım kendi işte yaşamadığım şeyleri işte çocuk olarak yani yaşamadığım şeyleri çocuğumla beraber yaşayayım gibi (...) hani oradan tatmin olayım gibi oralar tatminsiz kaldı ama kendim bir aile kurup çocuklarım olursa onlarla işte o yaşamak istediğim o anne-çocuk ilişkisini yaşayabilirim gibi (...) kendim o annemle babama ilişkim nasıl olsun nasıl olurdu'yu düşünmek gibi onlarla işte ben nasıl isterdiysem kendi çocuklarıma da onu sağlamak (...) çocuk olarak deneyimlemeyeceğim o ilişkide ama bir şekilde işte o anne çocuk ilişkisini deneyimlemiş olacağım ya da işte kendi çocuğumun babasıyla olan ilişkisini görebil-görebilmiş olacağım

Aslı's unique formation regarding her father's lack is as follows: she accounts that ever since her childhood, she imagines a tiny granite sculpture which is a miniature of her father in colors of black and brown. She calls it 'the father figure'. She says that this figure follows her wherever she goes, and it is full of love felt for Aslı and her mother and that it tries to protect them. Elsewhere in her discourse, she testifies having matched the respective colors with her father's authority.

P3: (...) wherever I go my father comes with me in my heart the father figure that I have constructed inside me↓ (...) I have such a feature↓ I match every word I hear with a color↓ and the color of my father is a color between black and brown for me↓ I honestly don't why↓ (...) this figure (.) recalls me a brown-black little sculpture a real psychical figure is revived in my mind (...) a stone↓ probably made of granite↓ (...) that's what the figure is like it loves me a lot and it tries to protect me in his own manners↓ it also loves my mother very much and tries to make his family happy that's how I imagine it and how I fill it up (...) it is like my father's miniature of 50cm long which is made of stone (...) it is like that in my head since my childhood (...) I guess in my mind I have matched the colors of black and brown with my father's authority

Original

P3: (...) ben nereye gitsem babam kalbimde geliyor benimle birlikte kendi içimde oluşturduğum baba figürü↓ (...) benim şöyle bir özelliğim vardır↓ duyduğum her kelimeyi bir renkle özdeşleştiririm↓ babamın da rengi bende siyah kahverengi

arasında bir renkte↓ neden öyle olduğunu bilmiyorum açıkçası↓ (...) bu figür (.) dendiği zaman aklıma hep şey geliyor kahverengi siyah renkte bir küçük şöyle heykelcik geliyor aklıma figür olarak gerçekten fiziksel bir figür canlanıyor gözümün önünde (...) taş↓ muhtemelen granitten↓ (...) figür böyle bir şey↓ beni çok seven beni kendince korumaya çalışan↓ işte u annemi de çok seven ailesini mutlu etmeye çalışan falan bir insan gibi hayal edip o figürün içini böyle dolduruyorum↓ (...) babamın 50cm'lik minyon taştan yapılmış şey gibi (...) çocukluğumdan beri böyle kafamda (...)ben de herhalde babamın aklımca otoritesini uuu kahverengi siyahla özdeşleştirmişim

Irmak accounts that she sometimes sees a man who looks very much like her father and who looks at her fixedly. She narrates that she saw him for the first time at her father's funeral. Afterwards, she becomes sure that this man is a creation of her imagination in response to her father's lack and her will to see him.

P5: there was a very interesting man in the funeral I don't know if others have seen him but he looked very much like my father↓ and I have seen this man for 2 or 3 more times after the funeral↓ he always gazed at me↓ his gaze was fixed at me↓ the man made me scared very much but at the same time I wanted to go and talk to him↓ but I don't see him for a long time now↓ (...) as I became more mature I started to think that this man could be a man that I made up↓ maybe because I wanted to see my father (.) right at that moment (.) my brain has (.) created him and showed him to me↓ (...) because there was his funeral↓ and actually he was dead but↑ (.) even the smallest hope that (.) and I was a child I was 6 years old↓ it is like (.) maybe he is not dead↓ (...) most probably he was not real because he looked too much like my father to be real (...) I think I needed to see my father↓ at the funeral↓ and during the other moments that I have seen the man it was because I wanted to see my father

Original

P5: cenazede çok enteresan bir adam vardı hani başkaları gördü mü bilmiyorum ama babama o kadar benziyordu ki↓ ve ben bu adamı hayatımda cenazeden sonra 2 ya da 3 kere daha gördüm ama↓ hani sürekli böyle gözlerini gözlerime dikmiş↓ hani dik bir şekilde bakıyordu bana↓ adam beni hem çok korkutuyordu hem de yanına gidip konuşmak istiyordum↓ ama uzun bir süredir o adamı da görmüyorum↓ (...) aklım biraz daha ermeye başladığında şey olabilir dedim hani (.) kendim uydurduğum bir adam (.) da olabilir diye düşündüm↓ yani belki de o an babamı görmek istediğim için (.) beynim öyle birini (.) oluşturdu ve gösterdi bana↓ (...) çünkü cenazesi vardı↓ ve ölmüştü aslında ama↑ (.) ya en ufak bir şey bile hani bir umut bile ve çocuktum yani hani 6 yaşındaydım hani↓ belki ölmemiştir (.) tarzı↓ (...) yani büyük olasılıkla (.) gerçek bir adam değildi çünkü gerçek olamayacak kadar benziyordu babama (...) o an babamı görmeye ihtiyacım vardı hence↓ cenazede↓ ya daha sonra gördüğüm anlarda o an onu görmek istediğim için o adamı gördüm↓

3.4. Partner like Father

Participants' discourses reveal that the most common way to relate to the lack of father, or rather performing acts to mitigate the negative feelings that it cause, is to find a partner whose qualities align with the qualities of the father or who matches with certain aspects of the parents' romantic history. The current superordinate theme addresses this issue under four subthemes: *'I Seek Father in Partners'*, *Completing Missions about Fathers by Using Partners*, *'My Partner is Dead to Me'*, and *Repeating Parents' Romantic History*, respectively.

3.4.1. 'I Seek Father in Partners'

The participants have specific ideas about their fathers' characters which they mostly adopt from the narratives about their fathers. Furthermore, they think about what kind of a relationship they could have had with their fathers, if fathers were to be still alive. They come up with specific relational qualities, which they wish they were able to experience in their father-daughter relationships. These ideas and imaginary qualities have both positive and negative meanings for them. In either case, the participants testify to construct their stance towards their partners out of these imaginary relational qualities and ideas related to the father.

Derin says that she looks for a physical quality of her father in the partner candidates: she asserts that she wants to see her father's belly in them. Also, she testifies that she imagines her father as a merciful person. Thus, mercifulness is a quality which she expects her partners to meet.

P1: if I was to describe my father I would have underline his belly he had a pretty big belly↑ and I find man muscles who have six packs antipathic (...) belly issue is a similar issue or him (partner) to be fatherly or I would want him to be merciful (...) I don't exactly know what kind of a person he (father) was but as much as I remember as much as I spent time together it's like he is a person like that he should be a person like that it's like an assumption

Original

P1: babamı böyle tanımlayacak olsam bir şey derim işte göbeğine mesela vurgu yaparım baya işte göbeği olan biriydi↑ ıı bende de böyle işte fit erkek böyle işte kaslı işte six pack'i var bana böyle bir itici geliyor (...) hani o göbek mevzu orada benzeyen o aaa ya da işte (partnerde) o babacan olma şeyi ya da böyle bir (.)işte merhametli biri olsun falan (...) (babasının) nasıl biri olduğunu yani tam bilmiyorum ama hani benim hatırladığım ya da beraber vakit geçirdiğim zaman ya öyle biriymiş gibi yani öyle biri olmalıymış öyledir herhalde gibi hani o varsayım gibi bir nokta

Derin also accounts that she prepared fruit plates for her father. She recalls her eagerness to ‘perform her mother’s acts, in place of the mother’. Derin also points out that she likes cooking for her partners, especially at the flirt phase. She spots a similarity between how she enjoys cooking for her boyfriends and how she liked to ‘feed her father’ in her childhood.

P1: I was preparing fruit plates for my father to eat (...) I was making my mother stop I was probably watching the things that she was doing I was telling her to do it myself↑ and the issue of cooking for my boyfriends for instance↑ I always liked to cook lets say that we are flirting and havent became lovers yet but we are on our way I was like I make cookies for him cooking for him (...) there is such a similarity (...) about feeding I mean it was what I was able to do back then to prepare fruit plates↓

Original

P1: (...) meyve tabağı hazırlıyordum babam yiyecek diye (...) şey yapıyordum işte anneme sen dur ben hani onun yaptığı şeyleri muhtemelen izleyip hani sen dur ben yapacağım gibi bir u şeyim vardı↑ uu işte bu yemek yapma da mesela işte bu işte erkek arkadaşlara deyim işte o şeyde↑ böyle hep bir yemek yapmayı severdim işte yemek yapayım şey yapayım ya da işte biriyle flörtleşiyoruz diyelim işte daha tam sevgili de değiliz ama o yolda gidiyoruz işte ona kurabiye yapayım işte bir şey yapayım yemek yapayım gibi böyle bir yemekten giden bir şeyim (...) öyle bir benzerlik gibi oradan da bir şey var (...) işte doyurmakla ilgili böyle şeyle ilgili yemek yapayım işte o zaman da onu yapabiliyordum meyve tabağı↓

Zeynep testifies that her father’s image in her mind affects her partner choices. However, in contrast to other participants, she focuses on the negative aspects which she would not want in her romantic relations. She asserts that ‘independency’ is very important for her. She thinks that her father, if he were to be alive, would have damage her independency by restraining her. Elsewhere in her discourse, while she describes the ideal romantic relationship in her mind, she underlined that the ability to stay independent would be very important to her and said that the idea that her independency might be damaged while she is in a romantic relationship scares her. In other words, Zeynep revealed that she does not want to experience a factor in her romantic relationships, which she would not like to have in her relationship with her father.

Below, Zeynep explains her thoughts regarding her father:

P2: he was a bit conservative. I don't know maybe I wouldn't be able to talk to him as I wish (...) actually it's almost as if I live independently from my family right now we are like 3 independent individuals who live in the same house if there was my father it would be different. he would try to control my life a bit. that's how it seems to me for instance if he was to come to myself suddenly (...) actually it's a bit of a suffocating thought. I mean my mom tries to do it sometimes but I can beat her off (laugh) but probably it wouldn't work out against my father (...) a father shouldn't restrain or stereotype her daughter (...) I can say that my mother never intervened us I lived my life as I wished up until now but if there was my father probably I would shy away from him

Original

P2: birazcık muhafazakar bir insanmış. bilmiyorum belki istediğim gibi konuşamazdım onunla (...) ya aslında şu anda ailemden bağımsız yaşıyorum gibi bir şey aynı evde yaşayan 3 bağımsız birey gibiyiz şu anda babam olsaydı biraz daha farklı olurdu. biraz daha hayatımı kontrol altında tutmaya çalışırdı. gibi geliyor eğer mesela şu anki hayatımda birden gelmiş olsaydı (...) biraz aslında boğucu bir düşünce. yani hani şu anda annemin de bazen yapmaya çalıştığı şey ama onu püskürtebiliyorum (gülme) muhtemelen babama karşı işe yaramazdı (...) bir baba u kızını engellemeye ve çeşitli kalıplara sokmaya çalışmamalı (...) annem bize hiçbir zaman karışmadı diyebilirim hayatımı istediğim gibi yaşadım şu ana kadar ama babam olsaydı muhtemelen ondan daha çok çekinecektim.

Elsewhere in her discourse, she clarifies her thoughts about romantic relationships:

P2: if I am to have a relationship I would like both of us to be equal and independent not intervening to each other everyone should have his/her space (...) I am a person who likes to live her life and the thought of even the smallest impact to it scares me a little (...) I think of an ideal romantic relationship as two people living their lives independently as being an important part of each other's lives but protecting their space at the same time. I mean people shouldn't try to oppress each other or change each other and accept each other as they are

Original

P2: bir ilişkim olacaksa eğer ikimiz de eşit olalım bağımsız insanlar olalım birbirimizin hayatına karışmayalım isterim herkesin kendi alanı olsun (...) kendi hayatımı yaşamayı bağımsız olmayı seven bir insanım ve u buna gelebilecek en küçük bir (2.0) etki düşüncesi beni biraz ürkütüyor olabilir (...) ideal romantik ilişkiyi 2 kişinin de bağımsız hayatını yaşayabildiği hayatlarının önemli bir parçası olmakla beraber kendi alanlarını da koruyabilecekleri bir ilişki gibi düşünüyorum. yani kişiler birbirinin üzerine baskı kurmaya çalışmasın birbirini değiştirmeye çalışmasın birbirini olduğu gibi kabul etsinler

Aslı asserts that she had created an imaginary father in her mind. Furthermore, she testifies that she had turned this fictional figure into a norm which

includes all the positive attributions, to which she expects her boyfriends to conform to. She says that she breaks up with her partners when she can no longer catch the similarity between them and her father. Also, she says that she is in search of certain qualities of the father-daughter relationship in her romantic relations.

She explains that she would have expected her father to perform several relational qualities such as being on her side, loving her unconditionally, fulfilling certain responsibilities and protecting her. She says that her expectations in question 'return' to her romantic relationships as expectations directed towards her boyfriends.

Parts of her discourse regarding the topic are as follows:

P3: it's going to be a cliché but I look for the protection (2.0) which I couldn't receive from my father in my relationships actually I want to continue to my life together with a person who will love me for who I am who will show me an unconditional love in both my mistakes and rights↓ from that aspect I look for my father's love in my boyfriends (...) that's why the absence of my father actually returns to my relationship as a quest for trust and a warm household (...) there were certain responsibilities that I have imposed to my father in my mind↑ because my father can't fulfill them↑ now I expect my boyfriend to fulfill those (...) I would expect my father to be by my side during the moments that I am happy and unhappy now that's my expectation from my current boyfriend↓ in fact he is my boyfriend because he meets these expectations

Original

P3: ilişkilerimde uuu babamdan göremediğim çok klişe olacak ama o korunmayı (2.0) arıyorum aslında hani beni ben olduğum için sevip bütün hatalarımla doğrularıyla uuu (2.0) kayıtsız bir sevgi gösterip uuu ve beni benden önce düşünecek bir insanla hayatımı devam ettirmek istiyorum↓ yani baba sevgisini o açıdan erkek arkadaşlarımda arıyorum (...) o yüzden babamın yokluğu aslında ilişkiye↑ güven uuu sıcak bir yuva aramak olarak geri dönüş yapıyor aslında (...) işte kendi aklımca babama yüklediğim bazı sorumluluklar vardı↑ onları babam yerine getiremeyecek durumda olduğu için↑ erkek arkadaşımın yapmasını bekliyorum onları aslında (...) ben de babamdan aslında mutlu olduğum anlarda mutsuz olduğum anlarda benim yanımda olmasını beklerdim şimdiki erkek arkadaşımın da beklentim bu↓ yani zaten bu beklentilerimi sağladığı için aslında o benim erkek arkadaşım şu an

She also accounts that being knowledgeable is a quality which 'captivates' her when she observes it in partner candidates. She also notes that she thinks her father as a very knowledgeable person. She says that she had constructed this idea first from the discourses of the acquaintances and afterwards 'furnished it with her own fantasies'.

P3: when a person speaks with his knowledge I become thrilled (...) from that aspect the fact that my boyfriend talks about things that I don't know at all captivates me very much (...) my father was also a person who reads very much who is literate and knowledgeable because everyone says the same thing about him↓ I mean I don't know whether he is like that or not but I wish him to be like that inside me I guess↓ (...) I connect the topics of father and knowledge thanks to the fact that how everyone talks of him as a very cultured and cultivated man↓ (...) because I am told this I guess I furnished the rest with my own fantasies↓

Original

P3: bir insan bilgisiyle konuştuğu zaman ben çok etkileniyorum (...) erkek arkadaşımın benim şu an hiç bilmediğim bir şeyler hakkında konuşuyor olması o açıdan beni çok cezbediyor (...) hani babam da çok kitap okuyan çok kendince (.) dolu ve bilgili bir insanmış çünkü kimle karşılaşısam babam hakkında aynı şeyleri söylüyor↓ yani olup olmadığını bilmiyorum ama keşke öyle olsaymış diye düşünüyorum galiba içten içe↓ (...) babamla bilgi konusunu (2.0) genelde herkesin şey deyişine bağlıyorum aslında işte babam çok kültürlü birikimli bir adamdı↓ deyişine bağlıyorum↓ (...) bana böyle dendiği için galiba ben bunun kenarlarını geri kalan benim fantezilerimle doldurdum↓

Aslı points out that she envisages a father in her mind and attributes all the positive qualities to him. She says that she has turned this imaginary father into a norm, into a set of criteria, to which she expects her boyfriends to conform to. She declares that she breaks up with them when they no longer meet the criteria. She calls this process 'identification between her father and partners'.

P3: it is easier for me to identify my current boyfriend with my father↓ at least with the father that I have envisaged in my mind↓ (...) for example my former boyfriend I have broken up with him when I couldn't identify him with my father in my mind that's when I have started to notice his negative qualities↓ up to a point I have said to myself yes he is like father from this or that aspect↓ but in fact I realized that no not anymore maybe he was like father at the beginning but↑ one year has passed by 1.5 years have passed by and he is not like him anymore↓ (...) I am happy that my current boyfriend meets the criteria in my mind↓ my relationship goes on happily↓ if he starts to not to meet the criteria (.) I would part ways with him too↓ (...) because I guess I have injected all the good qualities to my father↓ when I can't find good qualities in y boyfriends I break up↓ (...) because I don't exactly know good or bad or any qualities of my father so I like to attribute all the good things to him↓ I mean it's easier for me↓ I have turned him into a norm by injecting all the good things to him↓ my father↓ if there was my father he would do like this do like that↓ that's why I try to fit my boyfriends into it (norm)

Original

P3: şimdiki erkek arkadaşımın babamı özdeş(.)leştirmem daha kolay oluyor↓ en azından kafamda tasarladığım babamı↓ (...) mesela bir önceki erkek arkadaşımın ben ne zamanki babamla özdeşleştiremedim kendi aklımda o zaman fark etmeye başladım onun olumsuz özelliklerini↓ hani bir yere kadar şey diyorum ya evet işte o açıdan şu açıdan babama benziyor bu açıdan babama benziyor↓ aslında fark ettim

ki yoo artık benzemiyor belki en başlarda benziyordu ama↑ aradan 1 sene geçti 1.5 sene geçti artık benzemiyor↓ (...) şimdiki erkek arkadaşım da uuu benim aklımdaki uu şeyleri sağladığı için kriterleri mutluym↓ ilişkim mutlu bir şekilde devam ediyor↓ ne zamanki o da bu kriterleri sağlamaz (.) onunla da yollarımı ayırırım↓ (...) çünkü galiba bütün iyi özellikleri babama enjekte etmişim↓ zaten kendimce iyi olan özellikleri erkek arkadaşımda bulmayınca ayrılıyorum↓ (...) çünkü babamın iyi ya da kötü hiçbir özelliğini doğru düzgün bilmediğim için bütün iyi olan şeyleri ona atfetmek hoşuma gidiyor galiba↓ kolayıma gidiyor yani↓ bütün iyi şeyleri ona enjekte edip onu bir norm haline getirmişim↓ babamı↓ babam olsa şöyle yapardı babam olsa böyle yapardı↓ o yüzden onu bir kalıp gibi alıp erkek arkadaşlarımın üzerine uydurmaya çalışıyorum

Bahar explains that she expects compassion and support from her partners, which are the qualities that she would want in her relationship with her father. She often mentions an ‘unfillable lack’ due to her father’s absence. She says that at the beginning of romantic relationships, she hopes to fill that absence.

P4: the loneliness of not having a father↓ (...) that loneliness which is about the father-daughter relationship that I have never known or felt↓ (...) I hoped in my relationships↓ I really looked for it I looked for it in my relationships I think it showed up in my expectation from the counterpart↓ I have never felt that it filled up completely (...) for example I have expected compassion mostly↓ (3.0) I have expected my counterpart to be a safe harbor for me↓ I have just said that I would want him (father) to be on my side at my successes and failures↓ and this is what I expect in relationships (...) I expect them to support me on my way to reach my ideals for example (...) to me these really seem like things to expect from a father (...) what constitutes that feeling of loneliness that I always mention that lack which is unfillable at the beginning I was thinking that my relationships could fill it up

Original

P4: babanın olmaması hissinin yarattığı yalnızlık↓ (...) o hiçbir zaman benim (.) bilemediğim ve hissedemediğim baba kız ilişkisiyle alakalı bir yalnızlık↓ (...) ilişkilerimde umdum↓ aradım gerçekten ilişkilerimde aradım yani karşı taraftan mmm beklediğim şeylerde ortaya çıktı bence↓ hiçbir zaman tam olarak dolduğunu hissetmedim (...) ben mesela daha çok şefkat bekledim↓ (3.0) sığınacak bir işte liman olmasını bekledim karşıdaki insanın bana↓ az önce işte başarı başarısızlıkla alakalı yanımda olmasını isterdim dedim (babanın) ↓ ve ilişkide karşıdaki insandan bunu beklerim (...) ideallerime giden yolda bana destek olmalarını bekledim mesela (...) bunlar gerçekten bir işte babadan beklenebilecek şeylermiş gibi geliyor (...) o hep bahsettiğim o yalnızlık hissini oluşturan o ve dolmayacağını düşündüğüm hiçbir zaman o boşluk ilişkilerimin başlangıçta o boşluğu doldurabileceğini düşünüyordum

Also, she says that she feels the ‘need of hugging’ when she spends time with her partners. She connects this ‘need’ of hers to her inability to hug her father when she wants to.

P4: (...) during the times that I spend with my boyfriends I feel the need for somebody to hug me↓ I feel such a need↓ and for some reason to me it seems related to how I cannot hug my father when I feel that need

Original

P4: (...) erkek arkadaşlarımla geçirdiğim vakitlerde şey ihtiyacı hissediyorum birinin bana sarılması(1.0)nı istiyorum↓ öyle bir ihtiyaç hissediyorum↓ ve nedense sanki bu gerçekten hani o ihtiyacı hissettiğimde gidip babama sarılamıyor oluşumla alakalıymış gibi geliyor bana

Moreover, Bahar states that her father had been calling her as ‘father’s beautiful (one)’. She also says that she had been fascinated when a partner candidate acted out as if they had a daughter and called this imaginary-daughter with exactly the same expression. She associates her fascination to her father’s way of calling her. She thinks that she had formed a connection between her partner and her father and says that made her happy.

P4: I always say that if I have a daughter I will name her Delal↓ and afterwards he (partner candidate) said that it is very beautiful (...) afterwards he talked as if we had a daughter and he is calling out to him (..) I mean father-Delal it means beautiful↓ he said something like his father’s beautiful one in Kurdish↑ he said and I became stupefied (...) I was fascinated by his reaction↓ for a moment it was really as if I felt as if we were married and we had a child and he is calling our child (...) he called our imaginary daughter just as how my father used to call me↓ maybe that was the reason why it made me so happy↓ because this is a subject which is often spoken within the family and something that I knew beforehand (...) I mean independently from the course of my relationship (.) maybe I just liked him to call like that↓ because my father calls me that way↓ it’s something similar

Original

P4: bir kızım olursa ismini Delal koyacağım diyordum hep↓ uu ondan sonra işte o da (partner adayı) böyle çok güzelmiş dedi (...) sonra böyle sanki şey gibi konuştu kızımız olmuş ve ona sesleniyormuş gibi (...) işte baba-Delal güzel demek↓ uu işte babasının güzeli gibi bir şey söyledi Kürtçe↑ onu söyledi ben gerçekten dondum (...) çok inanılmaz etkilendim yani hani öyle bir şey söylemiş öyle bir tepki vermesine↓ bir an böyle gerçekten şey gibi hissettim hani evlenmişiz ve çocuğumuz olmuş ve çocuğumuza sesleniyormuş gibi hissettim (...) babam bana nasıl sesleniyorsa o da bizim işte olmayan hayali kızımıza öyle seslenmişti↓ yani belki de o yüzden beni o kadar şey mutlu etti çünkü bu ailede konuşulan bir şeydi daha önce de benim de bildiğim bir şeydi (...) hani biz benim partnerimle ilişkim(.)in gidişatından bağımsız olarak (.) öyle seslenmesi hoşuma gitti belki de↓ babam da bana öyle seslendiği için↓ benzer bir şey

Bahar states that when she learned that her partner candidate was studying the same major as her father and her brother, she thought it was like a ‘divine coincidence’ which indicates that the candidate included ‘pieces’ from both her

father and brother. She says that this incidence played an important role for her to start the romantic relationship.

P4: my father was a physics teacher↓ now my brother who is a second father figure for me is a electric engineer (...) that boyfriend of mine was also graduated from physics↓ he was studying electrical engineering at the same time↓ we talked about it during the flirt phase he said that this a divine coincidence (...) I mean I have really formed a similarity between them (...) it made me feel like there are both pieces of my brother and my father in him (...) it was as if he read my mind (...) after my relationship ended I noticed that one of the reasons that I wanted this relationship was me to form this connection

Original

P4: babam işte fizik öğretmeniydi↓ şimdi hayatımdaki ikinci baba figürü olan abim de elektrik mühendisi (...) o erkek arkadaşım da fizik mezunuydu↓ bir yandan da elektrik mühendisliği okuyordu↓ bununla alakalı bir işte konuşma geçmişti biz ilk flört ettiğimiz süreçte işte aramızda işte o bunun ilahi bir tesadüf olduğundan falan bahsetmişti (...) işte hani gerçekten benzerlik kurdum aralarında (...) bana hani çok şey hissettirmişti hani yani her ikisi de var hem abimden hem babamdan bir parça varmış gibi (...) benim aklımdan geçenleri cümleye dökmüş oldu yani (...) ilişkim bittikten sonra ben şeyi fark ettim yani gerçekten mesela benim bu ilişkiyi istememin sebeplerinden birinin uu bu işte yakınlığı kurmam olduğunu fark ettim↓

Lastly, Bahar explains that she was always in search of similar points between the partner candidates and her father or brother. She indicated that she was able to draw the similarities through backgrounds, occupations, and physical similarities.

P4: I was looking for points to associate him (partner candidate) to my family↓ it can be his origins his hometown or that we are from the same social circle↓ it can be that he physically resembles my father↓ or my brother↓ again↓ or as I have just told you it can be about the similarity of their jobs to those of my father and brother↑ I have always looked for points to associate partner candidates with my father and brother

Original

P4: o kişiyi (partner adayı) ailemle bağdaştırabileceğim noktalar arıyordum↓ bu işte kökeni olabilir o kişinin memleketinin bizle aynı olması olabilir ya da işte çevreyle birisiyle birisinden olmasıyla da alakalı olabilir↓ işte babama (.) görüntü olarak benzetiyor olmasıyla alakalı olabilir↓ uuu ya da abime↓ yine↓ ya da işte az önce anlattığım örnekteki gibi meslek (.) mesleğinin babama ya da abime benziyor olmasıyla alakalı olabilir↑ babam ve abimle bağdaştıracak noktalar aradım hep ilişkilerimde karşıdaki insanlardan

3.4.2. Completing Missions about Fathers by Using Partners

Participants point out several aspects of their relationship with their father. The rupture in their father-daughter relationship due to loss have caused these aspects to remain incomplete. Hence, the participants enunciate that they want to live through these aspects in order to render them complete. In other words, they undertake several ‘missions’ out of these aspects. However, this time, with the help of new actors: their partners. The partners come into prominence as the address to experience or complete the half-lived experiences with the father: Derin says that she tries to make her partners quit smoking because she hoped to make her father quit it when she was a child, whereas Bahar asserts that she was determined to collect memories with her boyfriend who had cancer, in order to collect the un-lived memories with her father.

Derin states that his father had been smoking a lot. She recalls that as a child, she had been actively trying to convince him to stop smoking. She reports that smoking is a feature which she finds attractive and all her boyfriends had been smokers. She says that she made efforts to convince her first boyfriends to stop smoking. During her last relationship, she noticed that her preventive behavior is a repetition of this aspect of her relationship with her father. She says that to make her father stop smoking was a ‘mission’ which she tried to ‘complete’ over her relationships with boyfriends.

P1: (...) the topic of cigarettes for instance I was saying that I could never be with someone who smokes but I never had someone in my life who doesn't smoke I was even like (asking) to non-smoker man really you don't smoke at all (laugh) haven't you ever smoked it's like if he ever smokes it is going to be attractive (...) or him to smoke and quit the topic about making them quit smoking I mean my father smoked a lot and back in the day there was a public service broadcasting two cigarettes come and dig a grave like (saying) smoking kills↑ I didn't know how to read and write back then I was making him write on a piece of paper I will not smoke today (...) afterwards I made efforts to make my first boyfriend quit smoking I didn't made much efforts for my second boyfriend and at the third I have said to Ali would you ever consider to stop smoking and I have seen that I am repeating something (...) and I let it go it was the efforts to make my boyfriends quit smoking was like I wasn't able to make my father stop smoking and that mission will be fulfilled if I make my boyfriends stop smoking (...) I mean it's like I couldn't make him stop back then but I can do it now↓ I think that there is a similarity as this

Original

P1: (...) sigara mevzusu mesela sigara içen biriyle hayatta beraber olmam diyordum sigara içmeyen biri olmadı hayatımda gibi hatta böyle şey gibi işte mesela hiç sigara içmeyen erkek şey böyle öf hani hiç mi içmiyorsun (gülüyor) hayır hiç mi içmedin hani içse bir tık şey gelecek cazip gelecek gibi (...) ya da içip bırakmış olsa gibi ya da şey sigarayı bıraktırma mevzusu babam çok sigara içerdi uu o zamanda da kamu spotu vardı iki dal sigara geliyor mezar kazıyor işte sigara içmek öldürür falan diye ben ondan baya korkuyordum işte sigara öldürüyor ne demek işte ölmek ne demek işte mezar kazıyor işte toprak kazıyor falan şeyi↑ babama böyle şey yapardım o zaman okuma yazma bilmiyordum kâğıda şey yazdırırdım bugün sigara içmeyeceğim yaz derdim (...) sonrasında da işte ilk erkek arkadaşımda onu çok çabalamıştım sigarayı bırakması için ikincide pek çabalamadım 3.de biraz şey yaptım yani Ali'de yani uu hani bıraksan mı falan diye sonra baktım hani ben bir şeyi tekrar ediyorum deyip (...) böyle bir saldım peşini ama şeydi o işte sevgiliye sigarayı bıraktırmak babama bıraktıramadım o mission'ın şeyi hani sevgiliye bıraktırsam o mission completed olacak benim kafamda (...) hani orada bıraktıramadık ama burada bıraktırdım gibi↑ uu öyle bir benzerlik (.)olduğunu düşünüyorum yani

Bahar complains about not having enough memories with her father and forgetting what they have shared in their father-daughter relationship. Throughout her discourse, she complained about her inability to remember the gestures, the face, and the voice of her father in many points. She claims that she could have remembered those if she were to spend more time with her father. Also, she asserts that one of her previous boyfriends suffered from cancer and there was the possibility of death. She explains that this possibility had motivated her to spend time with her boyfriend as much as she can and to benefit every moment of their relationship. She says that by collecting memories with her boyfriend, she hopes to 'make up' for the unlived experiences with her father. Thus, she says that she hopes to 'make up for the lack' which came into existence due to paternal loss.

P4: the possibility of loss during the relationship I have never (.) I mean frankly I've thought that you know how I mentioned the thing about my father↑ how I said I wish I had memories↓ as much as I can remember (.) I mean (.) because I only remember tiny fragmentary things about him↓ I would have liked to remember his face his voice his gestures and what we share together↓ I have always tried to keep the possibility of loss away from my head↑ while I was in that relationship↑ but I have tried to spend our time together as happily as possible (...) I wanted to experience everything together I wanted to collect all the memories with him and I wanted to go on like that↓ (...) that possibility (loss) actually pushed me to motivated me to spend more time with him↓ because I wanted to have experiences with him as much as possible↓ my happiness my sadness I didn't want to miss or delay even a moment spent together with him↓ that's what it felt like (...) it's like how I want to collect memories with my father at least a few enough to come into my head when I think of him↓ how I don't want him to only be a photograph for me that's the meaning that I have

attributed to my relationship↓ I mean (.) I wanted to fill complete all the lacks that I could↓ all the lacks about my relationship↓ (...) I lack that I have told about the one about my father that unfillable lack↓ the idea that he might die that I might lose him have become a burden for me after the breakup↓ because there wasn't a common ground to share with him anymore

Original

P4: ilişkiyi yaşarken ki süreçte kayıp ihtimalini hiç (.) yani (.) şöyle baktım açıkçası şimdi babamla alakalı şeyden bahsettim ya hani↑ anım olmasını isterdim dedim hani↓ hatırlayabildiğim (.) hani (.) onla alakalı çünkü çok bölük kesik ve çok küçük şeyler hatırlıyorum↓ işte onun yüzünü sesini mimiklerini hatırlamak isterdim onunla paylaştığım şeyleri hatırlamak isterdim diye↓ yani o ihtimal her zaman kafamda çok uzak tutmaya çalıştım kayıp ihtimalini (partner kaybı)↑ ilişki içerisindeyken↑ u ama hani olabildiği kadar da onunla geçirebileceğim bütün anları mutlu (.) bir şekilde geçirmek istedim (...) onunla yaşayabileceğim bütün deneyimleri edinebileceğim bütün anları edinip biriktirip öyle devam etmek istedim↓ (...) o ihtimal (kayıp) aslında beni onunla olmaya ve onunla birlikte vakit geçirmeye daha da u ne denir motive etti↓ çünkü onunla yaşayabileceğim her şeyi yaşamak istedim yani↓ onunla olan mutluluğumu üzüntümü işte birlikte yani oturup hiçbir şey yapmadığınız bir anı bile geciktirmek ertelemek istemedim↓ o hissi yarattı bende (...) şimdi nasıl babamla ben şimdi anım olsun biriktireyim hani en azından hatırladığımda aklıma gelecek şeyler olsun↓ işte sadece bana bir fotoğraftan ibaret (.) kalmasın istiyorsam onunla olan ilişkiyi anlamlandırmak istedim↓ her anımı anlamlandırmak istedim↓ (...) yani yine eksik kalmak istemedim↓ hani (.) uuuuh (2.0) tamamlayabileceğim bütün (.) doldurabileceğim bütün boşlukları doldurmak istedim↓ ilişkimle alakalı bütün boşlukları↓ (...) işte babamdan kaynaklı dedim ya hiçbir zaman doldurulmayacak bir boşluk↓(...) ölmesi fikri onu kaybetme fikri bana ilişki bittikten sonra asıl ağır gelmeye başladı↓ çünkü artık onunla paylaşa(.) bir şeyler paylaşabileceğim bir zemin kalmadı ortada

3.4.3. 'My Partner is Dead to Me'

Participants state that for them, to end a relationship signifies either 'losing someone' or it recalls the concept of death. They express that due to this analogy, they are having difficulties to finalize their relationships and 'do their best' to not to 'lose' the people in question.

Derin says that breakups are difficult for her because they signify 'death' to her. She explains that several specific aspects, such as not being able to communicate or contact with the partner and inability to share things with him after the break-up are the features which recall death. Also, she underlines that due to this reason, she makes efforts to not to finish her relationships.

P1: (...) I bond intensely when I form a bond (with a partner) and I have stuff to not to lose him↓ (.) like let's say that something bothers me but↑ if there is the possibility to lose him it makes me anxious (...) there is a relationship founded upon not to lose

him↑ like not to want to deceive him not lose him and to want it (relationship) to continue↑ and what does a breakup mean for me↑ it is not easy for me (...) breakups are difficult as I've said because death comes to mind it's like to lose him is like death is like that person is dying (...) or that has been what crossed my mind during my breakup experiences it's like I have broken up with that person↓ there isn't going to be any type of communication any type of contact any more (.) he gets out of my life completely and it's just as if he is dying (...) I mean he will never be in my life anymore I will never be able to share anything with him ever again will not be able to listen to him will not be able to talk to him (...) it's like that death comes to my mind you know how they say that person is dead to me now

Original

P1: (...)bağlandığım zaman da baya bir uu bağlanırım hani böyle kaybetmemek adına da uu şeylerim olur böyle↓ (...) diyelim işte beni bir şey rahatsız etti şöyle böyle de ama↑ işte hani ucunda kaybetme şeyi bir kaygılandırır beni (...) kaybetmeme üstüne uu işte hani bir ilişki var↑ onu işte yitirmemek kaybetmemek gibi devam etmesini istemek gibi↑ uu ayrılmak nasıl oluyor↑ yani kolay olmuyor (...) ayrılık dediğim gibi daha zor böyle çünkü şeye de gidiyor işte ayrılmak böyle kaybetmek ölmek gibi sanki o kişi şey yapıyor gibi uuu ölüyor gibi (...) ya da o işte deneyimlediğim ayrılıklarda benim kafamda çok şey ben bu kişiyle ayrıldım↓ bir daha hiçbir şekilde ne bir iletişim ne bir temas olmayacak hiçbir şey olmayacak (.) hani tamamen hayatımdan çıkıyor e ölüyor gibi bir şey aslında (...) hani bir daha hayatımda olmayacak bir daha bir şeyleri (.) paylaşmayacağım dinlemeyeceğim anlatmayacağım dinlemeyeceğim gibi bir noktada (...) uu öyle yani ölmeye gidiyor ölmek de hani sanki böyle o kişi derler ya hani benim için öldü diye

Irmak says that she wishes to have stopped her father from going to the area that he got killed. That way, she thinks she could have been able to prevent his death. She also states that she 'does her best' to not to finalize her relationships, both romantic and amical. She explains that by 'doing her best', she hopes to evite 'losing' people. She links her attitude to her inability to stop her father's death.

P5: I have never advocated to finish a relationship↓ not at any of my relationships↓ I have always tried very hard because I didn't want to lose them (...) I don't want to lose a person↓ I do my best just because of that↓ for both my partners and my friends (...) I reassure myself by making the most amount of effort↓ (...) I have done my best for him↓ he chose to go↓ (does not refer to any specific subject) (...) because I am a very self-blaming person↓ (...) and it of course tires me up↓ I always do my best for my counterparts to not to cause tht↓ (...) maybe I feel the necessity to take precautions beforehand because I was unable to do to something about my father's death↓ (...) maybe if I were not to let him go that night maybe if were to say don't go he wouldn't go and he would still be alive↓ (...) I wish we didn't let him go that night↓ I wish I have insisted↓ or wish I have done my best for him to not go for instance (...)

Original

P5: ben zaten bir ilişkiyi asla bitirme yanlısı olmadım↓ hiçbir ilişkimde↓ her zaman çok fazla çabaladım kaybetmek istemedim (...) bir insanı kaybetmek istemem↓ sırf bu yüzden aslında elimden geleni yapıyorum↓ hem erkek arkadaşım olsun hem normal arkadaşım olsun (...) onlar için elimden gelen çabayı göstererek kendi içimi rahatlatmış oluyorum↓ (...) (kendisine söylüyor) onun için elimden geleni yaptım↓ gitmeyi o tercih etti↓(...) çünkü kendimi zaten çok suçlayan biriyim ben↓ (...) e bu da tabii ki yoruyor beni↓ buna sebep vermemek için de karşı taraf için elimden geleni yapıyorum her zaman↓ (...) belki babamın kaybı için bir şey yapamadığım (.) için artık önceden önlem alma gereği hissediyor olabilirim↓ (...) belki o gece babamı göndermeseydim gitme deseydim gitmeyecekti ve şu an yaşıyor olacaktı↓ (...) ya keşke o gece onu göndermeseydik↓ keşke kalması için ısrar etseydim↓ ya da gitmemesi için elimden geleni yapsaydım mesela (...)

During the third interview:

P5: I have noticed that I always try to do stuff in order to not lose people in my current relationships because I was unable to prevent the death of my father I mean I do these to not to lose him↓ (...) the night that (.) my father went to there (.) I mean I wish I haven't let him go not to lose him (.) because I wasn't able to do something↓ that's why I guess I try too hard in my current relationships↓

Original

P5: şeyi fark ettim uuu ben babamın kaybını önleyemediğim için yani onu kaybetmemek için bir şey yapamadığım için şu anki ilişkilerimde sürekli bir şeyler yapmaya çalışıyorum insanları kaybetmemek için↓ (...) babamın oraya (.) gittiği gece (.) onu göndermeseydim yani onu kaybetmemek için (.) bir şey yapmadığım için↓ aslında galiba şu anki ilişkilerimde çok fazla çabalıyorum↓

3.4.4. Repeating Parents' Romantic History

During the interviews, the participants accounted their perceptions regarding the most salient qualities of their parents' relationship, described several features of their romantic history, or told about the course of important life events and their impacts, like loss. They report that these perceptions and thoughts may play a role in their way of experiencing romantic relations.

Aslı and Irmak report that they have built up one of their expectancies for their own romantic life out of their perceptions regarding an important quality of the relationship of their parents: both say that 'respect' was overshadowing 'love' in their parents' relationship. Now, they esteem this aspect very much in their own romantic experiences. Furthermore, Derin states that overcoming the difficulties was a part of her parents' relationship, which, she would have liked to repeat in her relationship. For Bahar, similarity is drawn out of the fact that her mother became a

widow after the loss. Her thoughts focus on the possibility of her to undertake the same role and to become a widow herself.

Derin narrates that her maternal grandfather had objected to the marriage of Derin's parents, because of Derin's father's origins. Due to this fact, pre-marriage period of their relationship was difficult. Derin thinks that this is a 'beautiful story' in which determinedness of the couple signifies their love for each other. Derin states that her current boyfriend has the same origin as her father. She was believing that this fact could have caused problems of the same nature: she was thinking that her family would not approve her relationship, because of the origin of her partner. However, to Derin's surprise, her grandfather approved their relationship. Derin testifies that she would have liked it more if her grandfather disapproved it, because this way, she could have pursued 'the continuation of the same story'. She says that she feels like her grandfather 'has taken away her fantasy from her' by not causing any problems due to the partner's origin.

Derin describing the pre-marital difficulties that her parents have experienced:

P1: (...) they have struggled to be able to get married (1.0) people say that they loved each other very much and it was difficult for them to get married (...) my father asked my grandfather's blessing for marriage for 8 times (...) he (grandfather) says to my father you are a Circassian I will not give my daughter to a Circassian (...) it takes 2-3 years for them to be able to get married (...) I don't know I think it's a beautiful story I mean if it wasn't for love who would struggle this much↓ for instance he would have said okay it's not working out and married to someone else↑

Original

P1: (...) mücadele vermişler evlenebilmek adına (1.0) işte birbirlerini çok sevdiklerinden işte biraz zor evlendiklerinden falan bahsediyorlar (...) 8 kere falan istemişler annemi (...) işte siz şey babamlara söylüyor (annenin babası) işte siz Çerkez'siniz ben Çerkez'e kız vermem diye (...) bir 2-3 sene sürüyor herhalde onların bir evleneme (.) süreci (...) hani bilmiyorum bence hani güzel de bir hikâye hani demek ki bir sevgi var ki şey yapmışlar bu kadar işte kim bu kadar uğraşır↓ olmuyor der geçer ya da başkasıyla evlenir gibi↑

How she thinks of her own romantic history in relation to 'difficulties':

P1: (...) when I review my relationships I have had 3 boyfriends so far and 2 of them had a connection to being Circassian either one had a Circassian mother or another one had a Circassian father↑ to me it's like continuation of it mmm if I tell them (her family) that I am to get married to someone Circassian they be like what what's going on (...) it's like a fantasy to me like ensuring the continuity of it↓ (...) Ali's father's side is Circassian he is Circassian on one side when my grandfather was here he got

sick and Ali came to the hospital and taken care of him↑ afterwards my grandfather was like I approve the relationship↓ (.) like he approved things to get official and I was like why where does this come from it was like I would have liked it more if he didn't approve (...) I was like you have taken my fantasy away (...) I liked the idea of having difficulties that's the point that I find similar the point that I want to render similar

Original

P1: (...) şimdi bakıyorum benim bu zamana kadar işte 3 tane erkek arkadaşım oldu 2'sinin bir taraftan bir Çerkezlikle bir bağlantısı vardı ya birinin anası Çerkez ya birinin babası Çerkez tarafı↑ o da onun devamı gibi geliyor bana böyle bir şey (.) ben de biliyorum bizimkilere şimdi ben gidip işte böyle uum işte çe-bi Çerkez biriyle evleneceğim desem böyle bir haaa falan olurlar hani bir ne oluyor işte (...) fantezi gibi hani şeyin devamı gibi devam ettirmek gibi o şeyi↓ (...) Ali'nin uum baba tarafı Çerkez bi' tarafında Çerkezlik var o da işte dedem buraya geldiği zaman rahatsızlandı Ali de işte şey yaptı u hastaneye falan geldi işte ilgilendi falan↑ dedem sonra böyle şey moduna girdi u işte ben hani onay veriyorum↓ (.) bir şeyler olmasına hani resmiyete dökülmesine gibi ben böyle şimdi öf şimdi bu nereden- böyle şey gibi onay vermese daha çok hoşuma gidecekmış gibi (...) böyle şeydim işte hay-fantazmumu elimden aldın gibi (...) şey işte o bir zorluk olacak fikri hoşuma gidiyordu hani benziyor dediğim ya da benzemesini istediğim nokta u orası↓

Derin also expresses that previously, she wanted her engagement ceremony to take place at the same date as her parents' marriage anniversary. She says that she lost this will as she noticed how she was trying 'to do the same' as her parents.

P1: their (parents') anniversary is 13th of March 1990 (...) If I was to get engaged I wanted it to be at 13th of March now I don't know if it's necessary or not now that I notice that I am trying to do the same as them the same as their relationship

Original

P1: onların (ebeveynlerin) evlilik yıl dönümü 13 Mayıs 1990 (...) bu 13 Mayıs da mesela baya şeydi benim için böyle bir ara hani ben nişanlanacak olsam sözlenecek olsam o 13 Mayıs'a denk gelsin diye bir şeyim vardı şu an böyle bir şeyim gerek var mı işte fark ettikçe işte hani aynısını yapmaya çalışıyorum onların ilişkisine benzer bir şey yapmaya çalışıyorum

Zeynep emphasized in several points of her discourse that her father came forward with his quality of being educated. She said that this quality has played an important role for her mother to make the decision to marry him. Also, she underlined that 'educatedness' is an important factor for her when she chooses her partners.

She describes the pre-marriage period of her parents:

P2: my father is a literate person (...) difference of education difference of world views (...) my mother and father had a prearranged marriage a few man wanted to marry my mother before but my mother refused them (...) she says that her heart became warm when she saw my father because he was educated (...) we can say that they have found each other because my father also didn't want to marry just anybody (.) he thought that my mother could understand him because even if my mother was uneducated still she was a rational person and he looked for someone like that (3.0) so I can say that they were a good couple

Original

P2: babam okumuş birisi (...) tahsil farkı dünya görüşü farkı (...) annemle babam görücü usulüyle evlenmiş anneme daha önce birkaç görücü gelmiş ama annem kabul etmemiş (...) babamı gördüğünde içinin ısındığını söylüyor babama u yani babam da eğitilmiş bir insan olduğu için (...) birbirlerini bulmuşlar diyebiliriz çünkü babam da herhangi bir insanla evlenmek istememiş daha önce çok yere görücü gitmiş (.) kendini anlayabilecek hani annem okumamış olsa da gene de akli başında düzgün bir insan öyle birisini aramış (3.0) u iyi bir çiftlermiş diyebilirim

As she talks about a partner candidate:

P2: his orthography is pretty well (...) it's important to me because I think that a person to use his language well write well and express himself well shows that he received a good education (...) maybe I liked him because he was different than others↓ he was good at his lessons (...) knowledge is not gained easily it requires effort and patience and a person who is able to do it is a special to me↓

Original

P2: imlası çok düzgün ya oldukça düzgün (...) benim için önemli çünkü bence insanın konuştuğu dili düzgün bir şekilde yazabilmesi kendini ifade edebilmesi demek ve iyi bir eğitim gördüğünü gösteriyor (...) ondan daha hani biraz daha diğerlerinden farklı olduğu için hoşlanmıştım belki ↓derslerinde iyiydi (...) bilgi kolay edinilen bir şey değil uu çaba ve sabır isteyen bir şey uu bunu yapabilen insan da benim gözümde özel birisidir↓

Aslı states that 'respect' was the preeminent feature of her parents' relationship. She says that her mother's eyes 'shine with respect' when she talks about her father. Moreover, Aslı says that she idealizes her father as a respectable person, and she underlines that 'respect' has a very important place in her romantic relationships. She links this inclination to her ideas about her father's respectableness.

Aslı describes the relationship of her parents as follows:

P3: her manner to talk about my father with respect but not with love affects me a bit I guess that's the source of my obsession with respect↓ it's obvious that my mother likes my father's character very much↓ as she talks about my father her eyes do not shine with love but they shine with respect↓

Original

P3: mesela babamdan bahsederken aşk dolu bahsetmeyip (annesinin) sadece saygı dolu bahsedışı beni biraz etkiliyor galiba saygıya takıntım oradan geliyor olabilir↓ uuu babamın kişiliğini çok sevdiği karakterini çok beğendiği belli annemin↓ babamdan bahsederken gözleri aşkla parlamıyor ama saygıyla parlıyor↓

While describing the type of partner that she would want:

P3: I expect my counterpart to be a respectable person I mean when I listen to him (.) his words should evoke respect within me they should make me respect him I mean I expect him to not to swear as not to belittle people as not to disdain them I mean I expect him to not to possess ugly adjectives such as these↑ because likewise I would have expected my father to be just like that↓ I would have wanted that↓ I would have idealized that↓

Original

P3: saygı değer bir insan olmasını bekliyorum karşımdakinin yani ben onun karşısında onu dinlerken (.) söylediği şeyler bende saygı hissi uyandırmalı ona saygı duymamı sağlamalı yani sürekli küfrederek konuşması işte insanları aşağılayarak konuşması tepeden bakması uuu küçümsemesi bu tarz şeyler hani çirkin sıfatları kendinde bulundurmamasını bekliyorum ondan↑ uuu çünkü↑ aynı şekilde babamın da öyle olmasını beklerdim↓ isterdim↓ idealize ederdim↓

Aslı is also attentive to another prominent point of her parents' relationship: she asserts that the fact that her father was meticulous about his personal care and cleanliness, although he was visually handicapped, was the factor which convinced her mother to marry him. Likewise, she underlines that cleanliness and personal care are make up the essential criteria for her when she chooses her partners.

The parts of her discourse during which she describes the place of 'cleanliness' in her parents' relationship:

P3: my mother was very attentive to his nails↓ she was very attentive to my father's nails because although he was blind his nails were cut neatly there were not any dirt his hands were very smooth his beard was shaved neatly there were not any crust round his eyes or dirt inside his nose I mean do you understand what I am saying you know in general men are not very attentive to their personal care↑ my mother was very attentive to it my father looked very clean from outside↑

Original

P3: annem şeye çok dikkat etmiş adamın tırnaklarına↓ babamın tırnaklarına dikkat etmiş böyle görme engelli olmasına rağmen çok muntazam kesilmiş uı hiç kir pas yok elleri çok düzgün sakalı tıraşı çok düzgün işte uı gözünde çapak yok burnunda pislik yok yani hani anlatabiliyor muyum genelde böyle erkekler kişisel bakımlarına dikkat etmezler falan ya↑ annem ona dikkat etmiş babam çok temiz görünüyormuş dıştan bakınca↑

Below, she describes the importance of cleanliness for her in romantic relationships:

P3: as I acquire a partner his physical qualities the agreeableness of his face him to be handsome tall muscular the qualities like these do not impress me at all↓ what impresses me is the cleanliness of that person↓ him to have ironed cloths to cut his nails or things like this like him to be attentive to his personal care↓ impresses me very much↓ (...) for example my boyfriend has never come to a date with non-ironed (.) stained (.) smelly cloths↓ I have never seen that his nails have gotten long↓ I haven't seen his nails long or how to say it there weren't any crust on his eyes he didn't show up with an unwashed face (.) he washed his face and came

Original

P3: partnerimi edinirken özellikle uı fiziksel özelliklerinden öte işte kaşı gözü iyiymiş yakışıklıymış uzun boyluymuş kaslıymış bu tarz şeyler beni hiç etkilemez↓ beni etkileyen şey o insanın temiz olması olur↓ kıyafetlerinin ütülü olması işte tırnaklarının kesili olması ya da işte ne bileyim bu tarz şeyler kişisel bakımına özen gösteriyor oluşu↓ beni çok etkiler↓ (...) mesela hiçbir zaman erkek arkadaşımın herhangi bir buluşmaya gelirken ütüsüz (.) lekeli (.) kötü kokan bir kıyafetle geldiğini görmedim↓ ya da hiçbir zaman işte uuu (.) kişisel temizliğini yapmadan geldiğini görmedim↓ tırnaklarını uzun görmedim işte ne bileyim gözünde çapak yok yüzünü yıkamadan (.) gelmemiş yani hani yüzünü yıkamış da gelmiş

As previously mentioned, Bahar had a boyfriend who suffered from cancer, and who recovered afterwards. She says that they were discussing the possibility of marriage. Bahar thought that her mother would become anxious if she knew about the situation because of the possibility of Bahar to become a widow at a young age, just as she was, in case if Bahar's partner's cancer relapses.

P4: (...) we were also talking about marriage too talking about the future too (with the partner) ↓ I have noticed that I have said to myself how would my mother react to it if I talk to her about something like this for instance↓ If I were to tell her this tell her about my relationship that he has cancer and he is recovered probably she would get very restless↓ because I am to go through what she went through↓ because there is such a possibility↓ by what she went through I mean in case if his disease relapses I am to lose my spouse at a young age just as she did↓ that's probably what she would have thought and I have noticed that I have started to think about it↓

Original

P4: (...) evlilikle alakalı da konuşuyorduk gelecekle alakalı da konuşuyorduk (partneriyle)↓ ben şeyi fark ettim uu dedim ki ben hani böyle bir şeyi annemle konuşsam nasıl bir tepki verir diye düşündüm mesela↓ ona bunu anlatsam işte hani ilişkimi anlatsam hani kanser olduğunu anlatsam atlattığını anlatsam muhtemelen annem baya tedirgin olurdu↓ onun yaşadığı şey benim de başıma gelecek diye↓ öyle bir ihtimal var diye↓ annemin yaşadığı şey yani genç yaşta ben de işte hastalığın tekrar nüksetmesi durumunda onun gibi işte genç yaşında işte eşimi kaybedebilirim diye↓ muhtemelen öyle düşünecekti ve bunu düşünmeye başladığımı fark ettim hani yani↓

Irmak explains that respect came before love in her parents' relationship, just like in Aslı's case. She reports that the same criterion works for her too: in her romantic relationships, respect is more important to her than love.

She describes the relationship between her parents as follows:

P5: I cannot say that this is the ideal type of marriage↓ I think both of the sides should have feelings for each other at start↓ but I always think that respect comes before love↓ and when I look at them I see a couple who respect each other↓

Original

P5: yani şöyle şey diyemem tabi ki olması gereken evlilik budur diyemem↓ iki tarafın da birbirine karşı duyguları olması gerekir bence en başta zaten↓ ama sevgiden önce saygının geldiğini düşünürüm ben hep↓ ve ben karşımda birbirine saygı duyan bir çift görüyorum onlara baktığımda↓

Below, she talks about her relationships:

P5: respect comes before love in all of my relationship↓ I mean if that critical distance is exceeded↓ I believe that there come certain declines in respect↓ that's why I try to maintain that critical distance in all of my relationships↓

Original

P5: yani benim bütün ilişkilerimde saygı sevgiden önce gelir↓ yani o kritik mesafe aşılsa↓ bence saygıda işte birtakım azalmalar oluyor↓ o yüzden ben bütün ilişkilerimde o mesafeyi korumaya çalışırım↓

CHAPTER 4

DISCUSSION

4.1.Loss during Childhood

Several studies show that children's experiences regarding loss may be different than those of adults. The current theme addresses several peculiarities of experiencing paternal loss between the ages of 4 and 6. There are three subthemes: *Incomprehension of Death*, *'Telling a Blind Person to Describe Seeing'*, *Adopting a Stance by Copying Adults*, and *Memory Construction*, respectively.

4.1.1. Incomprehension of Death

The participants, having experienced paternal loss in childhood, report that they did not fully comprehend the concept of death at the time of the loss. This finding is in line with the assertion of Speece & Brent (1984) who state that children who are younger than 7 years of age interpret the instance of death differently than adults do. Two of the participants, who have lost their fathers at the age of 6 state that they have understood that a negative event was taking place, but they either could not relate it to loss, or could not comprehend what loss is in its full terms. Whereas one other participant who lost her father when she was 4 years old testified that she had difficulties to understand whether her father would come back and what use does a cemetery serve, until she was 10 years old. Her incomprehension regarding the irreversibility of death is also parallel to findings of Speece & Brent (1984), who point out to the same phenomenon. However, the differences between the degree of comprehension of the participants who were 6 years old during the time of loss and who was 4 at the time of the instance has been found noticeable: the latter's confusion is evaluated as being more profound. Lacan (1956-1957) asserts that although the moments of subjectification cannot be pinned down at any particular moment of the child's experiences, they still assume a chronological order which takes its final shape after castration marks the subject, and the process

generally happens around 6 years of age. Also, Leader (2009) stresses that the issue of whether a child can acknowledge an adequate place for an object -or cannot, due to his subjective stance in moments of subjectification- may play an essential role in children's experiences of loss. Therefore, there is the possibility that at the time of the loss, the participant in question had relatively more rudimentary relations with the object.

4.1.2. 'Telling a Blind Person to Describe Seeing'

The second subtheme shows that because the participants have experienced the loss at a young age, they think that they do not know their fathers very well. Accordingly, they state that the father's death is like the death of someone they 'didn't know', and thus say that they do not miss him. They all somehow describe the foreignness of their fathers. Furthermore, they try to articulate the meaning of the loss of that foreign object. I believe that the description of a participant is exemplary to examine the phenomenon at hand: she says that to ask her to describe the paternal loss is 'telling a person who is blind from birth to describe seeing'. Taking a moment of contemplation at her statement, it can be concluded that taken as a single entity, 'a person who is blind from birth' cannot be described as 'lacking something': she only lacks something from the viewpoint of the one who is seeing. Therefore, that person's lack has been defined from a field which does not belong to herself, but to others: she is condemned to take the detour of those who can see. Accordingly, what she lacks will have a foreign, even abstract quality in itself and it is possible that its loss would not be a thing to 'miss' for the subject.

The aspect of loss at hand recalls Lacan's (1956-1957) notion of privation: the real lack of a symbolic object (e.g., Table 6). Lacan asserts that by definition, there cannot be any lacks in the real. To define a lack in it necessitates to take the detour of another register: the symbolic one. Hence, one can say that there is a hole in the real only by adopting the viewpoint from the symbolic dimension (Lacan, 1956-1959). I think that the way the participants have difficulty to articulate the paternal loss in this instance is parallel to it: what they lack gets its definition from the dimension of 'having a father' (the world of those who 'can see', in contrast to

them, who are blind from birth). Therefore, it is something difficult to define, maybe even abstract, and might not constitute something to long for (e.g., Table 7).

Table 6

Privation

Agent	Lack	Object
Imaginary father	Real hole	Symbolic object

Table 7

Paternal Loss Experience 1

Agent	Lack	Object
Imaginary agency	Fact of being blind from birth	‘Seeing’, as an undefinable instance
Imaginary agency	Real absence of father	‘Father’ as the foreign object

4.1.3. Adopting a Stance by Copying Adults

The third subtheme reveals that the participants have found themselves in some situations which were difficult to understand during their childhoods: Aslı was unable to notice the importance of her father to see her, and Bahar did not understand what was happening at the night that her father died. The mothers (and other important female figures too, in Bahar’s case) cry and protest in both cases. It is only after that, that the participants measure the importance of the issues and gain a stance towards them: by adopting the stance of their mothers. In other words, participants use the mothers as the anchors which help them to fix a stance as they experience situations which are either too abstract or too obscure for them to fully comprehend.

The concept of 'Other' in Lacanian theory sheds a light into the dynamics behind the situation. The Other becomes installed as the unconscious of the subject during the moments of subjectification: the first Other is the maternal one, who is omnipotent and who gives her love as the object of gift (Lacan, 1956-1957). The same Other is at work during the mirror stage, saying 'that's you!' to the baby who gazes his own image (Lacan, 1949). In this instance, it is the maternal Other again, who becomes the measure of the importance of the situations. Since Other is the place of power (Lacan, 1956-1957), to observe that the person who incarnates it is experiencing negative affectivity might become an alarming situation for the subject, especially in childhood.

4.1.4. Memory Construction

The participants state that they have a limited number of memories with their fathers and that they question the authenticity of them: they are unsure whether they kept the memories of instances or they have constructed them after-the-fact. Also, several participants think that their mothers might have had an essential role in construction, by often repeating some memories.

Freud (1905) states that the subject's exit from the oedipal stage is marked by repression, which results in infantile amnesia. In Lacanian wording, the operation of the Name-of-the-Father, marking the end of the castration complex, brings about repression (Lacan, 1974-1975). Infantile amnesia makes it difficult for the subject to remember the period before the ages of 6-8 (Freud, 1905). Therefore, it can be concluded that the limited number participants' memories with their fathers, which are recorded when they were 6 years old or younger, is a by-product of repression. Another striking point is that some of the participants assign a role to their mothers for the construction of their memories. The instance provides another example of Lacan's (1958) assertion that mother's discourse is the decisive element for the structuration of the subject, since the father assumes his role via her speech. As Fink (1997) states, when the father dies, mother takes up the critical role of keeping the father alive by giving him a place in her discourse. Therefore, the mothers who

frequently repeat memories about the fathers may also be assuming this important role.

4.2. Relationship with the Mother After the Loss

Loss comes to the fore as an experience which necessitates the re-definition of familial dynamics and of the relations between the family members. The current theme encompasses three subthemes, *Dependency as a Factor Empowering the Mother*, *Life Project: 'To Make the Mother Happy'*, and *'The Man of the Household'* respectively, which address the changes in the mother-child relationship.

4.2.1. Dependency as a Factor Empowering the Mother

The participants report that their mothers have experienced immense emotional difficulties after the loss of their spouses. Their mothers have expressed that the dependency of their daughters to them due to their young age at the time of loss was the factor which forced them to stay strong and to continue on living. The subtheme opens up the issue of mourning, this time from the viewpoint of the mothers. As Freud (1917) states, the work of mourning is the long and painful process of ego's withdrawal of its cathexes from the lost object. What forces the withdrawal to take place is the reality-testing: it confronts the subject with the fact that the object is not present anymore and that its inhibitions should be abolished if the subject is to pay attention to other love-objects. The painful lack of the person constitutes a hole in the real (Lacan, 1958-1959). Also, mourning can only take place if the mourner can say 'I was corresponding to his lack' for the deceased (Lacan, 1962-1963). In other words, loss creates an agonizing lack only if there was a relationship based on love.

Taking our depart from the statements of the participants, it can be said that the mothers were dealing with the real lack of their husbands with whom they had a relationship more or less based on love since they were trying to mourn what made them say 'I was corresponding to his lack'. It can be commented that the mourners were confronted with reality-testing: as they were experiencing the pain, the needs

of the daughters were surging up, and the mothers had to pay attention to them, as Asli's testimony makes clear. I think that there is an encounter of the ego with the concrete realities that the little daughters pose which force them to abolish their inhibitions up to a degree to be able to pay attention to another love object, daughter in this instance.

Furthermore, it can be said that some of the emotional difficulties stem from the process of giving up the place that one has for the Other (Leader, 2009). The mothers possibly had very rooted self-images which stemmed from their relationships with their spouses and which provided many answers to the question 'what am I for the Other?'. Hence, after the loss, the question also becomes that of letting oneself to mourn an important piece of the self (Leader, 2009). This act brings forth the capability of mourning to transform into castration, and thus lets the mourner to continue on living (Fliche, 2018). In my opinion, the subtheme reveals that the dependency of the daughters became an important element which forced the mothers to make the decision to mourn their self-images and proceed into castration, rather than 'staying with the dead' and becoming melancholic, to use Leader's (2009) wording.

4.2.2. Life Project: 'To Make the Mother Happy'

The participants think that they should make their mothers happy in the course of their lives. Some of them report that they have received messages as such from their caregivers. Their dreams which include their fathers, together with their mothers' often repeated discourses are the main sources of such messages.

During a certain period of the subjectification process, the child does his best to correspond to the phallic lack installed in the mother. In order to do so, he asks himself: 'what is it that my mother wants?' (Lacan, 1956-1957). Afterwards, he tries to incarnate whatever seems like an answer to his question. After the completion of the moments of subjectification, the Other gets installed in the unconscious of the subject (Lacan, 1956-1957). As a barred subject, he still tries to act in ways which may overlap with the messages that he thinks he receives from the Other. In other words, as an adult, the subject may still attempt to correspond to what he thinks the Other wants. This is one way to understand Lacan's statement: 'the desire is the

desire of the Other' (Fink, 1997). Lacan (1960-1961) also takes up the topic of the Other's desire as he examines the concept of love: the subject asks 'what is it that you want from me?' to the Other, in order to realize its demand, and to demand his love in return.

Accordingly, the subtheme gains its meaning if we consider the idea that the unconscious is the repository of the messages that the subject thinks he receives from the Other. Both the paternal and the maternal Others are at work for the participants, since they are the ones from whom the participants believe they receive the messages from, either in the form of dreams, or in the form of the mother's discourse. I think that the common point of all the participants is how they have felt the gravity of such messages, since they testify that their life project is to make their mothers happy. Although the message given is common to all, motivations behind it is different in each case. For example, for Irmak, it is a way to both meet the demand of her father, as well as paying her 'debt' to her mother, whereas Bahar thinks that it is a role given to her because she is the youngest of the family.

4.2.3. 'The Man of the Household'

Participants think the role they have in their relationship with their mothers resembles that of a spouse. They consider some part of the housework, such as paying the bills and carrying weighty objects, as 'more masculine'. They state that they are responsible of such work, whereas their mothers assume the 'more feminine' types of housework like cooking and cleaning. Because of this, Zeynep thinks that she is like 'the man of the household' and adds that her father would have assumed the same position if he were alive, while Bahar testifies that she is like 'the spouse of her mother'.

I think the Lacanian theory sheds a light into the dynamics which are possibly at play in this aspect of relationship between the mother-child duo. The oedipal phase marks the 'mother color' of a woman inasmuch as the father unconsciously invites her to assume the feminine position (Fanelli, 2014). This way, the 'ideal incubus' which is either the dead father or the castrated lover becomes installed in the unconscious of women (Lacan, 1958). This is the part of the woman

which assumes relations to the phallus, after the completion of the sexuation process (Lacan, 1972-1973). In other words, the phallic side of a woman forms relations to the phallus, which is incarnated by the child (Lacan, 1972b). Therefore, it can be concluded that the lack of the phallus remains for a mother and the child becomes a phallic image to substitute this lack (Lacan, 1956-1957). In case of the neurotic structuration, the child soon realizes the imaginary quality that his mother seeks in him and notices that he cannot fully correspond to this lack. Afterwards, the father intervenes and prevents the dual relationship between the mother-child couple (Lacan, 1956-1957).

Re-thinking the case of the participants: the roles within the family are divided by the families themselves, as ‘masculine’ and ‘feminine’, in a way to match with the housework. The person who might have been matched with the ‘masculine’ part (at least up to Zeynep’s description), namely the father, is deceased. Accordingly, the roles and the dynamics within the family are re-defined: the children are positioned as the party who assumes the responsibility of the ‘masculine’ works, instead of the father.

How did the familial dynamics proceed up until this point? Was the position proposed to the child by the mother, or was it the child’s eagerness to replace the father (at least in some sense), which precipitated the current outlook of the relationship? Rather, a combination of the two factors? Unfortunately, the data at hand falls short of answering such questions. Nevertheless, one aspect comes to the fore: in absence of the father as the mediating factor of the dual relationship between the mother-child couple, the child re-gains its correspondence to the phallic image, in a way to take over some of the roles, which were also imaginarily correlated with ‘what a spouse / father does’.

4.3.Ways to Relate to Loss

The current theme gathers together the different ways that the participants have developed to relate to the loss. Eight subthemes, *Anger Towards the Father: ‘How could you deprive me of yourself!’*, *Comparing the Pain within the Family*, *Efforts to Make the Father Proud*, *Keeping Loss as an Unspoken Incidence*, *Re-creating the Lack of Father*

in Social Situations, Loss of Relationship & Jealousy, Father as Lack, and Unique Ways to Compensate Father's Lack have been discussed respectively.

4.3.1. Anger Towards the Father: 'How could you deprive me of yourself?'

The participants have accounted their perspectives regarding the death of their fathers. Each participant of the subtheme have told about a binary point of view: from one side, they think that their father's death was inevitable, and from the other side they question whether any type of intentionality on the part of the father was involved in his death. The second option brings forth an essential position change: they blame their fathers for dying, and therefore depriving them of himself. Accordingly, they testify feeling angry. Similar testimonies might also be found at Uçar's (2018) study.

In the second case, they see the intention of their fathers as the responsible agency of the death. Each participant has a unique way of formulating this agent: their phrases like *"(...) if he was to die because of getting cancer due to smoking or due to driving after drinking alcohol"*, or *"he had to act more rational ↓ (...) he had to protect himself"*, which are provided in detail at the result section and which are also summarized at the table below give a glimpse into how they reflect upon it (e.g., Table 8). The act of this agent results with the loss of the father. The lack of the father is associated with imaginary type of injuries: the experiences which could have been lived together with the father, but which have never taken place due to death and several problems in childhood, are a few to name.

Table 8*'Father's death was evitable'*

Agent	Lack	Object
Father's intention: - Death as a choice of the father (P1) - Leukemia due to father's excessive smoking (P2) - Death as a result of driving after alcohol consumption (P2)	Imaginary injury: Abandonment (P1) Difficulties in childhood (P2) Death as a 'crime' (P3) 'Unlived experiences' (P5)	Real Father
Father who 'commits a crime' by dying (P3)		
Murderer of the father (P5)		
Father who did not 'protect himself' when faced with the murderer (P5)		

Such a point of view comes together with its consequences: Derin says that to think that her father would chose to die would make her very angry, and that her free-floating anger addresses her uncle, who has been a father-substitute for her. Zeynep states that the idea makes her feel hostile towards her father, and Irmak says that she occasionnaly feels angry and for a short while, she had fantasies of finding the agent responsible of depriving her of her father, namely the murderer, and killing him.

The phenomenon at hands points towards Lacan's (1956-1957) description of frustration: the imaginary injury that takes place when a real object has been 'taken away' from the subject (e.g., Table 9). In the dual, imaginary type of

relationship between the mother and the child, the child experiences frustration when he thinks that the mother deprives him of the breast, which he considers as ‘rightfully his’. Therefore, the child feels anger, hostility, and resentment in some cases (Lacan, 1956-1957). I think Aslı’s discourse reveals the most frank example of how this certain type of relationship is that of frustration: she says ‘‘ *when I see this (death) as a crime I seek for a criminal and naturally my father becomes the perpetrator of the crime*’’. Seeing death as a crime, she positions herself as the victim of it, in the sense that she is the one who has gotten ‘deprived of something’ (the father). To see oneself deprived of something requires one to claim that the lost object was ‘rightfully hers’. This way, an imaginary damage had been defined for her.

Table 9

Frustration

Agent	Lack	Object
Symbolic mother	Imaginary injury	Real breast

In contrast, when the participants evaluate the death of their fathers from the first point of view, in other words if they think that the death was an inevitable event, and not the consequence of any type of intentional act, the qualities of the trio agent, lack, object change (e.g., Table 10). The agent becomes the death which is ‘the absolute master’, to use Lacan’s (1958-1959) wording. I think this way of conceptualization is parallel to Fliche’s (2018) description of mourning: a real lack whose object is imaginary and which takes place because of the symbolic agency, who happens to be the death (e.g., Table 11).

When participants reflect upon their loss by using this type of a frame, the consequences become different too: they say that they are ‘*relieved*’, that ‘*there is no point in getting angry at them (parents who died)*’ and that the situation ‘*had to be like this*’. In other words, there situates a barrier between them and their emotions,

such as anger and hostility, and they become relatively more accepting towards the loss.

Table 10

'Father's death was inevitable'

Agent	Lack	Object
Death, taking place as an unwanted incidence of life	Real lack of the father	Father, who 'had no other choice than dying'

Agent's appearances in participants' discourses:

- 'Death is not a choice' (P1, P3), 'Death is something unwanted' (P1), Leukemia in case of non-smoking (P2), Obligation to stay in a smoking area (P2), The fact that the father showed efforts to protect himself when faced with the murderer, but died nevertheless (P5)

Table 11

Mourning

Agent	Lack	Object
Death as a symbolic agency	Real	Imaginary

Taking my depart from the current data, I think that the connections between the level of assumed intentionality involved in death and the frustration and mourning processes could be illustrated as in the figure below (e.g., Figure 2). Thinking that the two poles of 'intentionality / death as a symbolic agency' constitute a continuum, different ways to die might be placed up to the level of intentionality involved. There is 'suicide' at the farthest left corner of the line because it signifies an intentional act which results with death. The farthest right

corner is meant to signify a way of loss which involves the least amount of intentionality. In this respect, natural disasters have been placed because they are evaluated as unexpected, incalculable (at least in many cases) events. The middle has been thought to signify semi-intentional, indirect acts which may end up with death. For example, smoking and having a related mortal disease, driving after alcohol consumption and making a car accident, or addictions evaluated as long and indirect ways of killing oneself, were seen as such incidences. The data shows that more the subject’s evaluation regarding the loss moves closer to the left side of the continuum, more the possibility of experiencing frustration increases. Inversely, the more the subject thinks that death was an inevitable event, in other words more that he gets closer to the rightside, easier it becomes for him to experience his loss in accordance with Fliche’s (2018) schema regarding mourning.

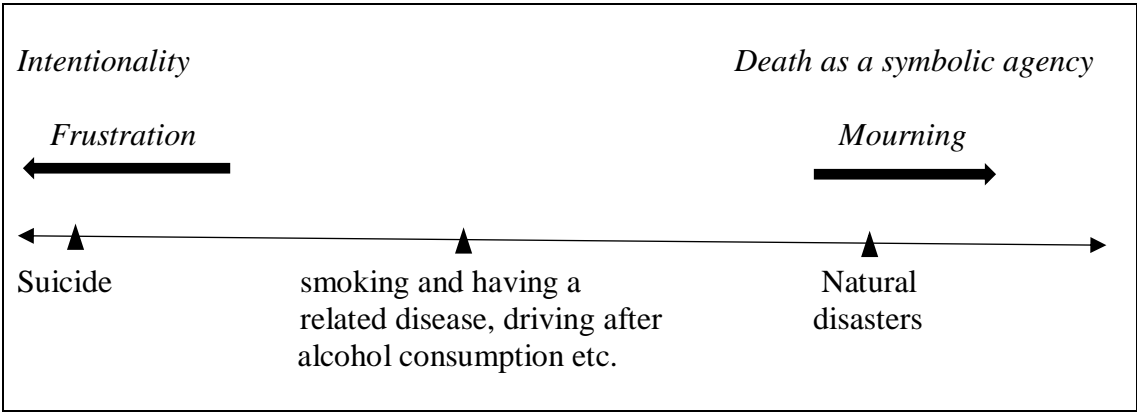


Figure 2. Intentionality vs. Death as a Symbolic Agency

The case of frustration, in which the participants evaluate the incidence of loss as an injury which has taken place due to the father’s more or less intentional acts which result with his death presents a unique example because the agent and the lost-object address the same entity: the father. Therefore, the summarizing sentence becomes ‘I am angry at my father because he deprived me of himself’. There we observe how the same person may assume two essentially distinct roles at once: the very precious object whose absence is equal to an injury is also the one who is ‘responsible’ of their pain, hence attracts their anger. However, the

conflicting attributions made towards the father does not seem to restrict the subjects when they form relations to him.

The issue is that of an indecisiveness for all of the participants: ‘who is responsible for the death of my father?’, ‘were any type of intentionality involved with the way that he died?’, ‘or was it the life itself, who had untimely taken my father away?’. Although inhabited by same type of questions, I think Irmak’s situation requires more careful examination. One extra element is added up in her case: the fact that her father had been murdered. In addition to the ‘father’s intentionality / death as symbolic agency’ duo, there comes up a third agent: the murderer. Therefore, Irmak’s questions change, as does her commentary regarding the situation. When she thinks that the encounter with the murderer was inevitable, but the death could somehow be avoided, then the question becomes ‘did my father try to protect himself or not?’. If he did not show efforts to protect himself, he situates as the agent in the first table and becomes the major concern of the sentence ‘I am angry at my father because he deprived me of himself’. However, when Irmak thinks that her father did try to protect himself, but nevertheless failed, death as the symbolic agent comes to fore, as Fliche (2018) has argued. In contrast, when she thinks of the murderer as the sole agent of his father’s death, the dimension of frustration returns: the murderer becomes the one who has deprived her of something precious and hence attracts her aggression. Irmak reports that during her teenage years, she experienced hostile feelings and fantasized about finding the murderer and killing him. I believe that the situation at hand illustrates an example of the subjective consequences of the frustration process.

4.3.2. Comparing the Pain within the Family

Participants of the subtheme think that their mothers or elder sisters experience ‘a bigger loss’ due to the absence of the father because the latter have had the opportunity of spending more time with the deceased.

The thought that the loss experiences of different people are calculable and comparable necessarily indicates the imaginary realm that Lacan (1979) defines. The formula that more time spent together will mean more bonds formed with a

love-object might fail, since what is important is the function that the object had for the subject. Hence, every instance of loss requires case-by-case examination (Leader, 2009). I think participants' overall statements indicate that they have formed intricate relations to each of the three fathers that Lacan (1979) defines: the symbolic, imaginary, and the real fathers. Furthermore, I think that the effects of those relations are observable from their daily relationships. However, one question remains: why would the participants have the inclination to think in such imaginary terms? Abstracting their claim might be helpful to provide at least one possible answer: 'They (mother / sister) have something (more time with the father , and a 'bigger lack' compared to that of the participant's because what they have lost - relationship- was 'bigger / more' to start with) that I don't'. In summary, the sentence can be modified in a way to mean: 'mother / sister had more (access, closeness, experiences, financial opportunities etc.) of father'. I believe that the oedipal connotations of the sentence are clear. The issue at hand could be thought in terms of Lacan's (1956-1957) assertions about the phallus: it appears at one moment, to disappear at another, leaves a trace of its absence, which points to the possibility of its presence, and hence keeps the subject in an infinite search. In other words, the phallus is always at 'elsewhere' (Lacan, 1956-1957). In this case, the 'elsewhere' seems to be either the mother or the elder sister.

4.3.3. Efforts to Make the Father Proud

The participants think that their successes in life would have make their fathers happy. Some of them report that they feel like they have a responsibility towards their fathers which encompasses being successful and making them proud, while others assert that they think their fathers watch their actions from the sky. What is at the center of the issue is an internalized father, whose impressions, judgements, and thoughts about the subject are important, although he does not have a physical embodiment due to the fact that he is dead. Both Freudian and Lacanian theories provide useful aspects to evaluate the phenomenon.

Freud (1923) explains the term *vatersehnsucht*: a passionate nostalgia for the father. As Frérot (2005) points out, the term presents the rudimentary form the later

concept of the *superego*. The superego is the internalized version of father's external authority which he exercises during the oedipal phase (Freud, 1930). In other words, Freudian theory suggests that there is an internal agency which is called superego, and which takes its roots from the subject's relationship with his father. It is the internalized authority system (Freud, 1930). This agency might set several standards for the subject, might designate roles, and demand being rendered 'proud'. The participants' descriptions could be evaluated from the same point of view: father had been internalized in a previous moment of psychosexual development and now functions as the agency who is imagined to be 'proud' when they achieve something. I think Aslı's statement is an overt example: "*I feel like I have a responsibility to him (father) ↓ but at the same time there is not an authority to judge me when I either meet these responsibilities or fail them because he is not physically alive ↓ (...) but inside me I always try to meet that responsibility ↓ like I should be better and better (...)*".

Examining the subtheme from the Lacanian point of view might also bring new perspectives in. Lacan (1979) explains that instead of being a single-sided entity, the concept of 'father' encompasses at least three aspects: the symbolic, imaginary, and the real fathers. In the current case, only the real father is dead. The symbolic father is almost a transcendental entity, a pure function (Lacan, 1956-1957). Therefore, he cannot die. Moreover, as his position indicates, symbolic father cannot be represented: it is unthinkable and unplaceable for the subject (Lacan, 1956-1957). Hence, it is very difficult for the subject to address him directly through his discourse. If the real father is dead, and the symbolic father is some 'unthinkable' entity for the subject, then who happens to be the father who 'watches them from the sky', who 'sets responsibilities' and 'becomes proud' when participants become successful? He is the imaginary one, of all the three. Lacan (1956-1957) points out that subjects almost always deal with the imaginary father through their discourses. I think the situation at hand is parallel to his assertion.

I think the subtheme also reveals the importance that the participants attach to the imaginary 'gaze' of their fathers: when the participants achieve something in life, "*they (parents) would have witnessed it, they would have seen it*" (P1), because "*it is like how everyone talks about the deceased-ones: they watch us from somewhere*" (P4),

and it can make them feel “*as if he (the father) watches me from over or from right next to me*” (P5). Summarizing once again, the father’s gaze is imagined when they achieve things in life, and he is expected to be proud. Hence, the participants ask the question ‘what am I to the Other?’ in the form of ‘where am I in the gaze of the Other?’ as Lacan (1956-1957) has formulated. Most probably, the answer also gives them a place, an identity as Leader (2009) has argued. Therefore, it is this certain place that they want to maintain: the place of the love-object of their imaginary fathers.

4.3.4. Keeping Loss as an Unspoken Incidence

The participants state that they are inclined not to talk about their fathers. Two main reasons come to the fore for it: either their families discourage them to mention their fathers, or they restrict themselves to not to think of or talk about their fathers. I think since each family has multiple dynamics which render it unique compared to the others, and that the question should rather be: “what function does ‘not to talk about father / loss’ serve in this unique set of individuals?”. For example, questions like ‘what use does the *‘silent treaty’* between Asli and her mother regarding not to talk about the deceased serve?’ or ‘what is the function of the *‘joking manner’* that Irmak is expected to have when she talks about her father?’ could be raised. Unfortunately, such questions are beyond the scope of the current research. Nevertheless, I think there is a common vein which is observable in the majority of the discourses: the wish to avoid negative feelings which could surge up if father becomes the topic of speech. In other words, there is an inclination towards avoiding the pain that the speech is expected to arise. I think such an anticipation of pain might be similar to the imaginary injury that Lacan (1956-1957) describes when he explains the frustration process. Lacan (1958-1959) also asserts that the signifier is the very thing which can in course of time sew up the real hole that the death has created. In the current case, we observe the opposite situation: the signifier, namely the speech, is restricted because of the anticipation of negative feelings.

4.3.5. Re-creating the Lack of Father in Social Situations

Participants report that while they are socializing, the topic of their loss sometimes becomes a breakpoint: when it surges up in the midst of daily talk, their interlocutors, unaware of the loss up until that moment, adopt an apologetic attitude. Most of the participants think that the attitude is the outcome of the interlocuter's imagination: it is evaluated as the interlocuter's effort to abstain from making the participants go through pain, by being the one who opens up the topic of loss. However, the interlocuter's 'pain' seems to surmount the participants', and the participants report focusing more on the reaction that they have just received, say that they find it exaggerated, and that they sometimes feel agitated.

What can the tendency to be overly apologetic when faced with someone's loss signify? I think there might be a worry centered upon 'lack': interlocutors may tend to think that they bring out the lack in the participants, which is imagined to be painful, and worry about it afterwards, when they open up the topic. Furthermore, I think what the participants experience in those moments can be examined as effects of castration. In my opinion, Bahar's statement about how she goes through a similar situation within her family reveals the essence of the issue: *"it's like they remind me that this lack is a lack↓ (...) every time that we have conversations like this↑ like saying yes (.) you have such a lack in your life↓ how bad that is I wish you didn't↓ it's that type of attitude"*. Lacan (1956-1957) defines castration as symbolic lack of an imaginary object where the agent is real (e.g., Table 12). I think the lack mentioned in the phrase *"they remind me that this lack is a lack"* is symbolic, while its object is the imaginary father, who revives in the minds of the interlocutors and the participants (e.g., Table 13).

Table 12

Castration

Agent	Lack	Object
Real father	Symbolic debt	Imaginary phallus

Table 13

Paternal Loss Experience 2

Agent	Lack	Object
Real agency	Father's absence as created at the moment of speech	'Father' as an imaginary object

Evaluating of the work of mourning as the result of the painful real lack which had taken place right after the death of a loved-one (Lacan, 1958-1959), which is a process which might take up a few years (Freud, 1917), it can be concluded that the participants, who have lost their fathers approximately 20 years ago, are not in an active phase of mourning, at least in the classical sense of the term. Therefore, what do they experience? Fliche (2018) states that mourning turns into castration in course of time. In other words, although there is not an active phase of mourning, the deceased-one is still absent, and subjects still run across to this fact as they carry on living their lives, like how they run across the reactions of the interlocuters. At the moment of the encounter, the participants receive the message 'you lack something', which now is the indicator of the lack-in-their-being, which is the condition of being a 'speaking-being', to begin with (Lacan, 1972b).

4.3.6. Loss of Relationship & Jealousy

Participants state that they observe the relationships between the father-daughter pairs around them. They either see such relationships in their entourage, or think of the relationship between their elder siblings, mostly sisters, and their fathers. What they see signifies what they lack: when they observe others, they think of the fact that they do not have such a relationship. The participants evaluate their elder siblings as 'luckier than themselves' because they had the opportunity to spend more time with the father, which resulted with 'more of a relationship'. Also, some of the participants report that they wish other people were also deprived of their fathers, just as they are.

Relationships formed with a sibling which is marked by rivalry is in the realm of the imaginary relations (Lacan, 1979). Relationships in this case which are formed either with elder siblings and or with peers from the entourage are also embodied in the same realm. The thought that *'they have something that I don't'* points out to the experience of frustration, which is also the domain of the imaginary damages (Lacan, 1956-1957). Here, *'something'*, namely the real object of frustration, is the real father. Whereas the lack itself is imaginary. Furthermore, when the prominent sentence becomes *'I want them to be deprived of what I do not have'*, as in the case of how participants wish other people were deprived of their fathers too, aggression is added up to the picture. All of these relations belong to the imaginary *a-a'* axis that Lacan (1958b) mentions, which originally belong to the relationship between the mother-child duo before the arrival of law as the regulatory term (Lacan, 1956-1957).

4.3.7. Father as Lack

Participants state that they experience the absence of their father as a *'lack'*, which might make them feel as if they are *'half / lacking'*. Each participant experiences the phenomenon in her unique way and questions its meaning and its relation to her father.

Although the participants give accounts of their fathers which allow to make theoretical expansions through the notion of lack in many parts of their discourses, as illustrated in previous themes, I believe this subtheme delineates the most accurate testimonies of it. The notion of *'lack'* has an essential place throughout Lacan's theoretical elaborations. It becomes attached to subject's being through the different moments of subjectification (Lacan, 1956-1957). After the installation of the Name-of-the-Father, the person becomes the desiring, the barred subject (\$), who is caught up in an infinite quest to find the signifier of desire, namely the phallus, which is impossible to find (Lacan, 1963-1964). Castration complex represents the primordial loss and establishes a ground, a frame for the later quests in life (Fink, 1997). The later quests have a metonymical structure: several objects in life are thought as *'fitting'* to the lack, however the subject sooner or later realizes

that ‘that’s not it’, and heads towards the next object (Fink, 1997). Therefore, there is a structural lack within each speaking-being, and the subjects try various ways to fill it throughout their lives. Nevertheless, it will never be filled up, due to its structure.

Lacan examines the relation between the lack and the work of mourning. He declares that the more a subject succeeds to associate the absence of her loved-one with the structural lack present in her being, the better the work of mourning attains its goal (Lacan, 1958-1959). Leader (2009) argues that for this to happen, the subject must first be able to differentiate between the lost object and what she has lost in that object: in other words, a differentiation between the object and the lack of that object should be made for mourning to come to a closure.

I think examining each case separately might be a way to gain insights, since each testimony presents a different form of relation to the described notions. Aslı says:

P3: there is a father inside me whose absence always makes itself felt↓ actually there is not a father inside me (.) I feel its lack all the time but (.) I am not able to fill that lack with father’s love (...) from one side the lack of my father means a lot to me on the other side it does not mean anything at all actually

I believe this excerpt is an illustration of how the subject forms a multifaceted relationship with the lack: the subject feels the presence of it and asks herself if an object, father in this instance, might be the one to fill it up. During the instances that she sees her father as fit to the lack, he gets perceived under an imaginary light, and gains a signification: ‘*from one side the lack of my father means a lot to me*’. However, when she comes into terms with the ‘unfillable’ nature of this lack, in other words when she forms a more direct relation to the structural lack present in her being, the imaginary father loses some of its signification: ‘*I am not able to fill that lack with father’s love (...) it does not mean anything at all actually*’.

Irmak also testifies that the lack of her father means ‘*an absence above all*’ to her, and it causes her to feel like she is ‘*not a whole*’. Afterwards, she recalls her childhood: ‘*somehow I was linking everything to my father’s absence↓ for instance one*

day I have forgotten my crayons↓ *I have started to cry suddenly (...) because I don't have my father*'. I think her account provides an example to how the metonymic slippage functions in childhood: the structural lack takes on the appearance of the father's lack, which is equated to the lack of the crayons.

Moreover, Bahar says that the father's absence turns him into '*a reality that she cannot touch*'. Also, elsewhere in her discourse (e.g.: subtheme '*I Seek Father in Partners*'), she informs that her father's lack seems '*unfillable*' to her, and she says that although she hopes to fill it up with relationships, she fails to do so. I think that in this case, the differentiation between the lack and the object has not been made in its full sense: the father is perceived as embodying the lack and the subject does not mention the 'unfillable' lack as a separate entity. Also, her statement could be evaluated in other terms: Lacan (1956-1957) asserts that starting from the ages of 2.5 – 3, the child's relations become independent of the parents of the reality, since phantasy intervenes into the relations. From this perspective, it can be argued that the parents are almost always '*realities that one cannot touch*', whether they are dead or alive.

4.3.8. Unique Ways to Compensate Father's Lack

Participants have mentioned several unique ways to form relations to the lack of the father. I believe the subjective nature and the creativeness of their bonds to the lack are captured more easily when they are examined case-by-case.

Derin states that she sees marriage as a way to acquire a father: she will gain a father-in-love who will represent her own father. She draws the connection from the linguistic perspective: in Turkish, brides call fathers-in-love directly as 'father'. Here, she does not only unconsciously hope to reach to the partner who will be the representative of the 'ideal incubus' which stems from the father (Morel, 2002), but also aspires to gain an 'Other', incarnated by the father-in-love, via the social bond of marriage. In a way, she utilizes the signifier in a free manner: the word 'father' will be used as an umbrella-signifier which enables Derin to call out to multiple fathers at once when she calls out to her father-in-love.

Derin also mentions that her parents' names are important signifiers for her: she wants to give their names to her children, and also wants to build up an institution, for instance a library, which carries their names. Lacan (1956-1957) states that the symbolic father is behind many unconscious relations, as the true holder of the imaginary phallus. Also, he is the father of the genealogical order (Lacan, 1956-1957). Neuter and La Hulpe (2011) state that one of the functions of the symbolic father is to give a name to the subject, in a way to inscribe him into the symbolic order. I think Derin's case present a wish to inscribe the children into the symbolic order as the carriers of the parents' names. Also, the situation calls Lacan's (1958-1959) several statements into mind: the signifier is the only thing that can fill up the real hole created by the loss. I think the association gets its most accurate outlook in case of the library: the participant wants to build up an institution, which already has a symbolic signification in itself, and also wants to name it as her parents. However, I think child-naming is different than naming an institution: her parents are now imaginary objects for her, as Leader (2009) argues for the cases of loss. The children might unconsciously be expected to incarnate the same imaginary role for the mother, through identification to the lost ones.

Lastly, Derin says that she wants to compensate the loss of her parents by starting a family of her own. Psychoanalytical theory indicates that having one's own family might be a way of incarnating the original nucleus-family in many respects. The parents are carved into the unconscious as the initial love-objects and the partners are the non-incestual incarnations of their images (Freud, 1905). The critical period is the oedipal drama and that is when the father gains a natural relation regarding the childbirth for women (Lacan, 1956-1957). Furthermore, children constitute a phallic image for the mother (Lacan, 1956-1957). The connections between parents and romantic or familial relations which are formed at a later phase of life are discussed more in detail in the section of '*Partner like Father*'. Also, Beine (2011) states that imaginary father is at work, when the subject imagines what type of a father one wants in one's nucleus family. From this point of view, it can be commented that Derin wants to incarnate her imaginary father in her partner, as he will also be a father when they have children. Moreover, I think the imaginary

dimension proliferates here: she says that she *'will be able to observe'* the relationship between her husband and their child. Therefore, it is also about 'seeing' what one does not have and about compensating from that aspect too.

Aslı says that she often imagines a *'father figure'* which comes with her wherever she goes, and which looks like her father's 50cm version sculpture made of granite, in colors of black and brown. She asserts that this figure is full of love felt for Aslı and her mother, and he is also protective towards them. Aslı also associates the color of the figure with her father's authority. In my opinion, her account provides a precise example of how the subject maintains relations to the imaginary father, especially in case of the absence of the real one. In this case, the participant literally uses an image to designate the imaginary father: the image of the sculpture. Both idealized, exalted, and the terrifying qualities attributed to the father indicate the imaginary aspect of him (Lacan, 1956-1957). In Aslı's case, the figure is taken from the side of idealization. Also, the imaginary father is both the transgressor, and the protector of the law (Dor, 2012). From this perspective, he is both the ideal who promises the transgression and the authority figure who limits and protects the oedipal prohibitions (Beine, 2011). I think these descriptions are fit for Aslı's accounts of the *'father figure'*: he has a certain authority, which is represented by the colors of black and brown, but he also provides protection and feels love for his family.

Irmak accounts that she sees a man from time to time, who looks just like her father. She saw him first at her father's funeral, and afterwards he kept appearing at different moments of her life. The man was the same with her father, except his way of looking at Irmak: his fixed looks scared her. Irmak states that the man both elicited fear and a will go next to him, and talk to him, on her part. I think examining Lacan's seminar of 1958-1959 might give a glimpse into dynamics that might be at play in this instance. Lacan (1958-1959) asserts that the processes after a death are right the opposite of the mechanism of foreclosure: whereas in the latter there is a hole in the symbolic which re-appears in the real, on the contrary, when a loved-one dies there situates a real hole, namely the absence of the person, which awaits to be fulfilled by the symbolic. Where the signifier does not sew the hole up totally, which

generally is the case, there we observe a proliferation of images: namely, the funeral rites and several rituals (Lacan, 1958-1959). Lacan (1958-1959) also states that the belief that the ghost of the deceased will come back if several rituals are not made appropriately, which is present in many cultures, also stems from the crucial role of the signifier, of the symbolic, which are called upon after a death. From this perspective, I think Irmak's experience might point out to the inadequacy of the signification process after the loss: the symbolization is not fully assumed, there still remains 'a hole' in the real, which lets images to proliferate. I think the man that she sees from time to time could be thought as a canvas onto which all such images are projected.

4.4.Partner like Father

The current theme consists four subthemes: *'I Seek Father in Partners'*, *Completing Missions about Fathers by Using Partners*, *'My Partner is Dead to Me'*, and *Repeating Parents' Romantic History*, respectively. The first subtheme gathers together the parts of participants' discourses where they state that they see their partners as father-replacements in some respects. Furthermore, they assert that they have a criteria list on their minds, which is made out of the image of the 'ideal father' in their minds. These are the very criteria that they expect their partners to meet. In the second subtheme, they account that there are some uncompleted missions left from their father-daughter relationship, which they hope to accomplish through their relationships with their partners. The third subtheme, namely *'My Partner is Dead to Me'*, points out how certain participants equate the end of romantic relationships to the death of their fathers. Lastly, as its name indicates, the subtheme *Repeating Parents' Romantic History* addresses the participants' ways of repeating several aspects of the relationship of their parents. All of the subthemes point towards a shared background: the equation of the partner to the father. Therefore, they also share a theoretical background. First, I will address their common theoretical roots. Afterwards, I will focus on their distinct qualities under the headlines that belong to each.

Lacan (1972b) asserts that speaking beings are divided into two, as masculine and feminine, up to their positions regarding the phallus. The division is

made up to modes of access to the jouissance, and the biological sex is not a determining factor (Soler, 2006). The feminine formulas of sexuation, $\overline{\exists x} \overline{\Phi x}$ and $\overline{\forall x} \Phi x$, mean that a speaking being who have the feminine position have access to two different jouissances: the phallic jouissance and the Other jouissance (e.g., Figure 1). Although “there is no sexual relationship” (Lacan, 1972b), there are nevertheless sexed relations. Sexed relations can only be assumed from the side of the phallus (Lacan, 1972-1973). Therefore, for a woman, it is only possible by forming relations to the phallus ($\overline{\exists a} \rightarrow \Phi$), and not from the side of the Other jouissance (Salecl, 2002). Now, the question becomes: ‘what does the Φ mean for a woman?’. It is the ‘ideal incubus’ installed in the unconscious, as the little girl exits from the oedipal drama (Lacan, 1958a). The ideal incubus is the place of the father as the holder of the Φ , who remains ‘veiled’ due to repression (Morel, 2002). When an encounter between the sexes takes place, the man becomes the representation of this position for a woman (Lacan, 1970). Therefore, the man in front of the veil, namely the partner, is the incarnation of the one behind it, the father (Morel, 2002). Hence, the participants’ inclination to equate their partners to their fathers from some respects gains its meaning: inasmuch as they reach out to the Φ , as they form relations to their partners, they also unconsciously reach out to their fathers.

4.4.1. ‘I Seek Father in Partners’

This subtheme gathers participants’ accounts about how they either want to find several qualities that they attributed to their fathers in their partners, or in case if they find them negative, how they want to abstain from those. In both cases, the father is the measure up to which the partner candidates are evaluated. Any qualities of the father which are found to be either prominent or important have the ability of becoming a standard: physical traits, character traits, roles, occupations, and inclinations are a few to name. Imaginary qualities, as well as the real qualities of the father, which have been picked out of the discourses of the entourage, find their ways into the criteria list for the partners. The phenomenon is sometimes experienced as an attempt to ‘fill father’s lack’, and through multiple identifications.

I think the subtheme in question, which is also the most frequently spotted one among the discourses, could be evaluated as the participants' attempts to acquire a partner who matches with their imaginary father. The same assumption might be valid for many women, for whom the Φ finds its representation in partners, even if their fathers are alive. Therefore, what is the critical point which separates the participants from the rest? In my opinion, it is the fact that they were obliged to form the image of the father out of the discourses of people who knew the deceased. In the absence of the father, the mother becomes the one who keeps him alive in her discourse (Fink, 1997). Accordingly, the participants report that they learn about the qualities of their fathers out of either the mother's or the entourage's discourses. The discourses, as their sole resources, become key factors in building up father's image. Furthermore, Lacan (1958-1959) states that when someone dies, his 'idealist exaltation' might take place. Therefore, the issue at hand might result with a proliferation of father's images, which are gathered together as the 'ideal father'. The ideal father has an essential place for both of the clinical structures (Strauss, 2004). Moreover, as Blancard (2009) argues, the ideal father also attains a special importance for the subjects who have the hysterical structure, the structure assumed by the majority of women (Lacan, 1969-1970), who forms relations to the master, incarnated both by the father and the partner.

4.4.2. Completing Missions about Fathers by Using Partners

Participants recounted several relational aspects of their father-daughter relationship, which have abruptly stopped because of the loss. Now, they account about how they want to re-live these aspects in its fullest sense, together with their partners. In other words, they say that they want to complete their original missions about their fathers, over the partners.

Fanelli (2014) underlines the importance of the father-daughter relationship during the oedipal stage. Father's gaze and attitudes attract the utmost attention of his daughter, whose feminine fantasy is shaped accordingly (Fanelli, 2014). Ragland (2004) also points towards the importance of the relationships during the oedipal phase: the unconscious ideals sketched out of this stage plays an important role in

relationships of the adult life. Participants have lost their fathers during this stage. The current subtheme shows that certain aspects of the father-daughter relationship of the oedipal phase have been kept intact. The data shows that when a partner becomes a part of the picture, he also becomes the actor to live through those relations.

4.4.3. 'My Partner is Dead to Me'

Participants state that they have problems with letting their relationships finish. From their perspective, the end has the signification of death, and the ex-partner represents the dead. Therefore, they say that they are doing their best to not to let their relationships finish.

The partner is often unconsciously equated to the father, as indicated above. Here, we also observe an extra equation: that of separation to death. Leader (2009) asserts that death is not a necessary condition for mourning: any type of loss of relationship can also bring about mourning, since they will also involve the process of unbounding the ties both with the love-object and with the self-image which stemmed from the relation in between. The author also argues that in several cases of parental loss in childhood, the children may not show any signs of mourning. However, such children often mourn later in life: the end of a romantic relationship or some acquaintance's death might set the unlived-mourning phase in motion (Leader, 2009). I think the participants' accounts are parallel to the author's explanations.

Additionally, I think Irmak's assertions involve one more color: the guilt that she experiences. She connects her difficulties in ending relationships to her inability to stop her father from dying. She says that she is '*a very self-blaming person*' already, and that she wants to do her best to take precautions to '*not to lose people*' again. I think recalling Romano's (2007) statements might help to gain insights about her situation. The author states that children younger than 6 years old are self-centered in a way to see themselves as the possible cause of many events that take place around them. Moreover, since they also display magical thinking, they believe that their words are enough to produce events (Romano, 2007). The author also gives an

example which is parallel to the issue at hand: if, for example, a child wishes one of her parents to die when she is angry, and afterwards if the parent really dies, the child may assume the responsibility of the death and feel guilty about it (Romano, 2007).

4.4.4. Repeating Parents' Romantic History

Participants told about several prominent features of the partnership of their parents. Several difficulties and details regarding their romantic histories, factors that made them decide to marry each other, things which were important to them throughout their marriages, and several roles that they fulfilled were among the narrations. The participants attach a special importance to these features and repeat them in their romantic relationships.

Marty (2003) states that the imaginary father is also the father of the family romance. Lacan (1979) states that family stories might be crystallized in subject's unconscious and may play an important role in how he positions himself in his relations. I think participants' accounts are parallel to those assertions: either the stories that they hear about the romantic histories of parents', or what they think their mothers care most about in their fathers become crystallized in their minds, revealing themselves in forms of wishes regarding their own relations. They maintain relations with the imaginary father over the partners once more, this time through their identification to their mothers. In my opinion, the issue also represents how images become fixated in case of paternal loss in childhood: the details, as images, stay sharp in minds of participants.

4.5. Conclusions and Clinical Implications

The current study aimed at understanding women's experiences about paternal loss and romantic relations, who have lost their fathers between the ages of 4-6. The participants have accounted about their loss experiences, familial relationships, their ways of relating to loss and their romantic relationships.

First of all, the findings of the study indicate that loss experience at this age has several qualities. The 6 years of age is a threshold regarding the specificities of loss experiences, as also indicated by previous literature. Therefore, clinical

endeavors may also be adapted accordingly, for both children and the adults who experienced loss before the age of 6. Also, the study points out that loss is a factor which brings forth several changes in family dynamics and the relationship between mothers and children. Furthermore, the findings show that especially the discourse of the mother becomes a powerful engine in the structuring phase of the subject. A clinical approach which takes such factors into account while treating the population in question might more easily catch a glimpse of the several factors involved in subjects' meaning-making processes.

The foremost finding of this study is that there is not a single way to lose a father: instead, there are at least three, classified as privation, castration, and frustration. Accordingly, the study points out that experiences related to loss may disperse throughout life: daily experiences might become the sources which put the subject into relation to the lost-object and his lack. Moreover, the discourses reveal that the subject might shift from one way to experience the loss to the next in short periods, sometimes within minutes. The study shows that as their loss experiences transform from one into another, their positions regarding their loss change too. Therefore, a clinical approach which focuses on the discourse might catch the subjective positions, which are always in motion, and therefore might figure the respective loss experiences more in depth.

The current study presents a novel finding regarding the loss experience: the level of intentionality involved in the way that a loved-one dies has been found to be positively correlated with degree of frustration and with experiencing anger and hostility. Reversely, the low degrees of intentionality involved were found to be correlated to the acknowledgement of death as a symbolic agency and being more acceptive towards death and the amount of feelings related to frustration diminish. In other words, the subject's interpretation of the amount of intentionality results with a change in his subjective positioning: he passes from Lacan's frustration schema to Fliche's mourning schema. Accordingly, what the subject goes through changes significantly if, for example the person in question died after a suicide or died after an unforeseeable event upon which he could not assume any type of control. Therefore, not every mourner goes through the same array of experiences.

A clinical practice which does not overlook such an aspect, and which focuses on the patient's interpretation of the intentionality might better understand his subjective positioning and therefore become more to the point concerning the patient's needs.

Furthermore, the current study shows that the lack of a father is a multidimensional phenomenon: it makes its gravity felt under different guises and during different encounters in subjects' lives. In clinical settings, the subject's relations to father's lack might be compared to the structural lack present in her being: more distance between the two might point out to the more need of symbolization, which is one of the chief aims of the psychoanalytic therapy. The data also shows that the fathers have multiple representations in participants' minds: various imaginary fathers, in relation to various aspects of the self-image. Focusing on the function that each image serves for the subject in order to address her relations with it might be a helpful endeavor in clinical practice.

Also, the study reveals that the partners become the foremost objects to form relations to the lack caused by father's absence: subject's relations to their imaginary fathers are channeled into the partner. Therefore, the clinical practice might reach out to subject's relations with her father by tracing backwards her relations with the partner, and vice versa. Hence, the partner might have a key position for the women who have experienced early paternal loss: if both relations are equitable at least in some respect, then they could be used as passageways which allow the practitioner to help the patient to re-build her ways to form relations with one, while addressing the other.

4.6. Limitations and Suggestions for Future Research

The participants of the study had some qualities in common, other than the criteria of involvement: their ages varied from 22 to 27, all of them were students in different academic levels, they all lived in the same city, and all of them have accounted about heterosexual relations. Hence, the data that the current study presents might be restricted to the described population. Moreover, since a qualitative method has been used, reflexivity was involved. Therefore, objectivity

might have been hindered. Additionally, the fact that participants were adults, who have accounted their loss experiences which took place in their childhoods should not be overlooked. There might be differences between observations elicited directly from the children who experience paternal loss, and the accounts of the adults.

Future studies which overcome such restrictions might shed a better light into the findings of the current study. Furthermore, I think that there is the possibility that some of the findings of the current study might also be valid for women who did not experience paternal loss, since the imaginary father might also be a measure for them to form romantic relations. Future research is needed to test such a possibility. Moreover, the current study has found a positive relationship between the degree of intentionality of the death of a loved-one and the inclination to experience the loss as frustration, in Lacanian terms. To the best of my knowledge, this is a novel finding and therefore there are not any studies in the literature which address the topic by using the same definitions. Therefore, future research would be needed to either support or refute the findings. Various study designs might be used to test the findings in question. The population would not be restricted to women who experienced early paternal loss. Instead, any type of loss would be a topic of research. Additionally, the future research may also test whether the phenomenon is peculiar to early loss or not.

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APPENDICES

Appendix A. INFORMED CONSENT FORM

Gönüllü Katılım Formu

Bu araştırma, Orta Doğu Teknik Üniversitesi Psikoloji Bölümü Klinik Psikoloji Yüksek Lisans Programı öğrencisi Makbule Su Polat tarafından Prof. Dr. Tülin Gençöz danışmanlığında yüksek lisans tezi kapsamında yürütülmektedir. Bu form, katılımcıları bilgilendirmek amacıyla hazırlanmıştır.

Bu araştırmanın amacı, altı yaş ve öncesinde babasını kaybeden kadınların yaşadıkları kayıpla ilgili deneyimlerini ve romantik ilişkilerine verdikleri anlamları araştırmaktır. Araştırma kapsamında yaklaşık 90 dakika sürecek olan 2 veya 3 mülakat gerçekleştirilecektir. Mülakatlar sırasında ses kaydı alınıp daha sonra analiz edilmek üzere deşifre edilmektedir. Katılımcıların demografik bilgileri gizli tutulacak ve analizler araştırmacı tarafından yapılacaktır. Bu çalışmaya katılım gönüllülük esasına dayalıdır. Katılımcılar herhangi bir rahatsızlık hissettikleri takdirde çalışmadan geri çekilebilirler. Mülakat sonrasında çalışmayla ilgili araştırmacı ile su.polat@metu.edu.tr adresi üzerinden iletişime geçilebilir.

Çalışmaya katıldığınız için teşekkürler.

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

İsim Soyadı

Tarih

İmza

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Appendix B. TURKISH VERSION OF THE SEMI-STRUCTURED INTERVIEW QUESTIONS

SORULAR

- 1) Kendinizden bahsedebilir misiniz?
 - 1b) Kendinizi ve gelişiminizi nasıl anlatırsınız? (Bugünkü kişiliğinizin gelişiminde rol oynayan yaşantılar)
 - 1c) Sosyal ilişkilerinizi nasıl anlatırsınız?
- 2) Başınızdaki geçen önemli yaşam olaylarından bahsedebilir misiniz?
- 3) Baba kaybınızı anlatır mısınız?
 - 1b) Babanız öldüğünde kaç yaşındaydınız?
 - 1c) Kayıp sürecine dair hatırladıklarınızdan/ size anlatılanlardan bahsedebilir misiniz?
 - 1d) Siz ve diğer aile bireyleri bu kayıptan nasıl etkilendiniz?
- 4) Babanızı kaybetmiş olmanız sizin için ne ifade ediyor?
- 5) Babanızla ilişkinize dair neler hatırlıyorsunuz/ size neler anlatıldı?
- 6) Babanız hayatta olsaydı nasıl bir ilişkiniz olsun isterdiniz?
- 7) Baba kayıptan sonra babanız gibi olan birisi oldu mu?
 - Prompt: Sizin için tam olarak baba figürünü dolduramasa da böyle gördüğünüz kişiler var mı?
 - 1b) Bu kişilerin hangi özellikleri size bunu dedirtiyor?
 - 1c) Bu kişilerle ilişkiniz nasıl?
- 8) İdeal baba-kız ilişkisini nasıl tarif edersiniz?
 - Prompt: Çocuğun gelişimsel aşamaları bakımından
- 9) Anne ve babanızın tanışma ve evlenme öyküleriyle ilgili neler biliyorsunuz?
 - 9b) anıları / anlatılanlar
 - 9c) Anne ve babanızın çift olarak ilişkisi sizin için nasıl anlamlara sahip?
- 10) Bir kişiyle ilişki yaşamak istediğinize nasıl karar verirsiniz?
 - 10b) O kişinin hangi özellikleri etkili olur? /Partnerinizde hangi özelliklerin olmasını istersiniz?
 - 10c) Kendinizi ilişkilerinizin hangi özelliklerine önem atfetmiş olarak yorumlarsınız? / Duygusal beklentileriniz nelerdi, bunların ne kadar karşılandı?
- 11) Romantik ilişkilerinizi nasıl anlatırsınız?
 - Prompt: İlk, şu an ki ve en unutamadığı ilişkiler odağa alınarak
 - 11b) Romantik partner edinme sürecinizden bahsedebilir misiniz?
 - 11c) Romantik ilişkileriniz nasıl ilerler?
 - 11d) İlk / Şu an ki / en unutamadığı partnerinizle nasıl tanıştınız?
 - 11e) Süreç nasıl ilerledi?
- 12) Romantik ilişkilerinizin bitiş süreci nasıl olur?

- 13) Bilen ilişkileriniz sizi nasıl etkiler / neden?
- 14) Benzer hisler yaşadığımız başka bir durum/ insan olmuş muydu?
- 15) Sizin için ideal romantik ilişki nasıldır?
- 16) Görüşmede bu konulardan konuşuyor olmak size nasıl hissettirdi?

Appendix C. APPROVAL OF METU HUMAN SUBJECTS ETHICS COMMITTEE

UYGULAMALI ETİK ARAŞTIRMA MERKEZİ
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11 ARALIK 2018

Konu: Değerlendirme Sonucu

Gönderen: ODTÜ İnsan Araştırmaları Etik Kurulu (İAEK)

İlgi: İnsan Araştırmaları Etik Kurulu Başvurusu

Sayın Prof.Dr. Tülin GENÇÖZ

Danışmanlığını yaptığınız Makbule SU POLAT'ın "Erken Dönem Baba Kaybı Yaşamış ve Eşlerinden Ayrılmış Bireylerde Kayıp Deneyimi" başlıklı araştırması İnsan Araştırmaları Etik Kurulu tarafından uygun görülerek gerekli onay 2018-SOS-209 protokol numarası ile araştırma yapması onaylanmıştır.

Saygılarımla bilgilerinize sunarım.

Prof. Dr. Tülin GENÇÖZ

Başkan

Prof. Dr. Ayhan SOL

Üye

Prof. Dr. Ayhan Gürbüz DEMİR

Üye

Prof.Dr. Yaşar KONDAKÇI (4.)

Üye

Prof. Dr. Ali Emre TURGUT

Üye

Doç. Dr. Emre SELÇUK

Üye

Doç. Dr. Üyesi Pınar KAYGAN

Üye

Appendix D. TURKISH SUMMARY / TÜRKÇE ÖZET

1.GİRİŞ

1.1. Baba

Baba kavramı psikanalitik teoride önemli bir yer tutmaktadır. Ödipal süreçlerin keşfi ve babanın süreçlerdeki önemli rolünün anlaşılması (Freud, 1905) ile ‘baba’ psikanalitik teoriye giriş yapmıştır. Freud (1913) *Totem ve Tabu* adlı eserinde ödipal kompleksin kökenlerinin izini ‘ilksel baba’ üzerinden sürer. *Musa ve Tektanrıçılık* isimli eserinde ise bireylerin psişik gelişiminin babayla erken dönemde kurulan ilişkilerle şekillendiğini ileri sürer (Freud, 1939).

Jacques Lacan Freud’un fikirlerini ilerletip psikanalitik teoriye baba ve işleviyle ilgili pek çok katkılarda bulunmuştur. Babanın-Adı konseptini ileri sürmüştür (1953), öznenin kurulum süreçlerini bu konsept üzerinden tanımlamıştır (1956-1957) ve ‘baba’ kavramını üç farklı yönden incelemiştir: imgesel, sembolik ve gerçek babaları ayrı ayrı ele almıştır (Lacan, 1979). Sembolik baba imgesel fallusun sahibi konumunda olan ve bilinçdışında örtük olarak bulunan babadır (Lacan, 1956-1957). Transandantal bir pozisyonda bulunan sembolik baba öznenin dünyasına gösterenlerin girişiyle girmektedir (Lacan, 1969-1970). Çocuğun bilinçdışının erken yaşlardan başlayarak gerçeklikteki ebeveynlerden bağımsızlaşmasına rağmen gerçek baba ödipal komplekse girişte imgesel kastre edicilik özelliğiyle önemli bir aktör olur (Lacan, 1956-1957). İmgesel baba ise söylemlerde ortaya çıkışı öznenin atıflarına göre değişkenlik gösteren, korkutuculuk ve tüm güçlülük gibi özellikleri barındıran babadır: korkulan, saygı gösterilen ve yüceltilen baba imgeleri babanın bu yönüyle ilişkilidir (Lacan, 1956-1957).

1.2. Kayıp

Freud (1917) bireylerin bilinçdışında her bir sevgi objesiyle alakalı olarak sayısız izlenim bulundurduğunu, bu nitelikteki bir objenin kaybedilmesinin yas sürecini tetiklediğini ileri sürmüştür. Yas süreci sadece ölümden sonra değil, sevgi

objesinden herhangi bir ayrılıkta yaşanabilir ve tamamlanması libidonun her bir obje izleniminden tamamen geri çekilmesinden sonra mümkün olmaktadır (Freud, 1917).

Lacan (1958-1959) yas sürecini gerçek'te kayıp nedeniyle meydana gelen boşluğun gösterenler aracılığıyla, yani sembolik düzlem tarafından doldurulması işlemi olarak tanımlar. Sembolik düzlemin işlevini yerine getiremediği noktalarda imgeler çoğalmaktadır (Lacan, 1958-1959). Lacan (1956-1957) ayrıca üç farklı kayıp deneyimi tanımlamıştır: kastrasyon imgesel bir objenin kaybıyla meydana gelen sembolik boşluk, frusturasyon gerçek bir objenin kaybı sonucu oluşan imgesel eksik, privasyon ise sembolik bir objenin gerçek bir boşluk yaratmasıyla yaşanan deneyimdir. Fliche (2018) yas sürecini sembolik bir ajanın, yani ölümün gerçek'te imgesel bir objenin, bir başka deyişle kaybedilen kişinin, yokluğunun yarattığı boşluk olarak tanımlamaktadır. Fliche (2018) ayrıca zamanla eksiğin gerçek'tense sembolik bir özellik kazandığını, bir başka deyişle yas deneyiminin kastrasyon deneyimine dönüştüğünü ileri sürmektedir. Kastrasyon sevilen bir objenin yokluğunda öznelere hayatlarına devam edebildikleri durumdur (Fliche, 2018).

Çocuklukta yaşanan kayıp deneyimi yetişkinlikte yaşanan kayıp deneyiminden farklı özellikler göstermektedir. Speece & Brent (1984) 7 yaş ve öncesinde yaşanan kayıp deneyimlerinde çocukların ölümü ve ölümlle ilişkili bazı konseptleri kavrayışında farklılıklar olduğunu ileri sürer: bu yaş grubundaki çocuklar ölümün bir insanın bütün hayatı işlevlerinin sonlanması demek olduğunu, bunun geri çevrilemez bir olay olduğunu ve kendilerinin ve çevrelerindeki insanların ölümlü olduğunu kavramakta güçlük yaşayabilirler. Ayrıca, çocuklar kendilerini etraflarında olan olayların kaynağı ve sorumlusu olarak görmeye eğilimli oldukları için bazı düşünce ve sözlerinin olayların meydana gelmesinde payı olduğuna inanabilirler (Romano, 2007).

1.3. Psikanalitik Teoride Kadınlar

Freud (1905) ödipal çağdan çıkışın karşı cinsten olan ebeveynin sevgi nesnesi olarak tayin edilişle gerçekleştiğini, bastırmanın etkisiyle de gizil döneme girildiğini ileri sürer. Freud'a (1933) göre kız çocukları cinsiyetler arası ayrımın farkındalığıyla ödipal çağa giriş yapmaktadır.

Lacan kadınların cinsiyetlenme sürecini farklı yıllarda farklı açılardan ele almaktadır (Soler, 2006). Çalışmalarının erken döneminde Freud'un kavramlarını 'eksik' nosyonunu merkeze alarak yeniden yorumlar: privasyonla ödipal çağa giriş yapan kız çocukları için ödipal süreç bu eksiğin sembolik bir değer kazanma sürecidir (Lacan, 1956-1957). Bir başka deyişle fallusun eksikliği kız çocuğunda ödipal süreç sayesinde belirli bir düzleme yerleşir ve yetişkinlikte eksik fallusu temsil edebilecek aktörler üzerinden metonimik bir değer kazanır (Lacan, 1956-1957).

Lacan (1972b) çalışmalarının daha geç bir döneminde cinsiyetlenme formüllerini açıklar: öznelerin fallusa yönelik aldıkları pozisyona göre maskülen ve feminen olarak ikiye ayrıldığını ileri sürer. Bu ayrım biyolojik cinsiyet üzerinden değil, zevke erişim olanaklarının farklılığı üzerinden yapılmıştır (Soler, 2006). Lacan'ın (1972-1973) öne sürdüğü cinsiyetlenme formüllerine göre feminen pozisyon $\bar{\Xi}x$ $\bar{\Phi}x$ ve $\bar{\Psi}x$ Φx olarak ifade edilmektedir. Bu formüller feminen öznelerin fallik zevk ve Öteki zevk olmak üzere iki farklı zevk türüne erişimi olduğunu ortaya koymaktadır (bkz. Tablo 3).

1.4. Cinsiyetler Arasındaki İlişilenme

Cinsiyetlenme formülleri cinsel ilişkinin imkansızlığına işaret eder (Lacan, 1972b). Bununla beraber cinsiyetler arası ilişkiler bulunmaktadır ve bu ilişkiler yalnızca cinsiyetlenme tablosunun fallusa ayrılmış olan kısmı üzerinden yürütülebilir (Lacan, 1972-1973). Bir başka deyişle feminen pozisyondaki bir özne için cinsiyetler arası ilişilenme Öteki zevk üzerinden değil, yalnızca fallik taraftan yürütülebilmektedir (Salecl, 2002). Fallus kadınlar için ödipal çağdan çıkarken bilinçdışına kurulan 'ideal çekirdeği' temsil eder (Lacan, 1958a). 'İdeal çekirdek' fallusun sahibi olarak babanın aldığı, fakat bastırma sebebiyle 'örtük' kalan alandır (Morel, 2002). Cinsiyetler arasında bir karşılaşma gerçekleştiğinde erkek kadın için bu pozisyonun temsili olarak rol alır (Lacan, 1970). Bir başka deyişle partner 'örtük' kalan babanın canlandırıldığı bir kişi olmaktadır (Morel, 2002).

2. YÖNTEM

Söz konusu çalışmayla 4-6 yaş aralığında baba kaybı yaşayan kadınların kayıp ve romantik ilişkilere yönelik deneyimlerini anlamak hedeflenmiştir. Bu amaç doğrultusunda katılımcılar kayıp deneyimleri, aile ilişkileri, kayıpla ilişki kurma biçimleri ve romantik ilişkilerini yaşayış şekilleri hakkındaki deneyimlerini anlatmıştır.

Araştırma her bir katılımcının deneyimlerini derinlemesine anlayabilmeyi hedeflediği için Yorumlayıcı Fenomenolojik Analiz (IPA) araştırma yöntemi olarak seçilmiştir. Yorumlayıcı Fenomenolojik Analiz bireylerin etraflarındaki dünyadan nasıl anlamlar çıkarttıklarına odaklanır: bireylerin kişisel tecrübelerine yaptıkları atıflar ana odak noktasıdır (Smith & Osborne, 2008). Yorumlayıcı Fenomenolojik Analiz aynı zamanda araştırmacıya da aktif bir rol biçmektedir: araştırmacı bireylerin deneyimleriyle ilgili yorumlarını yorumlamaktadır (Smith & Osborne, 2008).

4-6.5 yaşları arasında baba kaybı yaşamış kadınlar sosyal medya üzerinden araştırmaya davet edilmiştir. Belirtilen kriterlere uyan 5 katılımcıyla 2 veya 3 görüşme gerçekleştirilerek veriler toplanmıştır. Görüşmeler yarı-yapılandırılmıştır: açık uçlu bir soru dizisinin yanı sıra konuşma akışı içerisinde ilgili bazı başka noktaların üzerinde de durulmuştur. Görüşmeler ses kayıt cihazıyla kayıt altına alınmıştır. Her bir görüşmenin detaylı transkripsiyonu yapıldıktan sonra görüşmeler sırasıyla analiz edilmiştir. Veriler temalar, temalar da üst temalar olarak gruplanmıştır.

3. BULGULAR

Yorumlayıcı Fenomenolojik Analizin sonucunca altı üst tema belirlenmiştir. Her bir üst tema alt temalara ayrılmaktadır. Üst temalar sırasıyla *Çocuklukta Kayıp*, *Kayıp Sonrası Anne-Çocuk İlişkisi*, *Kayıpla İlişki Kurma Biçimleri* ve *Baba gibi Partner* olarak belirlenmiştir.

3.1. Çocuklukta Kayıp

Bu üst tema kaybın belirli bir yaş aralığında gerçekleşmesinin getirdiği etkilerin bir araya toplandığı bir üst başlık olmuştur. Katılımcılardan bazıları kayıp zamanında ölüm ve ölümlle ilişkili bazı konseptleri kavramakta yaşadıkları güçlüklerden bahsetmiştir. Ölümün ne olduğunu tam olarak kavrayamamaları da olumsuz bir olayın gerçekleştiğini ve bu olayın babalarıyla bir ilişkisi olduğunu kavradıklarını belirtmişlerdir. Bazı ifadelerde ölümün geri çevrilemez bir olay olduğunu anlamakta yaşanan güçlük öne çıkmıştır. Bazı katılımcıların kaybın gerçekleştiği zamanlarda ailelerindeki önemli figürlerin, özellikle annelerinin kayba yönelik çeşitli tepkilerini gözlemleyerek kendi pozisyonlarını belirledikleri saptanmıştır.

Katılımcılar babalarıyla çeşitli deneyimleri yaşamak için kısıtlı bir zamana sahip olmalarından dolayı söylemleri içerisinde bazı noktalarda babalarını kaybedişlerinin kendileri için ‘tanımadıkları bir insanı’ kaybetmeye benzer bir deneyim olduğundan, böyle düşündükleri zamanlarda kaybın kendileri için ne ifade ettiğini belirlemede güçlük çektiklerinden söz etmişlerdir. Ayrıca, katılımcılar babalarıyla olan anılarının orijinal kaynaklarından emin olamamaktadır: katılımcıların bazı anılarını özellikle annelerinin söylemlerinden etkilenerek sonradan inşa etmiş olabilecekleri görülmüştür.

3.2. Kayıp Sonrası Anne-Çocuk İlişkisi

Kaybın anne-çocuk ilişkisinde çeşitli dinamik değişikliklerine sebep olduğu saptanmıştır. Bazı katılımcılar kayıp zamanında küçük yaşta olmaları sebebiyle bakımları için annelerine ‘bağımlı’ olmalarının kayıp sonrası çeşitli duygusal zorlanmalar yaşayan annelerini harekete geçirdiğini ve daha aktif bir rol almaya teşvik ettiğini anlatmıştır.

Katılımcılar aile içerisinde kendilerinden çeşitli rolleri üstlenmelerinin beklendiğini belirtmiştir. Bu roller genellikle ‘anneyi mutlu etme’ misyonu etrafında şekillenmektedir. Katılımcıların bu rolleri üstlenmeye yönelik motivasyonları farklılık göstermektedir: babanın yokluğunu gidermeye çalışmak ve kayıp sonrası

kendilerine bakım verildiği için ‘borçlu’ hissetmek bahsedilen motivasyonlar arasındadır. Bu rol beklentilerinin kendilerine iletilmesinde annelerin söylemlerinin önemli bir rolü olduğu saptanmıştır. Annelerin söylemi bazen katılımcılara ‘babanın istekleri’ olarak da aksettirilmiştir. Ayrıca, bazı katılımcılar kayıp sonrasında kendilerine ‘evin erkeği’ rolünün verildiğini iletmektedir. Bu rolü kendilerinin görece ‘eril’ olarak tanımladıkları görevleri üstlenmekle yerine getirdiklerini belirtmişlerdir.

3.3. Kayıpla İlişki Kurma Biçimleri

Bu üst temada katılımcıların kayba karşı aldıkları farklı pozisyonlar ve kayıpla ilişki kurma biçimleri gruplanmıştır. Katılımcılar söylemlerinin bazı kısımlarında babalarının ölümünü iki farklı noktadan değerlendirmektedir: ölümü engellenemez bir olay olarak düşündükleri ve babalarının ölüme yönelik olarak herhangi bir niyetlerinin bulunmadığını düşündükleri zamanlarda kayba karşı belirli bir pozisyonda durmaktadırlar. Bunun aksine ölümü engellenebilir bir olay, babalarını da direkt veya dolaylı olarak kendi ölümünde payı olabilecek bir kişi olarak değerlendirdiklerinde başka bir pozisyon edinmektedirler. Bahsedilen ikinci pozisyon öfke ve saldırganlık gibi duygulanımları harekete geçirmektedir.

Katılımcıların kendi kayıplarını annelerinin ve ablalarının kaybıyla kıyaslama eğiliminde oldukları görülmüştür. Katılımcılar genellikle bahsedilen aile üyelerinin babalarıyla kendilerine kıyasla daha fazla vakit geçirmiş olmasından dolayı kendilerinden ‘daha büyük’ bir kayıp yaşadığını düşünmektedir. Bu durumun yanı sıra katılımcılar hem aileleri içerisindeki hem de çevrelerindeki baba-kız ilişkilerini gözlemlediklerini anlatmışlardır. Bu gözlemler sırasında baba-kız çiftleri arasında fark ettikleri çeşitli ilişkisel bağlar ve yakınlık katılımcılar için öne çıkan noktalar olmuştur. Katılımcılar bu tarz ilişkisel dinamiklerin eksikliğini fark ettiklerinden bahsetmektedirler. Söz konusu eksiklik farklı katılımcılarda farklı duygular uyandırmaktadır: öfke ve kıskançlık gibi hisler ‘dezavantajlı’ veya ‘şanssız’ olan olmak gibi düşüncelere eşlik etmektedir.

Ayrıca, katılımcılar hayatta gerçekleştirecekleri çeşitli eylemler sayesinde babalarının kendileriyle gurur duyacağını umduklarını, babalarına karşı belirli bir

sorumluluk hissettiklerini, bazı zamanlarda babalarını kendilerini gökyüzünden izleyen bir figür olarak düşündüklerini iletmişlerdir. Bu düşüncelerin hayatları içerisinde kendilerine belirledikleri hedefler üzerinde etkileri olduğunu da anlatmışlardır.

Katılımcıların gösterdiği bir diğer eğilimin de kayıp üzerine konuşmamak olduğu saptanmıştır. Bu konuda konuşulmasını bazı durumlarda aileler kısıtlarken bazı durumlarda da katılımcıların özellikle düşünmemek ve konuşmamak üzerine bir tutumda oldukları belirlenmiştir. Katılımcıların bir kısmı ‘konuşmamayı’ veya ‘düşünmemeyi’ acıdan uzak durmanın bir yolu olarak gördüklerini, kısıtlayıcı aile üyelerinin tavrını da bu noktadan yorumladıklarını anlatmıştır. Ayrıca, katılımcılar sosyalleştikleri zamanlarda kayıp konusunun gündeme gelmesiyle konuştukları kişilerin özür dileyici bir tutum edindiğinden bahsetmişlerdir. Bazı katılımcılar söz konusu tutumu konuştukları kişilerde olumsuz duygular uyandırdıkları ihtimali üzerinden değerlendirmiştir. Bahsedilen ihtimal katılımcıların da olumsuz duygular deneyimlemeleriyle sonuçlanmıştır.

Katılımcılar sıklıkla babalarının yokluğunu bir ‘eksiklik’ olarak hissettiklerinden bahsetmişlerdir. Her bir katılımcı bu eksikliği farklı deneyimlemektedir: eksikğin süreklilik ve ‘doldurulamazlık’ gibi nitelikleri ve kendilerinin bu eksikliğe karşı aldıkları farklı pozisyonlar gruplanmıştır. Ayrıca, bazı katılımcıların baba eksikliğiyle karşı karşıya kaldıktan sonra kendi özgün başa çıkma yöntemlerini geliştirdikleri saptanmıştır. Yeni bir aile kurarak annelik veya gelinlik pozisyonu üzerinden baba-kız ilişkilensinin bir benzerini yaşamak istemek, zihinde baba imajının görselleşmesini sağlayan hayaller bulundurmak ve babaya benzer bir kişinin gündelik hayatta çevresinde olabileceği yanılması deneyimlemek bahsedilen özgün yaratılardan bazılarıdır.

3.4. Baba gibi Partner

Gerçekleştirilen görüşmelerin analizi baba eksikliğiyle ilişkilendirirken en sık kullanılan yöntemin partner edinmek olduğunu ortaya koymuştur. Katılımcılar partnerlerin kendilerinin babalarına atfettiği bazı özellikleri taşımasını beklemektedir. Katılımcılar babalarının karakterleri ve hayat öyküleriyle ilgili

çeşitli bilgileri çevrelerindeki kişilerin babaları hakkındaki söylemlerinden edinmektedir. Dahası, babaları hayatta olsaydı ne tarz bir ilişkilerinin olmasını isteyeceklerine dair çeşitli kurgulara sahiptirler. Katılımcılar babalarıyla ilgili bilgi ve kurgularından yola çıkarak partnerlerinin akıllarındaki niteliklere benzer nitelikleri bulundurması beklentisinde olduklarından bahsetmişlerdir. Bir başka deyişle, katılımcılar baba-kız ilişkisine yönelik bazı beklentilerini partnerleriyle olan ilişkilerinde bulmayı istediklerini belirtmişlerdir. Fiziksel özellikler, meslek, çeşitli beğeniler, tutumlar, bazı deneyimler, eğitim durumu ve karakter özellikleri katılımcıların partnerlerini babalarına benzer kılmak istediği noktalardan bazıları olarak saptanmıştır.

Kayıp sebebiyle katılımcıların babalarıyla ilişkilerinin bazı yönlerinin ‘tamamlanmamış’ olarak kaldığı görülmüştür. Bazı katılımcılar bu ‘tamamlanmamış’ yönlerden misyonlar çıkartarak bu yönleri gündelik yaşamlarındaki ilişkileri içerisinde yaşamaya çalıştıklarından bahsetmişlerdir. Kayıp öncesi babalarının davranışlarına yönelik hedefleri, örneğin sigarayı bıraktırmak veya kayıp sonrasında oluşan bazı istekleri, örneğin babayla daha fazla anı biriktirme isteğini partnerlerle olan ilişkiye taşımak gibi durumlar bu tema altında ele alınmıştır.

Ayrıca, bazı katılımcılar romantik ilişkilerin bitiş süreciyle kayıp süreci arasında benzerlikler gördüklerini söylemiştir: ilişkinin bittiği kişiyle iletişim kuramamak ve vakit geçirememek gibi özellikler katılımcılara ölen bir kişiyi anımsatmaktadır. Bu konudan bahseden katılımcılar kayıp yaşamaya benzer bir deneyimden kaçınmak amacıyla gündelik yaşamlarında çeşitli insan ilişkilerini sonlandırmamak için özel bir çaba gösterdiklerini iletmişlerdir.

Katılımcılar görüşmeler sırasında ebeveynleri arasındaki ilişkinin kendileri için en önemli veya akılda kalıcı yanlarından bahsetmişlerdir. Ebeveynlerin evlilik öyküsü, çift olarak ilişkilerinin bazı özellikleri, başlarından geçen bazı önemli olaylar ve bunların onlar üzerindeki etkileri bahsedilenlerin bir kısmını oluşturmaktadır. Katılımcılar bu özelliklere dair yorumlarından da bahsetmiştir. Bu özelliklerin bir kısmını kendi romantik öykülerinde tekrar etme eğilimleri veya

hikayeler içerisinde öne çıkan özellikleri partnerleriyle olan ilişkilerinde bulmayı ümit etmeleri önemli bir nokta olarak değerlendirilmiştir.

4.TARTIŞMA

4.1. Çocuklukta Kayıp

Katılımcıların kayıp zamanında ölümü ve ölümle ilişkili bazı konseptleri kavrayışlarındaki farklılıklar Speece & Brent (1984)'in 7 yaşın çocukların ölüm algısıyla ilgili olarak bir dönüm noktası olduğu yönündeki araştırmasını destekler niteliktedir. Bunun yanı sıra Leader (2009) çocukların yas süreçlerini yaşayabilmelerinin objeyle ilişkilene biçimlerinde belirli bir aşamaya gelmiş olmalarına bağlı olduğunu ileri sürmektedir. Bu açıdan 4-6 yaş aralığında yaşanan kayıp deneyimlerinde kaybedilen objeyle ilişkilenemenin yetişkin bir bireyin kaybettiği objesiyle ilişkilene mesinden farklı olacağı, dolayısıyla yas deneyimlerinin de farklılık göstereceği ileri sürülebilir.

Katılımcıların söylemlerinin babalarını anımsayamamaları veya babalarıyla kısıtlı bir zaman geçirmiş olmaları sebebiyle kaybı 'tanımadıkları bir kişinin ölmüş olması' gibi tanımladıkları noktaları Lacan'ın (1956-1957) privasyon şeması üzerinden değerlendirilebilir. Privasyon imgesel bir ajan tarafından sembolik bir objenin eksiltmesiyle gerçek'te bir boşluk oluşmasına verilen obje kaybı türüdür (Lacan, 1956-1957). Baba kaybı deneyiminin bu şekilde baba tanınmayan ve bilinmeyen bir obje olarak gerçek'te bir boşluk oluşturmaktadır.

Katılımcıların ailelerindeki önemli figürleri, özellikle annelerini gözlemleyerek onların tepkileri üzerinden kayba karşı pozisyon aldıkları belirlenmiştir. Bu durum Lacan'ın (1956-1957) anne-Öteki'nin ilk Öteki formu olduğunu açıklaması üzerinden ele alınabilir: gücün merkezi olarak görülen Öteki aynı zamanda çevredeki olaylara karşı alınan kişisel pozisyonları da etkilemektedir. Ayrıca, annelerin söylemleri katılımcıların yapılanmasında ve anı oluşumunda etkili olmuştur. Fink (1997) babanın yokluğunda annenin söyleminin özellikle önem kazandığından bahsetmektedir. Söz konusu tema da bu bulguyu destekler niteliktedir.

4.2. Kayıp Sonrası Anne-Çocuk İlişkisi

Kayıp sonrasında anne-çocuk ilişkisinde çeşitli dinamik farklılıkları olduğu belirlenmiştir. Bazı katılımcılar kayıp sonrası duygusal zorlanmalar yaşayan annelerine ‘bağımlı’ olmalarının annelerinin ‘güçlü’ kalmasına yardımcı olan bir faktör olduğundan bahsetmiştir. Lacan (1958-1959) ölen kişinin gerçek’te bir boşluk oluşturduğunu ileri sürer. Bu boşluk yas sürecinin ilerlemesiyle dönüşüm geçirip kastrasyon deneyimine evrilecektir (Fliche, 2018). Söz konusu durumda çocuklar anneler için yas deneyiminin kastrasyon deneyimine dönüşümünü hızlandıran, dolayısıyla annelere aktif bir rol veren bir unsur olarak değerlendirilmiştir.

Katılımcılar ‘annelerini mutlu etmek’ gibi bir misyonları olduğundan bahsetmiştir. Bu misyon ‘Öteki benden ne istiyor?’ sorusunun (Lacan, 1956-1957) yetişkinlikte süregiden ve annenin söylemleriyle pekiştirilen bir yansıması olarak değerlendirilmiştir. Ayrıca, kayıp sonrası yeniden şekillenen aile dinamiklerinde çocuklara katılımcıların deyimiyle ‘evin erkeği’ rolünün verilmesi (veya katılımcıların bu rolü üstlenmesi) babanın yokluğunda anne-çocuk ikilisinde çocuğun fallik imge olma halinin değer kazandığı, bu yolla bir ‘eşin / babanın’ rolünü imgesel bir şekilde üstlenmeye çalıştığı düşünülmüştür.

4.3. Kayıpla İlişki Kurma Biçimleri

Söz konusu üst temanın ilk alt başlığı katılımcıların babalarının ölümünü değerlendirirken ikili bir yoruma sahip olduğunu göstermektedir. Bu yorumların iki farklı öznel pozisyon, obje pozisyonu ve kayıp türüne denk geldiği ileri sürülmüştür. Katılımcılar babalarının direkt veya dolaylı olarak ölmeleriyle sonuçlanabilecek davranışlarda bulunmuş olabilecekleri düşüncesinin, bir başka deyişle babalarının ölümünde bir niyetlilik olduğu fikrinin kendilerinde öfke ve saldırganlık duygularını uyandırabildiğini söylemişlerdir. Söz konusu duygular terk edilmişlik fikri veya çocukluk problemleri gibi durumlarla ilişkilendirdikleri zaman ortaya çıkmaktadır. Burada anlatılan kayıp biçimi Lacan’ın (1956-1957) frusturasyon şeması üzerinden değerlendirilmiştir: ajan babanın ölümle ilişkili niyeti veya dolaylı da olsa ölümle sonuçlanabilecek davranışları, imgesel kayıp bahsedilen terk edilme ve problem

yaşamaya dair düşünceler, obje ise babanın kendisidir. Bu durumda babanın hem ajan hem de kaybedilen obje konumlarında olması öne çıkan bir bulgu olmuştur.

İkili yorumun diğer biçiminde ise katılımcılar babalarının ölümünü hayat içerisinde engellenemeyecek, kaçınılmaz bir durum olarak değerlendirmişlerdir. Bu yorum Fliche'in (2018) yas şeması üzerinden değerlendirilmiştir: ölüm burada katılımcılar tarafından sembolik bir ajan konumuna koyulmuştur ve eksikliği gerçek'te hissedilen baba 'ölmekten başka bir seçeneği olmayan' imgesel bir obje konumuna geçmiştir. Birinci pozisyonun aksine, sözü edilen pozisyonda katılımcılar öfke ve saldırganlık benzeri duygulanımları deneyimlemediklerini belirtmişlerdir. Bu noktadan yola çıkılarak katılımcılar üzerinden yeni bir şema yapılmıştır: bulgulara göre kayba atfedilen niyetlilik derecesi yaşanan frusturasyon deneyimiyle doğru orantılıdır. Benzer şekilde katılımcıların ölümü sembolik bir ajan olarak görme derecesiyle de yası Fliche'in (2018) şemasında belirttiği haliyle deneyimleme derecesi arasında da doğru orantı olduğu belirlenmiştir.

Katılımcılar yaşadıkları kaybı anneleri ve ablalarının yaşadıkları kayıplarla kıyaslayıp babayla geçirilen zamanın miktarının görece fazlalığı sebebiyle anne ve ablalarının daha 'büyük' bir kayıp yaşadığını düşünebilmektedir. Bu düşünce 'onlar benim sahip olmadığım bir şeye (babayla geçirilen daha uzun vakit, dolayısıyla yokluğun verdiği daha büyük bir 'boşluk') sahipler' cümlesiyle özetlenmiştir. Cümlenin ödipal süreçlerle paralellik gösterdiği ve özne için 'her zaman başka yerde bulunan' fallusun (Lacan, 1956-1957) bulunduğu 'başka' yerin bu durumda anne ve abla olduğu ileri sürülmüştür. Ayrıca, çevredeki baba-kız ilişkilerini gözlemleyip imgesel bir 'sahip olunmayan' ilişki düşüncesi ve bazı durumlarda öne çıkan diğer kişilerin de bu ilişkiden mahrum olması isteği de Lacan (1956-1957) frusturasyon şeması kapsamında ele alınmıştır.

Katılımcılar babalarını hayatta gerçekleştirdikleri eylemlerle gururlandırmak istediklerini ve bazı zamanlarda babalarının kendilerini gökyüzünden izliyor olduğunu düşündüklerini belirtmişlerdir. Bu istek ve düşünceler Lacan'ın (1979) gerçek, imgesel ve simgesel baba ayrımları üzerinden incelenmiştir. Katılımcıların 'gerçek' babaları ölerək gerçek'te bir boşluk meydana

getirmiştir. Sembolik baba ödipal çağdan çıkışla birlikte herhangi bir kişinin doldurabileceği bir konum olmaktan çıkmıştır (Lacan, 1956-1957). Katılımcılar söz konusu istek ve düşüncelerinde imgesel baba ile ilişki kurmaktadır: ‘gururlandırılacak’ veya gökyüzünde bulunarak bakışıyla öznelere eşlik edebilecek ‘babalar’ imgesel bir yapıya sahiptir.

Katılımcıların bazıları aileleri tarafından kayıp hakkında konuşmamaya teşvik edildiklerini veya kendilerinin bu konuda düşünmemeyi tercih edebildiklerini belirtmiştir. Bu durum Lacan’ın (1958-1959) kayıp konusunda ileri sürdüğü görüşler açısından değerlendirilmiştir: Lacan, bir kaybın ardından objenin yokluğuyla oluşan gerçek’teki boşluğun simbolizasyon, yani söz kullanımı aracılığıyla doldurulabileceğini ileri sürmüştür. Katılımcıların bahsettiği durum simbolizasyon sürecinin aksine işleyebilecek etkilere sahip bir durum olarak değerlendirilmiştir.

Katılımcılar gündelik yaşamlarında sosyalleşirken kayıp konusunun açılması üzerine konuştukları kişilerin özür dileyici bir tavır sergileyebildiğinden, bunun üzerine kendilerinin negatif duygulanımın eşlik ettiği bir deneyim yaşayabildiklerinden bahsetmişlerdir. Söz konusu deneyim Lacan’ın (1956-1957) kastrasyon şeması üzerinden değerlendirilmiştir: konuşma anında yaratılan baba eksiği sembolik bir eksiğe denk düşerken akıllarda uyanan ‘kayıp baba’ imgesel bir obje görünümü kazanmaktadır. Söz konusu durumun kaybın ilerleyen yıllarda öznelere için kastrasyon deneyimine döndüğü (Fliche, 2018) bilgisine de paraleldir.

Katılımcıların babalarının yokluğunu bir ‘eksik’ olarak değerlendirmeleri Lacan’ın (1956-1957) ileri sürdüğü özneyi yapılandırıcı eksik kavramı üzerinden tartışılmıştır: yapılandırıcı eksik babanın imgesi eşliğinde deneyimlenmektedir. İmgenin yapılandırıcı eksikten ayırt edilmesi yas sürecinin tamamlanmasına denk gelir (Leader, 2009). Katılımcılar imgeyle ilişkilennmeleri ve eksiğe atfettikleri değerler olarak birbirinden farklı konumlarda bulunmaktadır.

4.4. Baba gibi Partner

Ödipal çağdan çıkış aşamasında imgesel fallusun sahibi olarak görülen baba bilinçdışının kurulumunda örtük bir 'ideal çekirdek' pozisyonunda kalır (Morel, 2002). Katılımcıların söz konusu 'ideal çekirdeği' partnerler üzerinden canlandırdıkları düşünülmüştür. Bir başka deyişle katılımcıların fallusla ilişki kurarken eş zamanlı olarak baba ve partnerlerle ilişki kurdukları ileri sürülmüştür ($\text{La} \rightarrow \Phi = \text{La} \rightarrow \text{baba} = \text{La} \rightarrow \text{partner}$).

Katılımcıların annelerinin ve çevrelerinin söylemlerinden oluşturdukları 'ideal baba' imgesiyle, yani imgesel babanın olumlu bir görünümüyle (Lacan, 1956-1957) partnerler aracılığıyla ilişkilendikleri yorumunda bulunulmuştur. Bu olumlu imgenin inşasında toplumda ölen kişilerin arkasından idealist yüceltmeler üretilmesi eğiliminin bulunmasının da (Lacan, 1958-1959) rolünün olduğu düşünülmüştür. Ayrıca, katılımcılar baba kaybını ödipal dönemdeyken yaşamışlardır. Fanelli (2014) ödipal çağdaki baba-kız ilişkisinin kadınların yetişkinlikle karşı cinsle kurdukları ilişkilerdeki belirleyiciliğine dikkat çekmektedir. Ödipal dönemde kayıp nedeniyle baba-kız ilişkisinin kesintiye uğramasının katılımcıların yetişkinlik dönemlerinde romantik ilişkilerini yaşayış biçimlerine çeşitli yansımaları olduğu tartışılmıştır. Örneğin, baba-kız ilişkisiyle ilgili bazı isteklerin partnerle olan ilişkide karşılık bulması beklentisi bu açıdan değerlendirilmiştir.

Ayrıca, Leader (2009) eğer çocuklukta yaşanan kayıplarda yas tutulması mümkün olmazsa yetişkinlikteki ilişki bitişlerinde yas sürecinin başlayabileceğini öne sürer. Bazı katılımcıların ilişkilerini bitirmekte yaşadıkları güçlükler ve romantik ilişkilerin bitişine yaptıkları 'ölüm' atfı bu fikir üzerinden değerlendirilmiştir.

Katılımcılar ebeveynlerinin romantik öyküsünün bazı kısımlarını veya ebeveynlerin çift ilişkisine yönelik bazı dinamikleri kendi romantik ilişkilerinde tekrar etme eğiliminde olduklarını anlatmışlardır. Marty (2003) imgesel babanın aynı zamanda aile romansının babası olduğunu iletir. Lacan (1979) aileyle ilgili hikayelerin öznenin bilinçdışında korunabildiğini ve bu hikayelerin öznenin çeşitli pozisyonlarını belirlemede önemli roller alabildiğini ileri sürer. Katılımcıların

söylemleri de bu noktadan değerlendirilmiştir: ebeveynlerin romantik öykülerine dair bazı öğelerin korunup çeşitli ilişkilene biçimlerinde ortaya çıkabildiği düşünülmüştür. İmgesel babayla söz konusu ilişkilene türünün anneyle yapılan özdeşleşim üzerinden gerçekleştiği ileri sürülmüştür.

4.5. Sonuçlar ve Klinik Uygulamalar

Araştırmanın bulguları 6 yaş ve öncesinde ölüme yönelik algı ve kavrayışların yetişkinlikten daha farklı olduğunu ileri süren literatürü doğrulamaktadır. Bu yaş aralığında kayıp yaşayan çocuklara ve geçmişlerinde bu yaş aralığında ebeveyn kaybı yaşamış olan yetişkinlere yönelik yapılan klinik müdahaleler bu anlayışla inşa edilebilir. Ayrıca, bu dönemde yaşanan baba kaybının aile dinamikleri üzerinde, özellikle anne-çocuk ilişkisinde önemli değişimlere yol açtığı saptanmıştır. Çocuklukta baba kaybı yaşayan özneler için annenin söyleminin yapılandırıcı bir unsur olduğu belirlenmiştir. Bu noktaları göz önünde bulunduran bir klinik pratik söz konusu popülasyonun gereksinimlerine daha yeterli bir şekilde cevap verebilir.

Araştırmanın en önde gelen bulgusu baba kaybının tek bir biçimde değil, en az üç farklı biçimde gerçekleşebileceği olmuştur: privasyon, kastrasyon ve frustrasyon üç farklı obje pozisyonu, eksik çeşidi ve dolayısıyla yine üç farklı öznel pozisyonu belirler. Bu sebeple kayıp deneyiminin kaybın gerçekleştiği zaman ve yaş dönemiyle sınırlı olmadığı, aksine yaşam boyu farklı şekillerde deneyimlenebildiği görülmüştür. Bahsedilen deneyimlerin katılımcıların söylemleri içerisinde kısa zaman aralıklarında değişim gösterebildiği belirlenmiştir. Klinik pratikte kayıp konusu çalışılırken söyleme ve söylem içerisindeki değişken öznel pozisyonlara odaklanılmasının bahsedilen noktaların da klinik çalışmalara dahil edilmesini sağlayacağı düşünülmüştür.

Araştırmanın bulguları ölümün sembolik bir ajan olarak alınamamasıyla frustrasyon olarak deneyimlenmesi arasında olumlu bir korelasyon olduğunu göstermiştir. Ayrıca, araştırma baba eksiğinin de çok boyutlu bir fenomen olduğunu göstermektedir. Klinik pratikte öznelerin baba eksiğiyle kurduğu ilişkiler yapısal

olarak mevcut olan kurucu eksikle kurdukları ilişkiler ile kıyaslanabilir: ikisi arasında ne kadar mesafe varsa sembolizasyon ihtiyacı o kadar fazla olacaktır.

Araştırma aynı zamanda katılımcıların baba eksikliğiyle ilişkilendirirken partnerlerini başlıca obje konumuna yerleştirdiğini göstermiştir: katılımcıların imgesel babayla kurdukları ilişkilerin partnerlere kanalize edildiği saptanmıştır. Bu sebeple klinik pratikte öznelere partnerleri ve babalarıyla olan ilişkileri birbirleri üzerinden çalışılabilir bir noktada durmaktadır. Bir başka deyişle partnerlerin erken dönem baba kaybı yaşayan kadınların babalarıyla ilişkilendirmelerinin klinik ortamda çalışılabilmesi için anahtar bir pozisyonda olduğu düşünülmüştür.

4.6. Sınırlılıklar ve Gelecek Araştırmalar için Öneriler

Katılımcılar araştırma için gerekli olan ön koşullar haricinde de yaş ve eğitim durumu gibi bazı yönlerden benzer özelliklere sahiptir. Bu durumun araştırmanın sonuçlarını bahsedilen popülasyonla sınırlandırabileceği düşünülmüştür. Ayrıca, katılımcılar çocuklukta kayıp deneyimlerini yetişkin olarak anlatmışlardır. Yetişkinlerin verdikleri ifadelerle kayıp yaşayan çocukların direkt ifade ve deneyimleri arasında farklılıklar olabilmektedir.

Gelecek araştırmalarda kayıp yaşamamış kadınların imgesel babayla ilişkilendirme biçimlerine odaklanılabilir. Böyle bir çalışmanın imgesel babayla kurulan ilişkilerin erken dönem baba kaybına özel noktalarını aydınlayabileceği düşünülmüştür. Ayrıca frustrasyon ve ölümden bulunan niyet (ölümü sembolik olmayı zorlaştıran bir faktör olarak) arasındaki olumlu korelasyonun araştırmanın ortaya koyduğu yeni bir bulgudur. Pek çok farklı türde kayıp deneyimi üzerinden araştırmalar yapılarak bulgunun test edilmesi sağlanabilir.

Appendix E. THESIS PERMISSION FORM / TEZ İZİN FORMU

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Sosyal Bilimler Enstitüsü / Graduate School of Social Sciences

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YAZARIN / AUTHOR

Soyadı / Surname :

Adı / Name :

Bölümü / Department :

TEZİN ADI / TITLE OF THE THESIS (İngilizce / English) :

.....

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TEZİN TÜRÜ / DEGREE: Yüksek Lisans / Maste

Doktora / PhD

1. **Tezin tamamı dünya çapında erişime açılacaktır.** / Release the entire work immediately for access worldwide.

2. **Tez iki yıl süreyle erişime kapalı olacaktır.** / Secure the entire work for patent and/or proprietary purposes for a period of **two years**. *

3. **Tez altı ay süreyle erişime kapalı olacaktır.** / Secure the entire work for period of **six months**. *

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A copy of the decision of the Institute Administrative Committee will be delivered to the library together with the printed thesis.

Yazarın imzası / Signature

Tarih / Date

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