



FATHER AND SON RELATION IN *THE RED-HAIRED WOMAN* BY ORHAN
PAMUK

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Öz

Bu çalışma Orhan Pamuk'un (Nobel Edebiyat Ödülünü 2006 yılında kazanan ilk Türk yazarı) *Kırmızı Saçlı Kadın* adlı romanında baba-oğul ilişkisini Freudyen perspektifle incelemeyi amaçlamaktadır. Pamuk'un onuncu romanı olan *Kırmızı Saçlı Kadın*, Batı ve Doğu mitleri, Sophocles'in *Kral Oedipus*'undaki Oedipus (baba katli) ve Firdevsi'nin *Şehname*'sinde Rüstem ve Sührab (oğul katli) üzerinden baba-oğul ilişkisini ele alır. Bu mitlerdeki babalar ve oğulların romandaki modern uyarlamaları (büyük-baba) Akın, (oğul ve baba) Cem ve (torun ve oğul) Enver'dir. Ayrıca Akın ailesini terk edip Cem annesinden uzakta, İstanbul'a yakın bir kasaba olan Öngören yakınlarında kuyu ustası Mahmut'a çıraklık yapmaya başladıktan sonra Mahmut Cem'in babası rolünü üstlenir. Cem ve oğlu Enver farklı nedenlerle babaları tarafından terk edilir.

Bundan dolayı hırçındırlar ve baba imgesine ihtiyaç duyarlar. Ayrıca Cem hayatı boyunca ustası/babası Mahmut'u öldürdüğünü düşünerek vicdan azabı duyar; Enver hayatı boyunca babasının kendisini terk ettiğini düşünüp sonunda onu öldürür. Romana adını veren kırmızı saçlı kadın roman boyunca baba-oğul ilişkisi üzerinde büyük bir etkiye sahiptir, çünkü hem Batılı mitik gelenekteki Jokasta'nın modern versiyonu hem de Doğulu mitik gelenekteki Tahmina'nın modern versiyonu olarak işlev görür. Baba-oğul ilişkisi üzerine Freudyen perspektif kullanan çalışma,

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ayrıca bu çağdaş trajik romanda otorite/bireysellik kavramları ve bunların Batıda ve Doğudaki anlayış farklılığı üzerine odaklanacaktır.

Anahtar Kelimeler: Orhan Pamuk, *Kırmızı Saçlı Kadın*, Oedipus, Rüstem ve Sührab, Freudyen perspektif.

ABSTRACT

This study aims to analyze father and son relation in *The Red-Haired Woman* by Orhan Pamuk (the first Turkish Nobel Laureate in literature in 2006) through the Freudian perspective. *The Red-Haired Woman*, Pamuk's tenth novel, deals with father and son relation through the myths of the West and East, namely Oedipus (on patricide) in *King Oedipus* by Sophocles and Rostam and Sohrab (on filicide) in *Shahnameh* by Ferdowsi. Fathers and sons in these myths are modernized in the personalities of Akin (the grandfather), Cem (the son and the father), and Enver (the grandson and son). Besides, Mahmut, the master, who is a well digger, assumes the role of Cem's father after Akin left his family and Cem, away from his mother, begins to work as an apprentice to Mahmut near Öngören, a small town, not far from İstanbul. Cem and his son, Enver, are left alone by their fathers on different grounds.

Thus, they are so frustrated and in need of the father figure. Cem throughout his life has a guilty conscience thinking that he murdered his master/father, Mahmut; Enver throughout his life thinks that his father abandoned him and kills his father. The eponymous red-haired woman has a great influence in the father-son relation throughout the novel as she functions both as a modern Jocasta in the western mythic tradition, and a modern Tahmineh in the eastern one. While using the Freudian perspective for the father and son relation, this study will also focus on authority/individuality and the difference in understanding of these concepts in the West and the East in this contemporary tragic novel.

Keywords: Orhan Pamuk, *The Red-Haired Woman*, Oedipus, Rostam and Sohrab, Freudian perspective

چکیده

در این تحقیق رابطه پدر و پسر در رمان زنی با موهای قرمز اورهان پاموک (اولین نویسنده برنده جایزه نوبل ادبیات سال ۲۰۰۶) از منظر فرویدیسم مورد بررسی قرار گرفته شده است. رمان دهم پاموک با عنوان زنی با موهای قرمز با افسانه های غرب شرق همچون ادیپوس (قاتل پدر) در افسانه سوفوکلس و یا رستم و سهراب در شاهنامه فردوسی (قاتل پسر) روابط پدر و پسر را در دست بررسی قرار می دهد. ورژن مدرن روابط پدر و پسر در این رمان بصورت؛ آکین (پدر بزرگ)، جم (پدر و پسر) و انور (نوه و پسر) نمود پیدا می کند. از طرف دیگر آکین خانواده اش را ترک کرده است، جم به دور از مادرش در منطقه ای که زیاد از استانبول دور نیست شاگردی یکی از خویشاوندانش که اوستای چاه کنی می باشد را انجام می دهد و جم نقش پدری برای وی بازی می کند. جم و پسرش انور به دلایل مختلف از سوی پدرشان ترک می شوند. به همین دلیل به خاطر سختی هایی که تحمل کرده اند نیاز به یک تصویر از پدر دارند. از طرف دیگر جم در طول زندگی با تصور این که محمود، پدر/ اوستایش کشته شده است دچار وجدان عذاب می باشد. انور در طول زندگی خود با تصور اینکه پدرش وی را ترک نموده است در نهایت او را می کشد. زنی با موهای قرمز که اسم رمان را نیز به خود اختصاص داده است تائر زیادی در روابط پدر و پسر دارد، همچنان که در افسانه غربی جوکاستا و در افسانه شرقی تهمنه عهده دار این نقش می باشد. در این تحقیق نظریات فروید بر روابط پدر و پسر در این رمان تراژیک و مفاهیم غربی و شرقی آن بررسی شده است.

کلید واژه ها: اورهان پاموک، زنی با موهای قرمز، ادیپوس، رستم و سهراب، پرسپکتیو

فروید

We want to have a strong and stable father, we want him to tell us what we can and cannot do. Why? Is it because it is difficult to decide what we can and cannot do, what is moral and right, and what is sinful and wrong? Or as we always need to hear that we are not guilty or sinner? Is there always a need for a father or do we want to have a father when we are confused, our world is shattered, and our soul is shrunk?

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Introduction

In almost all cultures there are such troubling events as incest, patricide, and filicide which are also widespread in Indo-European mythologies, and literature is always used to express their dramatic consequences. To give a few examples, in Greek mythology Medea, whose husband betrays with another woman, kills her own sons just to take revenge on him. In one of Irish legend *Cú Chulainn* fights his own son, Connla, and being unaware of his identity kills him; likewise in a German poem *Hildebrandslied*, Hildebrand kills his own son, Hadubrand, in a fight. "Even fairy tales written for children, such as *Snow White* or *Hansel and Gretel*" say Sara G. West and Susan Hatters Friedman, "describe parents (or stepparents) who cast their children out of the home, and misfortune befalls them".¹ Thus the fact that there is a complex relation between parents and children which is reflected through myths, legends, and literature is always the subject of psychoanalysis. Accordingly, Freud states,

In my experience, which is already extensive, the chief part in the mental lives of all children who later become psychoneurotics is played by their parents. Being in love with one parent and hating the other are among the essential constituents of the stock of psychical impulses which is formed at that time and which is of such importance in determining the symptoms of the later neurosis.²

He does not believe that "psychoneurotics differ sharply in this respect from other human beings who remain normal -that they are able, that is to create something absolutely new and peculiar to themselves". He adds that

It is far more probable –and this is confirmed by occasional observations on normal children– that they are only distinguished by exhibiting on a magnified scale feelings of love and hatred to their parents which occur less obviously and less intensely in the minds of most children. This discovery is confirmed by a legend

¹ Sara G. West, Susan Hatters Friedman, "Filicide: A Research Update", pp. 29-62, in *Forensic Psychiatry Research Trends*, ed. Raymond C. Browne, Nova Publishers, New York, 2008, p. 32.

² Sigmund Freud, *The Interpretation of Dreams*, trans. And ed. James Strachey, Basic Books, New York, 2010, p. 278.

[Oedipus] that has come down to us from classical antiquity: a legend whose profound and universal power to move can only be understood if the hypothesis I have put forward in regard to the psychology of children has an equally universal validity ...³

Sophocles' *Oedipus Tyrannos* (in Greek), and *Oedipus Rexas* (in Latin), and *Oedipus the King* (standardly translated in English), is the main source driven from literature for Freud. The well-known western myth relates the story of Oedipus who slew his father and married his mother unknowingly. The eastern myth, the tragedy of *Rostam and Sohrab* that takes place in *Shahnameh* (Book of Kings), the Iranian national epic, a poem of some 60.000 rhyming couplets written over a period of 35 years in the late tenth and early eleventh centuries, is relatively lesser known than the western one. It is a story of the brief life and tragic death of a young hero, Sohrab, at the hands of his own father, Rostam, who was Iran's greatest warrior. They never met each other before the fighting scene. Raised in a foreign land, Sohrab became a great warrior as his father and decided to go to Iran to overthrow the Shah Kay Kavus. Being an enemy of the Shah made him an enemy of Iran. His rebellion against the authorities eventually put him at war with his own father, Rostam, Iran's only chance to defeat Sohrab. Unaware of each other's identities, they fought and Rostam killed Sohrab.⁴

The Red-Haired Woman by Orhan Pamuk⁵ presents the reader the moral or ethical issues between parents and especially fathers and sons with the very background of non-planned urbanization and industrialization particularly in Istanbul, and in Turkey at large. As the latter issue is out of the scope of this study we will focus on father and son relation through Freudian perspective.

The novel has encompassed such themes as father-son conflict, guilt of fathers, guilt of sons, survival, personal integrity, moral crises, individual

³ Freud, *The Interpretation of Dreams*, p. 278.

⁴ Shahram Khosravi, *Young and Defiant in Tehran*, University of Pennsylvania Press, Philadelphia, 2008, p. 133.

⁵ Orhan Pamuk, *Kırmızı Saçlı Kadın*, Yapı Kredi Yayınları, İstanbul, 2016. The citations are translated into English by the writer of this study and hereafter the references to the novel are given in the study with page numbers in paranthesis.

pride. As the novel is largely based upon the implications related to Oedipus' murder of his father in the western culture, and Rostam's murder of his son in the Eastern culture, it embraces a kind of universality. Freud thinks that Oedipus's "destiny moves us only because it might have been ours – because the oracle laid the same curse upon us before our birth as upon him. It is the fate of all of us, perhaps, to direct our first sexual impulse towards our mother and our first hatred and our first murderous wish against our father."⁶ By means of this source he dealt with "the tormenting and turbulent early childhood fantasies of the troubled unconscious, and he came to a general principle of psychology which became a principle of psychoanalysis: the Oedipus complex."⁷ Thus Oedipus refers to a stage in each individual that the child desires the mother because of its intimate connection through birth and infancy and resents and even secretly desires the murder of the father. Although these primal desires are actually repressed they will arise again in dreams or in literature.

These two legends are equally important because fathers have almost always been in the center of the family when sons grow up, determining ways of living or thinking of their sons. If there is not such a center, sons are negatively affected and psychologically injured by such situation, which is the focus of the novel, *The Red-Haired Woman*.

The Red-Haired Woman is divided into three main parts. The first and the second parts are narrated through Cem, one of the main characters, both the abandoned son and abandoning father of Enver; and the last part through Gülcihan or the red-haired woman, who functions as Cem's beloved (his first love at the age of 16) and his symbolic mother (as the lover of Cem's father, Akın). It should be noted, however, that this novel as a fictional one is written by a fictional character, Enver, the son of Cem and Gülcihan. This should be considered as a great success on the part of Enver, who suffers from the loss of a father till his 26th year in his life, because he manages to write the novel in prison at the end by the encouragement of the red-haired woman. This woman asserts: " ... your

⁶ Freud, *The Interpretation of Dreams*, p. 280.

⁷ Sally Kester, "Oedipus and beyond : Thoughts on the myth of analysis", <http://www.jungwa.org/Resources/Oedipus/oedipusAndBeyond.html> retrieved :23.11.2017.

book should be both sincere and like a fairy tale. Both real like a lived story and familiar like a legend. Then not only will the judge alone but everybody understand you. Remember, actually your father wanted to be a writer" (195). In this context Enver, the third generation, has left his father and grandfather behind. Writing, in fact, is a matter of survival for him as by this narrative he can persuade the judge and the society of his innocence in the murder of his father.

Emotional ambivalence

The novel opens with Cem's telling about his youth in the first part. His father Akin, a pharmacist, left his family, and involved in politics, and in relations with women other than his wife; so Cem lives with his mother. He feels anger for his "tall, slim handsome" and flirtatious father (9). As his family members are in need of money, he finds different jobs such as apprenticeship at a bookstore which encourages him to read and write, and wardership in a cherry orchard to earn pocket money. The first job at a bookstore changes his life as he reads there a collection called *Your Dreams and Lives* which includes a summary of *King Oedipus* (11), which will later affect the relation between Cem and Mahmut. Another job which radically changes his life is being an apprentice to a well digger master Mahmut who then assumes the role of Cem's father. Mahmut and Cem go to Öngören to dig well during the summer of 1985. Despite a lot of hard work in the rural area they could not find water. Meanwhile the novel also gives valuable information through Mahmut about traditional methods of well digging and how these methods are changing. There Cem, far from his mother, sees Mahmut as a role model of fatherhood. He loves, respects, trusts him (14, 15 and ff.) and he feels jealous and angry, and he hates him as seen in normal father-son relation: "Of all the imagos of a childhood which, as a rule, is no longer remembered, none is more important for a youth or a man than that of his father. Organic necessity introduces into a man's relation to his father an emotional ambivalence which we have found most strikingly expressed in the Greek myth of King Oedipus" asserts Freud and goes on to talk about the exaltation of fathers by sons as "A little boy is bound to love and admire his father, who seems to him the most powerful, the kindest and the wisest creature in the world. God himself is after all only an exaltation of this picture of a father as he is

represented in the mind of early childhood".⁸ However Cem thinks that this feeling is just one side of the emotional relation. The other side is related to some aggression:

One's father is recognized as the paramount disturber of one's instinctual life; he becomes a model not only to imitate but also to get rid of, in order to take his place. Thenceforward affectionate and hostile impulses towards him persist side by side, often to the end of one's life, without either of them being able to do away with the other. It is in this existence of a contrary feelings side by side that lies the essential character of what we call emotional ambivalence.⁹

Accordingly, Cem feels sincerity, honesty, compassion, intimacy towards Mahmut and authority that he could not find in his father by blood. Thus, he has conflicting feelings for Mahmut. As the first and the second parts of the novel are told retrospectively through Cem, the homodiegetic narrator, he confesses by a matured mind as "I was a kid; he is not my friend nor my father, but my master. It is me who finds a father in him" (19). Mahmut gives him a kind of paternal care, which is very precious to him. He is interested in Cem, which his father fails to be, he tells tales to him, gives moral lessons and asks whether Cem is well, hungry, or tired (27); so Cem is much more affected by Mahmut than his own father: "I both obeyed him and did what he ordered and I was angry with him" (27). Mahmut turns to be an important figure for both transference and resistance for Cem.¹⁰

Some nights after work, Mahmut and Cem go to Öngören to buy some things and there Cem meets a red-haired woman. Later he understands that this woman is an actress for an itinerant theater. He wants to see her

⁸ Freud, "Some Reflections On Schoolboy Psychology", *Complete Works*, (pp. 2869-2874) p. 2873, https://www.valas.fr/IMG/pdf/Freud_Complete_Works.pdf. retrieved: 01.07.2017.

⁹ Freud, "Some Reflections On Schoolboy Psychology", p. 2873.

¹⁰ Freud asserts that psychoanalysis "used the two facts of resistance and transference as starting points". "On the History of the Psycho-analytic Movement", *Complete Works*, (pp. 2875-2928) p. 2913 https://www.valas.fr/IMG/pdf/Freud_Complete_Works.pdf. 01.09.2017. See also: James Astor, 'Some Jungian and Freudian Perspectives on the Oedipus Myth and Beyond' *Int. J. Psychoanal.*, 79:4 8: 1998, (pp. 697-712) p. 698.

all night, for this reason he develops a habit to take a stroll hoping that he could see her. It is understood that he falls in love with the woman. He is only a child, half her age. It should be noted that he puts up with this hard life with the dream and desire to see this woman. She turns to be his first beloved. Later it turns out that the woman is the cause of Cem's father, Akin's leaving his family. They spent a couple of years together and then they were apart. As Cem has his first sexual affair with the red-haired woman, the myth of Oedipus revives. Meanwhile, at nights another way of spending time is Mahmut's telling tales to Cem. And interestingly all the main characters including Mahmut, Cem, the red-haired woman, and Enver are good at telling stories, fairy tales and myths. To Freud, "myths, fairy tales and literature" have many hidden similarities within their content with regard to psychoanalysis.¹¹ They are crucially important for human beings to go on again and again. In fact in literature, and especially in fiction, "we find the plurality of lives which we need. We die with the hero with whom we have identified ourselves; yet we survive him, and are ready to die again just as safely with another hero".¹²

The father figure Mahmut, who is fond of telling tales to Cem, does not want Cem to go to the theatre and watch the performance, because, for him, the performance is full of indecent things. Mahmut may be seen as right, but the theatre also performs the tale of *Rostam and Sohrab*, the main female role of which is played by Gülcihan. Yet Cem accidentally learns that Mahmut has already gone to the theatre and watched the performance. This event raises a storm of anger and jealousy in Cem. He goes to theatre secretly and watches the performance and is highly affected by the red-haired woman's performance of Tahmineh. That night he has his first sexual experience with her. Because of his infatuation and this event and his lies to cover them to Mahmut, he feels guilty. The next day thinking that he killed Mahmut accidentally in the well they are

¹¹ Freud, "The Theme of the Three Caskets", *Complete Works*, (pp. 2602-2614) p. 2606, https://www.valas.fr/IMG/pdf/Freud_Complete_Works.pdf. retrieved: 01.09.2017.

¹² Freud, "Thoughts for the Times on War and Death", *Complete Works*, (pp. 3065-3092) p. 3083, https://www.valas.fr/IMG/pdf/Freud_Complete_Works.pdf. retrieved: 04.09.2017.

digging, he escapes by train to the town where his mother lives. When he sits in the coach he feels unlimited guilt. (85)

The first part creates a kind of intensely claustrophobic feeling in the reader. The well in the first part should be considered as the male or phallic symbol which is the symbol of power and authority on the one hand.¹³ On the other hand the well symbolizes the mother's womb representing "interiors and exteriors, beginnings and endings, confinement and expansion".¹⁴ The well is mostly dug by the master Mahmut, who symbolizes the male authority not only on women or mothers but also sons. The facts that the son, Cem, is pursuing the red-haired woman which is forbidden by the master/father, that the father and son try to find water in the well in a futile attempt, and that he leaves Mahmut alone in the well supposedly to death, are the threads of Oedipus and castration myths that do not have to be considered purely sexual. As known, Oedipal conflicts represent the child's perception of the love-hate relation with his or her parents. Castration represents the young and powerless child's fears of severe punishment when pitted against an all-powerful parent.¹⁵ Cem's leaving him to death in the well and rushing to his mother and leading a life with guilty conscience are strongly related to his oedipal instinct and castration fear.

As if philosophy

In the second part the action gets accelerated. Cem turns to his mother, he gets university education, becomes geological engineer as being affected by Mahmut, marries Ayşe who resembles his mother and the red-haired woman, has a building society called Sohrab and becomes a

¹³ For the relation between the concepts of phallus and power see Juan-David Nasio, *Oedipus: The Most Crucial Concept in Psychoanalysis*, Suny Press, New York, 2010, p. 51-52.

¹⁴ Caroline Rupperecht, *Womb Fantasies: Subjective Architectures in Postmodern Literature, Cinema, and Art*, Northwestern University Press, Evanston, 2013, p. xi.

¹⁵ Carl V. Rabstejnek, "Fear of success: A phenomenon with assorted explanations (Including Psychoanalytic, Feminist, and Other Theories)", <http://www.houd.info/FOS.pdf>, retrieved: 27.10.2017

successful businessman with his wife but without any child. He visits his father, Akin in his house with his new wife. When his father dies Cem spends a night with his corpse in the same bed breathing his smell of soap and biscuits. And the smell is breathed in the last chapter by the red-haired woman on her son Enver's neck as Enver is Akin's grandson and the red-haired woman is Akin's ex-mistress. Meanwhile Cem tries to cope with his guilty conscience by a newly developed *as if philosophy* of his own. He thinks that if he behaves, feels, things *as if* he did not leave his master in the well, everything would go well. "If you behave as if nothing happened, and really nothing happens, nothing happens at the end" (89). Till his end by the hands of his son he behaves in accordance with this philosophy or behavioral rule. In this respect Cem can be considered as 'psychotic' as he flees from or denies reality and attempts to reconstruct it.¹⁶ To reconstruct reality he develops a new interest related to the ancient legends of Oedipus and then Rostam and Sohrab the drawings of which he meets on a visit to Teheran. He goes to Europe and sees the portraits of Oedipus, and then he goes to the Library of Topkapı Palace to see the miniatures of Rostam and Sohrab. He sees the film versions of Oedipus. Ayşe accompanies him with this new excitement as they both have no pursuit apart from Sohrab, the company. In order to have more success in the business world he and his wife play in an advertisement. And this is the beginning of a disaster. There happens a paternity suit which confirms that Enver is his son. Cem should go to Öngören after receiving an email from his alleged son, Enver. He again suffers between the feelings of curiosity and fear. Thus, he goes there without informing his wife. There during a business meeting he sees the red-haired woman who introduces him a young man called Serhat, but in fact this man is his own son, Enver. They go to the well dug by Mahmut and himself years ago. There during a fistcuffs he is shot on his eyes by his own gun accidentally by Enver and he falls into that well. Here Oedipus myth progresses in its original way: the father is killed by his son. And it is reversed: It is not the son but the father who becomes blind by the hands of his own son.

¹⁶ Andrew Cutrofello, *Continental Philosophy: A Contemporary Introduction*, Routledge, New York, 2004, p. 108.

I tell my story therefore I am innocent, or the agent with free will:

In the last part all these events are given through Gülcihan's perspective which is different from Cem's. And the gaps in the narrative as a whole are filled out by her. After Cem's leaving Mahmut alone in the well and rushing into the train, Gülcihan, seeing Cem's terrified face, informs the other apprentice, Ali, and the town dwellers about the situation and they together go to the well and take Mahmut out of it. Later Mahmut goes on digging and finds water and becomes a wealthy man. He marries and starts a family in Öngören and dies. Throughout his life he feels offended by Cem. Having a one-night stand with Cem the red-haired woman gets pregnant and gives birth to Enver. Enver is registered on her husband, Turgay. There is no close relation between Enver and Turgay, his stepfather. They have been just strangers to each other. When Gülcihan sees the advertisement of Sohrab on TV, she informs Enver about his real father's identity and urges him to ask for rights as she thinks that Enver suffers the loss of father and wealth. She thinks that Enver would lead a happy life from then on if Cem knew and supported his own son. After that tragic event, Enver is imprisoned and his mother often visits him. Her retrospection pictures how helpless Enver is without his own father. In fact in all parts of the novel it is strongly felt that sons are always in need of the presence of father. And Gülcihan wants Enver to write a novel about them.

In this context Cem demonstrates the Id for he unknowingly has a sexual relation with Gülcihan who is his father's ex-mistress and Mahmut's supposedly mistress. As known Id is where our uninhibited instincts and desires are dominant. As Freud asserts "In the id there are no conflicts; contradictions and antitheses persist side by side in it unconcernedly, and are often adjusted by the formation of compromises".¹⁷ Supposing to be guilty of the accidental murder of his master/father when he is daydreaming about Gülcihan and knowing that he has a son he demonstrates the Ego, in the first case he believes that he is the murderer, fears that the police will come to arrest him; in the second case both he wonders what kind of person his son is after all his effort to

¹⁷ Freud, "The Question of Lay Analysis: Conversations with an Impartial Person", *Complete Works*, (pp.4327-4398) p. 4339, retrieved: 25.09.2017.

have a child with his wife, Ayşe, and what kind of future awaits him with the son. Here again we turn to Freud: “the ego is the layer of the mental apparatus (of the id) which has been modified by the external world (of reality). ...The ego lies between reality and the id, which is what is truly mental. ... the ego feels a conflict which must be decided; and the decision lies in one urge being abandoned in favour of the other. The ego is an organization characterized by a very remarkable trend towards unification, towards pursue their own purposes independently and regardless of one another”.¹⁸ Cem unfortunately has not developed normally, thus it cannot be said that he is mentally healthy. As Freud claims:

Mental health very much depends on the super-ego's being normally developed – that is, on its having become sufficiently impersonal. And that is precisely what it is not in neurotics, whose Oedipus complex has not passed through the correct process of transformation. Their super-ego still confronts their ego as a strict father confronts a child; and their morality operates in a primitive fashion in that the ego gets itself punished by the super-ego.¹⁹

Superego was demonstrated when he visits Öngören with a gun after 26 years and accidentally is shot on his eyes (first being blinded and then killed) by his own son, Enver. Cem feels he needs to punish himself for the killing of his master/father and for incest first and then for abandoning his own son. It can also be suggested that Enver plays the part of conscience –or superego- for Cem. Again Freud puts forward that “when the authority is internalized through the establishment of a super-ego”,

the phenomena of conscience then reach a higher stage. ... At this point, too, the fear of being found out comes to an end; the distinction, moreover, between doing something bad and wishing to do it disappears entirely, since nothing can be hidden from the super-ego, not even thoughts. It is true that the seriousness of the situation from a real point of view has passed away, for the new authority, the super-ego, has no motive that we know of for ill-treating the ego, with which it intimately bound up; but genetic

¹⁸ Freud, “The Question of Lay Analysis: Conversations with an Impartial Person”, p. 4339.

¹⁹ Freud, “The Question of Lay Analysis: Conversations with an Impartial Person”, p. 4365.

influence, which leads to the survival of what is past and has been surmounted, makes itself felt in the fact that fundamentally things remain as they were at the beginning. The super-ego torments the sinful ego with the same feeling of anxiety and is on the watch for opportunities of getting it punished by the external world.²⁰

Enver also feels abandoned by his father and with great anxiety and anger toward his father he accidentally kills him. Although his mother insists on his innocence while fighting at the well, Enver confesses his wish as: “now you are scared I would hold you to throw down ... to take Master Mahmut’s revenge ... For having abandoned me. For deceiving my married mother. For not corresponding your son’s letter for the first time in years ... to be an individual as you wish. And of course your legacy will stay with me” (170). This has a strong echo with what Freud puts forward:

Each and every one of us is fated to relive, in our psychic reality, the destiny of the legendary Oedipus. Incest and parricide, the core of the Oedipus myth as Sophocles interpreted it, were actual occurrences in human prehistory. Now they are our phylogenetic heritage. Through evolutionary processes, generational conflict instigated by the incestuous and parricidal motives of the young has become a universal feature of mental life.²¹

With the above mentioned scene, beside the western myth with Mahmut’s reaction to it when Cem tells the Oedipus myth briefly and with alteration (he says “I don’t like your story, little sir” (39), the eastern myth the weight of which is felt from the beginning especially through Gülcihan’s role on the stage of the Theater of Exemplary Legends in Öngören and its effect on Cem as a teenage comes to the front.

Likewise in the novel at the end of the second part there is a heated debate between Cem and Enver before Cem’s death. It is understood that Pamuk reverses the eastern myth and Enver, the son, manages to kill his father. What is important in this debate is to be individual, free far from the paternal bondage and frustration due to the same factor. Both of them

²⁰ Freud, “Civilization and Its Discontent”, *Complete Works*, (pp. 4462-4532), p. 4515; retrieved: 30.09.2017.

²¹ Jay R. Greenberg, *Oedipus and Beyond: A Clinical Theory*, Harvard University Press, Cambridge, Massachusetts, 1991, p. 13.

are very angry as they do not have a father who is protective, possessive, powerful, and compassionate: "he (father) is the beginning and centre of the world" (168) as in Enver's words. Cem is also in need of such a father and he replies in a calm manner: "unfortunately I did not have such a father ... but if I had had he would have wanted me to obey him, he would have crushed my individuality by his strength and compassion" (168). Cem goes on to say that "If I had obeyed my father could I have been a happy man? ... Maybe, I could have been a good son but not a good individual" (168). This is problematic: Either to be an individual or to obey fathers, namely the authority, order or status quo. Here the ancient question raises: What is the role of the father in the growth of the son? Enver tries to question the fatherhood and fathers' choices in the personality of his father, Cem. We come to the other problems between the western and eastern concepts of individuality and religion. Enver asks his father mercilessly: "... if you believe in God why you had left the Master Mahmut into that abyss? How could you have left him? ... The believer is conscientious" (169). For him his father committed adultery at that very young age, the result of which cannot be compensated. And Enver's comment on Cem's leaving Mahmut in the well is very significant: "You had left him alone because you were conceited, you assumed that you were more individual than him" (169). In fact here Enver gives his father a moral which throughout his life his father unconsciously waits for. Cem dreams of a son who is "both a developed individual and obey his father willingly" (169). But he himself could not be such a son as proved by the case of his own father, Akın, and that of his master, Mahmut. As "in many families it is the father who holds sway over the issue of the son's autonomy and independence...The nature of such power relations engenders the state of disharmony, especially as children and adolescents push for more freedom than parents are willing to give them".²²

The same problem is seen in the myths in a different way. In Oedipus it is understood that the King Laius could not get rid of the fate even if he tried to do so. After an oracle's warning about being slayed by his own son in future he tried to prevent this event and to maintain the order of

²² Filip Kovacevic, *Liberating Oedipus?: Psychoanalysis as Critical Theory*, Lexington Books, Chicago, 2007, s. 8.

Thebes. Oedipus learned that he would kill his father and marry his mother at Delphi. In order to avoid the prophecy he left Corinth. Yet they could not escape from their fate. The prophecies came to be true. On the other hand Sohrab wanted to be the King of Turan and his father to be the King of Iran. The individual decision here is with Sohrab, not Oedipus, contrary to what Enver talks about the West. He says "sarcastically": "How should I talk to you, daddy? ... If I am an obedient son I cannot be a European individual. If I am a European individual I cannot be an obedient son" (169). The direct menace to authority was from the part of Sohrab who wanted to be individual, but Oedipus was just the victim of his inevitable fate. In this respect Ayşe, Cem's wife, is partly wrong when she warns Cem as: "If what we have thought while reading Oedipus and his father, Rostam and Sohrab is true ... If that boy is your son, he will kill you! As being a western rebellious individual ..." (163). It is true that Cem is killed by Enver who has various affinities with both Oedipus and Sohrab. Enver does not know his real father for a long time just as these mythic heroes. He is not killed by his father, but kills him, as Oedipus does. Enver shoots Cem on the eyes. Divergently, he first makes his father blind and then kills him. As known, Oedipus after learning the unbearable truth blinds himself. The blinding, as Freud asserts, "stands for castration".²³ While Sohrab gives a chance to his father during the fight his father kills him the next day without giving him a chance for survival. It is Enver who refuses to offer a chance to his father for survival and reconciliation deliberately. It is Sohrab, however, that tries to overthrow the order both in the lands of Turan and Iran. Rostam tries to protect the order and unknowingly kills his own son whom he sees a threat to the order. Thus Enver is not a western type of individual, but an eastern one as he tries to challenge his father's authority deliberately and becomes a menace to the paternal order. Freud emphasizes on "the inevitability of the Oedipus complex in the formulation of ethical values. The psychological submission of the child to (paternal) norms and hierarchies already in existence represents an unavoidable condition for its ability to live, love, and work in a way that precludes physical and psychic

²³ Freud, *The Interpretation of Dreams*, p. 408, footnote 1.

suffering".²⁴ Here Pamuk tricks the reader by intertwining both myths and he turns them upside down.

Jocasta/Tahmineh/Gülcihan

The red-haired woman (Gülcihan) is a typical mother. She reflects tremendous attachment towards her son. She performs the Jocasta role at the beginning as Cem, who is her sexual partner for one night and the father of her unique son, Enver, is the son of a man with whom she spent her two years, so the substitute to the father. It should be noticed, here, that the murder of the father and incest are the primeval sins.²⁵ Then as the action goes on she becomes modern Tahmineh as there is a great enmity between Enver and Cem. In *Shahnameh*, Tahmineh, infatuated with Rostam, wants to spend a night, wishing a son with him. She wants her son will resemble him. Being affected by Tahmineh's beauty, wisdom and courage Rostam marries her and before leaving her behind in order to attack different parts of Turan he gives her his armband for the son. Gülcihan does not spend a night with Cem, the son of her ex-lover, deliberately as Tahmineh does. She does not have any idea of having a son out of wedlock. This event can be considered as an irony of fate. Interestingly, however, it is Gülcihan who deliberately urges Enver to open a paternity suit because of financial, social and psychological concerns about her son. What Gülcihan comments about her performance of Tahmineh on the stage is very crucial to understand the Freudian weight of the novel: "all those cheeky men ... had acquired suddenly a deeper and frightening silence every time when I screamed the scream Tahmineh screamed when she saw her husband killed her son... I deeply felt that their eyes were moistened, were seized with a feeling of guilt..." (178). This is the feeling of guilt stemming from the wish to kill one's father and to substitute him and stemming from the wish to kill one's son to maintain the order.

²⁴ Kovacevic, *Liberating Oedipus?: Psychoanalysis as Critical Theory*, p. 50.

²⁵ Bkz. Freud, "Totem and Taboo", *Complete Works*, (pp. 2646-2799) p. 2783. https://www.valas.fr/IMG/pdf/Freud_Complete_Works.pdf. retrieved: 25.11.2017.

CONCLUSION

Myths, fairy tales and literature reflect all humanity's comforting and disturbing feelings such as love, happiness, anxiety, and fear. They function as a collective receptacle of the legal /illegal deeds of individuals and societies, and as some compensation for the losses in human life throughout the ages. The two myths also shed light on the particular losses, the loss of father and the loss of son. Orhan Pamuk has taken the important subject matter treated in the myths and has brilliantly forged them by his own imagination and style. The sons in the novel suffer from the lack of self-confidence for which the fathers are responsible. The writer skillfully reveals the intricate and problematic relation between fathers and sons intertwining the ancient myths in this tragic novel. Contrary to the popular opinion that the West is the symbol of individuality and free will, and the East is the symbol of obedience, having such mythical heroes as western Oedipus, the victim of tragic fate, and eastern Sohrab, the victim of his free will to challenge the order, the novel focuses on the double-edged relation between fathers and sons in general and between Akin/Mahmut/Cem/Akin in particular.

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