

A LACANIAN ANALYSIS OF ORHAN PAMUK'S 'THE RED-HAIRED WOMAN'

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ABSTRACT:

Orhan Pamuk's novel *The Red Haired Woman* delves into the complexities of identity desire and the unconscious mind through the character of Cem. By employing a Lacanian analysis, this qualitative research paper aims to explore how Cem's psyche is shaped by the interplay between the Symbolic, the Imaginary, and the Real. Drawing from Lacanian concepts such as the mirror stage castration anxiety and the Oedipus complex, this paper sheds light on the underlying psychological factors influencing Cem's actions and relationships within the novel. By delving into these Lacanian concepts we gain a deeper understanding of Cem's character and the overall themes explored in Orhan Pamuk's novel. The novel invites the readers to contemplate the intricacies of the human psyche and the perpetual pursuit of identity and desire in the face of societal constraints. Pamuk's narrative, set against the backdrop of Turkey's socio-political landscape, intricately weaves together themes of fatherhood, patricide, and the search for meaning. By unraveling the symbolic and imaginary dimensions of the narrative, this study illuminates the novel's deeper layers of meaning. It offers insights into the human condition as portrayed through Pamuk's literary lens. Pamuk intricately intertwines themes of patricide, fatherhood, and existential quest, providing fertile ground for a Lacanian reading.

KEYWORD: Lacan, The Imaginary, The Symbolic, The Real, Oedipus Complex, Pamuk.

1. SECTION ONE

1.1 Jacques Lacan's Theory

Jacques Lacan (1901-1981) was a French psychoanalyst and psychiatrist who developed a unique and influential psychoanalytic theory that sought to reinterpret and extend the ideas of Sigmund Freud. Lacan's theory is often referred to as Lacanian psychoanalysis, and it has significantly impacted various fields, including psychology, philosophy, literary theory, and cultural studies. Lacan's work is characterized by its complexity and interdisciplinary approach. According to Lacan, psychoanalysis is deemed a scientific discipline, and as such, it delves into the truth within the realm of existence. Lacan recognizes the harsh reality that human subjectivity cannot be simplified or reduced to mere biology, raw natural processes, or the generation of chemical substances within the brain. The enduring impact of Lacanian psychoanalysis is rooted in its ongoing criticism of any attempts to overly psychologize the subject (Badiou, 2014, 147).

Lacanian psychoanalysis stands as a unique and influential school of thought within the broader field of psychoanalysis. Its emphasis on the symbolic order, language, and the role of desire has contributed to a deeper understanding of the complexities of the human psyche. As practitioners continue to explore and adapt Lacanian ideas in clinical and academic settings, the legacy of Jacques Lacan endures, shaping the ongoing dialogue about the nature of the unconscious and the intricacies of the human mind. Jacques Lacan made significant contributions to the field of psychoanalysis, particularly with his re-interpretation of Sigmund Freud's ideas. Lacan's concept of the unconscious is a central aspect of his theoretical framework. Lacan argued that the unconscious is structured like a language. (Lacan & Miller 1978: 8).

He emphasized the symbolic dimension of the unconscious, suggesting that language plays a crucial role in shaping our thoughts and experiences. The Symbolic order, represented by language, structures and influences our understanding of reality. Lacan drew from Ferdinand de Saussure's linguistic theory and introduced the concepts of the signifier and the signified. The signifier is the linguistic term or symbol, while the signified is the concept or meaning associated with that term. In Lacanian terms, the unconscious operates through a chain of signifiers that are interconnected in a complex web (Qazi, 2011, 3).

Lacan, on the other hand, emphasizes the supremacy of the signifier and asserts that the signified is a mere effect of the play of signifiers, an effect of the process of signification produced by metaphor. In other words, the "signified is not given but produced" (Evan 2006: 189). Additionally, Lacan posits the presence of a category known as 'pure signifiers,' wherein signifiers precede the existence of signified meanings. This realm of purely logical structure constitutes the unconscious. The idea that we shouldn't just assume we fully understand a text but rather see it as a journey of discovery, is inspired by the notion that in Lacanian analysis, the aim is to lead the individual to a realization similar to that of a complete Saussurean perspective. This means helping them see that the language they're immersed in is essentially a structure of differences without any inherent positive terms (Frosh & Baraitser 2008:357). This perspective challenges Saussure's notion of the sign, as Lacan contends that a language is not formed by the sign itself but by the presence of signifiers. Consequently, the meaning of a word transforms over time. Lacan asserts that our representation occurs through language, facilitated by specific entities termed 'words.' In Lacanian terminology, the term for 'word' is 'signifier,' and he articulates that "the signifier represents the subject for another signifier" (Hill 2008: 30). When Lacan confronts the definition of the sign as something that represents an object for an individual, juxtaposed with the signifier as something that

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represents the subject for another signifier, he underscores that consciousness is situated not in the cause but in the effects of the signifying chain. The incorporation of the subject into the chain constitutes representation, inherently linked to an exclusion that is transient (Miller, 1977: 8).

Lacan's psychoanalytic theory is deeply rooted in the works of Sigmund Freud, yet he departed from Freudian concepts by introducing his tripartite structure of the Imaginary, the Symbolic, and the Real. The Imaginary Stage, the initial phase of the individual's development, is characterized by the formation of the ego and the mirror stage. According to Lacan, the mirror stage occurs during infancy when a child first encounters its reflection in a mirror. This moment marks a crucial juncture in the child's psychosexual development, laying the foundation for the construction of the self. Alongside his conceptualization of the three registers, the Real, the Symbolic, and the Imaginary he has left us with a valuable set of psychoanalytic ideas. These concepts have been applied across various fields, with notable instances in disciplines such as literary criticism and film studies (Manjunath,2017: 5).

we lose our unity with the mother's body once we enter into culture because the child's self-concept, its ego or "Identity" will never match up to its own being. The child's image in the mirror is both smaller and more stable than the child, and is always "other". The child, for the rest of its life, will misrecognize its self as "Other", as the image in the mirror that provides an illusion of self and of master. (Manjunath,2017: 6)

The Imaginary Stage plays a crucial role in shaping the individual's sense of identity. The ego, born out of the mirror stage, becomes the locus of identity and self-perception. However, Lacan argues that this identity is always elusive and in flux, subject to the constant tension between the fragmented reality and the idealized image. The pursuit of a coherent identity becomes a lifelong endeavor, with the individual grappling with the contradictions and inconsistencies inherent in the Imaginary. According to Lacan, the mind of infants and adults is referred to as the "subject." He highlighted the importance of the intersubjective aspect of human identity, emphasizing that the subject is shaped in connection with the Other, encompassing both other individuals and the wider symbolic framework. The individual's self-perception is continually influenced by the ongoing interaction with social and cultural influences. Similar to Freud, Lacan describes the initial state of an infant as inseparable from its mother. In this stage, the child lacks a sense of 'self' or 'individual identity' and is not conscious of its body as a coherent, unified whole. It struggles to differentiate between itself and the mother, perceiving them as a single entity. The primary focus for the baby at this point is satisfying its basic needs, particularly through feeding, which the mother fulfills. The baby, therefore, operates on a basis of Need, seeking necessities like food, comfort, and safety, all of which can be met through interactions with objects such as a breast or a bottle for hunger and hugs for safety. Following the phase of fulfilling basic needs, the child typically transitions to a phase of making demands. This shift involves separating from the mother to establish its own identity, which is essential for integration into civilization and culture. In essence, as the child perceives the disparity between its internal needs and the external fulfillment of those needs, it comes to realize that its world is not all-encompassing. The child discovers its lack of autonomy and recognizes the existence of an external entity, an 'Other,' on whom it depends, particularly for sustenance. It becomes evident that the infant's demands cannot be satisfied solely with material objects. A demand, in essence, is always a plea for recognition or love from another individual. The acknowledgment of separation or the acknowledgment of otherness induces anxiety and a feeling of loss in the infant. Consequently, the baby seeks a reunion, aspiring to return to the initial sense of fullness and

undivided unity it experienced earlier. However, this quest appears to be unattainable because as the baby becomes conscious and shifts from unconscious knowledge to a higher level of awareness, it recognizes the existence of an "Other." Therefore, the demand reflects a yearning for fullness and completeness, which is inherently impossible to achieve. This impossibility stems from the fact that the absence or lack, of the perception of "otherness," serves as the condition for the baby to evolve into an independent self or subject. This is where Lacan's Mirror Stage comes into play. (Qazi, 2011: 4)

Once we integrate into culture, we lose the unity we once shared with the mother's body. This is because the child's self-concept, its ego or "Identity," will perpetually diverge from its actual being. The reflection of the child in the mirror appears both smaller and more stable than the child itself, always remaining inherently "other." Throughout their life, the child will consistently misperceive itself as an "Other," resembling the image in the mirror that creates an illusion of self and mastery. The Mirror Stage establishes a dichotomy between self and other, where the child projects its concepts of self and other, transitioning from a previous state of knowing only "Other" to recognizing both "self" and "Other." According to Lacan, the identification of "self" is always framed in terms of the "Other." Lacan employs the term "Other" in multiple contexts, adding complexity to its understanding. Initially, it denotes the "not-me" aspect, which transforms into the "me" during the mirror stage. Additionally, Lacan introduces the concept of the Other, denoted with a capital "O," to differentiate between the abstract notion of the other and actual individuals. The image reflected in the mirror serves as an Other, providing the child with the notion of the other as a structural possibility. This, in turn, enables the structural possibility of the "I" or self. In essence, the child encounters real others, including its image and other people, contributing to the comprehension of the concept of "Otherness" encompassing elements not identical to itself. Lacan terms this loss of the object of desire as 'objet petit a', where the letter 'a' represents autre, the French term for other. In psychoanalytic terms, the mirror image is referred to as an "ideal ego," representing a flawless and complete self-devoid of any inadequacies. When this "ideal ego" is internalized, it becomes the foundation for constructing our sense of "self" or "Identity" by misidentifying with this idealized version. Through this process, we conceive of a self that lacks any deficiencies or awareness of absence or incompleteness. The portrayal of a stable, whole, and unified self, as seen in the mirror, serves as compensation for the initial loss of unity with the mother's body (Qazi, 2011: 7).

An exploration of Lacan's mirror stage reveals that it signifies the child's initial awareness of lack or absence and its quest to discern the moment of distinguishing between self and other. Additionally, it lays the foundation for the ego ideal, representing the image of the ego formed through external influences, which the ego aspires to attain or measure up to. Moreover, the mirror stage introduces the child to the structure of imaginary identifications, fostering a perpetual inclination towards identifying with and depending on images and representations to define its own shapes or outlines. In Lacan's reinterpretation of this process, the child progresses through the three realms or stages of human mental disposition: the imaginary order, the symbolic order, and the real (Habib, 2008: 91).

The symbolic order is the realm of language, culture, and social norms that mediates and shapes human experience. It is the domain where meaning is constructed through language and social systems, influencing how individuals perceive and make sense of the world. The symbolic order is contrasted with the imaginary and the real, forming a triad that constitutes Lacan's understanding of human subjectivity. The entry into the symbolic order marks a crucial moment in Lacan's theory, referred to as the "symbolic castration." It involves the recognition of social and

linguistic norms, which entails the loss of a perceived wholeness or completeness associated with the imaginary. This recognition of lack or incompleteness is essential for developing subjectivity within a cultural and linguistic framework. Lacan argues that the symbolic order structures the unconscious mind, and the unconscious is itself structured like a language. The symbolic order, therefore, influences not only conscious thought and communication but also the deeper layers of the psyche. Understanding the symbolic order is central to grasping Lacan's ideas about the construction of subjectivity, the role of language in shaping the self, and the complexities of human desire and identity within a socio-cultural context (Manjunath. 2017: 3).

To comprehend Lacan's theory, one must first grasp the triad of the Real, Imaginary, and Symbolic. The Imaginary is associated with images and representations, reflecting the mirror stage where the infant identifies with its own image. The Symbolic, on the other hand, encompasses language, law, and culture, constructing the social order. The Real, often described as elusive and indescribable, transcends both the Imaginary and the Symbolic. The Real, in Lacan's framework, is marked by its unattainability (Žižek 1988: 13). It is not representable in language or images and cannot be fully integrated into the symbolic order. Lacan contends that the Real eludes our attempts to capture it, creating a sense of lack and desire. This unattainability makes the Real a source of both fascination and anxiety for individuals. Moreover, Lacan associates the Real with traumatic experiences that resist symbolization. Trauma, in this context, is an encounter with the unsymbolizable. These traumatic experiences disrupt our sense of reality, challenging our ability to make meaning through language and symbols. The Real, as the locus of trauma, underscores the inherent fragility of our psychic stability. The mirror stage is intricately connected to the Real. The moment when an infant recognizes itself in the mirror marks the entry into the Imaginary, but it also initiates a lifelong quest for a unity that is forever lost. This search for an unattainable wholeness propels individuals toward the Real, manifesting as a constant pursuit of an idealized and unfulfilled self (Tyson,2006:32).

In addition, Lacan's key concepts include Need, Demand, and Desire; they represent foundational elements in understanding the complexities of human subjectivity. Need refers to the basic requirements for survival, such as hunger, thirst, and the need for warmth. Lacan aligns this concept with the concept of the Real, which represents the unmediated, raw, and unstructured aspects of reality. Need, therefore, anchors human existence in the tangible and concrete aspects of life, forming the foundation upon which the subsequent layers of the psyche are built. As the human psyche develops and encounters the social world, the transition from Need to Demand occurs. Demand represents the individual's attempt to articulate and communicate their needs within the symbolic order – the realm of language, culture, and societal norms. Lacan associates Demand with the Symbolic, emphasizing the role of language and communication in shaping human subjectivity. The symbolic order introduces a layer of mediation and complexity, as individuals learn to express their needs through culturally prescribed channels. However, Lacan's insight lies in the inherent inadequacy of Demand in fully capturing and satisfying the subject's desires. The gap between Need and Demand reveals the limitations of language and societal structures in fulfilling the intricate desires that emerge within the individual. At the apex of Lacan's triad is Desire, a concept that transcends mere biological and social needs. Unlike Need and Demand, Desire operates in the realm of the Imaginary, a dimension characterized by images, fantasies, and symbolic representations. Lacan contends that Desire is insatiable and continually deferred, as it is not grounded in concrete needs or societal expectations but rather in the elusive pursuit of an idealized object or state. Crucially, Desire is intertwined with lack – a fundamental sense of incompleteness or

inadequacy that propels individuals to seek fulfillment through various symbolic pursuits. Lacan's notion of the "objet petit a" encapsulates this unattainable, elusive object of desire that remains forever out of reach, driving the subject to perpetual longing and striving. In Lacan's theory, the symbolic father is necessary for understanding the relationship between Need, Demand, and Desire. The symbolic father is not the same as the biological father. The symbolic father is any agency that separates the young from its mother. For example, a mother who has a job, her job becomes the symbolic father (Manjunath, 2017: 4).

Lacan emphasizes the significant role of the father in psychological structure. In his 1938 piece discussing the family, he highlights the Oedipus Complex's significance, attributing it to the father's embodiment of two somewhat conflicting roles: protection and prohibition. The father continues to be a constant theme of Lacan's work after that. Lacan asserts that the central theme permeating Freud's entire body of work is the inquiry into the nature of a father, the question, "What is a father?". To answer this question Lacan stresses the importance of distinguishing between the symbolic father, the imaginary father, and the real father. The symbolic father is not an actual entity but rather a role, a function, synonymous with the concept of the 'paternal function.' This function involves enforcing the law and managing desire within the Oedipus complex. It intervenes in the imaginary, dual connection between the mother and child, introducing a crucial 'symbolic distance' between them. Moreover, the symbolic father is also denoted as the "Name-of-the-Father." This term implies a broader symbolic function beyond mere biological lineage. It signifies the role of authority, law, and the imposition of societal norms within the cultural symbolic order. In essence, the symbolic father plays a pivotal role in structuring and maintaining cultural order, regulating relationships, and influencing the transmission of values across generations. The imaginary father refers to an image, which is essentially a mental image or composite of all the imaginary constructs that a person creates in their fantasies about the father figure. It's important to note that this mental image might not accurately reflect the actual characteristics or qualities of the real father. In essence, the imaginary father is a subjective and idealized construct, shaped by the individual's fantasies and desires rather than an objective portrayal of the father's true nature. It represents an idealized version of the father figure, embodying qualities and traits that the individual may wish for or envision, irrespective of the real father's characteristics. This concept highlights the role of imagination and personal fantasy in shaping one's perception of the father, contributing to the complex psychological dynamics involved in the formation of familial relationships.

Lacan's clearest assertion is that the real father is the one responsible for symbolic castration, serving as the agent who carries out this symbolic operation. In Lacanian terms, when it is said that "the real father is the man who is said to be the subject's biological father," it means that the designation of the father as "real" is based on cultural and linguistic assertions rather than biological facts. Lacan highlights the symbolic and language-mediated nature of the father figure. The term "real" in this context doesn't refer to a biological reality but to the way society, language, and cultural narratives construct and designate the father. Lacan argues that our understanding of familial relations, including who is considered the father, is shaped by language and cultural norms. By stating that the real father is "an effect of language," Lacan emphasizes that our perception of the father's reality is constructed through linguistic and symbolic processes. In other words, the designation of someone as the real father is a social and linguistic convention rather than a biological determination. The adjective "real" is used to draw attention to the significance of language and cultural constructs in shaping

our understanding of familial roles, rather than emphasizing a direct biological connection (Evans, 2006: 62-63).

1.2 Orhan Pamuk: A Short Biography

Orhan Pamuk, born in 1952 in Istanbul, had a childhood in a large family resembling those depicted in his novels, including *Cevdet Bey and His Sons* and *The Black Book*, in the affluent Nisantasi district. Until the age of 22, he dedicated himself mainly to painting, nurturing dreams of becoming an artist. After graduating from Robert College in Istanbul, he initially pursued architecture at Istanbul Technical University but abandoned this pursuit, eventually graduating in journalism from Istanbul University.

Despite never working as a journalist, at 23, Pamuk decided to become a novelist, retreating into his apartment and dedicating himself to writing. His first novel, *Cevdet Bey and His Sons*, was published seven years later in 1982, narrating the saga of three generations of a wealthy Istanbul family in Nisantasi. The novel earned him literary prizes. Subsequent works, including *The Silent House* (1983) and *The White Castle* (1985), brought him international acclaim. Pamuk spent time as a visiting scholar at Columbia University in New York, where he wrote *The Black Book*, a novel intricately weaving the streets and history of Istanbul. The novel was published in Turkey in 1990, with the French translation winning the Prix France Culture, solidifying Pamuk's fame both in Turkey and globally. His literary journey continued with novels like *The New Life* (1996) and *My Name Is Red* (1998), the latter earning prestigious awards. From the mid-1990s, Pamuk became critical of the Turkish state in articles on human rights and freedom of thought. *Snow* (2002), his "first and last political novel," explored tensions in Kars, Turkey, between various factions. His diverse body of work includes Istanbul, a blend of memoir and essay, and *The Museum of Innocence*, accompanied by an actual museum in Istanbul. Pamuk's global recognition led to translations of his works into 63 languages. He received accolades such as The Peace Prize in Germany (2005), the Nobel Prize for Literature (2006), and The European Museum of the Year Award (2014) for his *Museum of Innocence* (2008). His tenth novel, *The Red-Haired Woman* (2016), delves into the story of a well-digger and his apprentice, exploring philosophical themes. Despite his international success, Pamuk remained rooted in Istanbul, residing in the same neighborhood where he grew up. With a writing career spanning 40 years, he has devoted his life solely to the craft of storytelling (Orhan Pamuk website, n.d.).

2 SECTION TWO

2.1 Cem Çelik: A Lacanian Interpretation

In *The Red-Haired Woman*, the character of Cem undergoes a complex psychological journey that can be analyzed through a Lacanian lens. The following analysis aims to explore Cem's experiences and actions using Lacan's psychoanalytic theories shedding light on his unconscious desires and their influence in the formation of his identity and his struggle for self-realization. Drawing from Lacanian concepts such as the mirror stage desire and anxiety and the Oedipus complex, this paper sheds light on the underlying psychological factors influencing Cem's actions and relationships within the novel.

According to Lacan, the mirror stage is a crucial moment in the development of a child's identity. It occurs when the child recognizes their own reflection in a mirror and forms a sense of self-based on this image. In *The Red Haired Woman* Cem's identity is deeply influenced by his relationship with Master Mahmut the well-digger. Cem idolizes Mahmut and sees him as a reflection of his desires and aspirations. This identification with Mahmut not only shapes Cem's understanding of himself but also affects his perception of the world around him. Based on that, it becomes clear to the reader that Cem's relationship with his

parents is shortly portrayed in the first chapter of the novel. The rest of the narrative is devoted to the portrayal of Cem's life and his experiences after joining the well-digger, Master Mahmut. The formation of Cem's identity is reflected in this stage of his life because it is in this part he comes to encounter real life through Master Mahmut who assumes the role of the father to Cem. Through this identification with Master Mahmut, Cem seeks recognition and approval attempting to construct his identity by imitating his actions. Cem enjoys listening to his stories and learning from him. So the Mirror stage is reflected in this stage of Cem's life in the novel. Cem's journey mirrors Lacan's theory, wherein the individual confronts a mirrored image of the self, leading to a sense of fragmentation and the pursuit of an idealized identity.

But my father had never looked down on me. The only time I ever felt guilty on his account was when he was shut away in prison. So what was it about Master Mahmut that got under my skin? Why did I feel the constant need to be obedient, so ingratiating? (Pamuk,2017: 58-59)

There is an incident in the novel that represents a turning point in the development of the character of Cem and the formation of his identity. This incident becomes a catalyst for his self-discovery. When Cem inadvertently drops the bucket on Master Mahmut's head he experiences a mixture of fear guilt and fascination. The well can be seen as a metaphorical mirror in which Cem confronts his reflection and begins to understand himself. The dropping of the bucket symbolizes the shattering of Cem's previous perception of the world and his place within it.

I pleaded with God to let Master Mahmut live. As I approached the mouth of the well again I hoped I might hear him talking or whimpering. But there was no sound whatsoever. (Pamuk,2017: 108)

This incident marks a transition from a state of innocence and ignorance to one of self-awareness and accountability. Cem's identification with Master Mahmut is notable as he sees himself mirrored in the older man's experiences and actions. Master Mahmut's tragic fate becomes a reflection of Cem's potential future if he continues down a similar path. Through this identification, Cem gains insights into his own desires fears, and ambitions. As Cem grapples with the consequences of the incident he begins to construct his own identity by navigating the complexities of guilt responsibility and self-assertion. The mirror stage is evident in Cem's internal struggle as he confronts his image and seeks to establish a coherent sense of self. The mirror stage in Cem's life has profound psychological implications. It highlights the tension between his desire for independence and his need for recognition and acceptance from others. Cem's journey toward self-realization and individuation is shaped by his ability to reconcile these conflicting desires and find a balance between self-assertion and social integration. Cem's feelings of guilt grow inside until the end of the story when he discovers that Mahmut did not die in the accident of the well (Erkan, 2018: 196). The irony in the story is the fact that he dies at the hands of his own son in an accident in the same place. This incident symbolizes the identification of Cem with Master Mahmut.

In terms of Lacan, the role of the father is important in the development of the individual's psyche. Lacan distinguishes between what he calls the imaginary father, the symbolic, and the real father. Based on the story, Master Mahmut's father figure can be interpreted as the symbolic father to Cem since it denotes the father-son relation that is beyond the biological connection. The Symbolic Father represents the Law or the Name-of-the-Father in Lacanian terminology. This symbolic figure embodies the rules, regulations, and cultural expectations that govern human society. The father's role is not merely that of a biological progenitor but rather as the one who introduces the child to

language, social norms, and the constraints of the Symbolic Order. Moreover, Lacan uses the symbolic father to explain the resolution of the Oedipus complex. The child's desire for the mother is mediated by the symbolic father, who represents the prohibition of incest and sets limits on the child's desire. This symbolic function helps develop the individual's identity within the societal structure.

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 the theatre secretly and watches the performance and is highly affected by the red-haired woman's performance of Tahmineh. (Erkan, 2018: 197)

The symbolic father is associated with law, authority, and the imposition of social norms. It plays a role in the formation of the superego, which represents the internalized moral and cultural values of society. The symbolic father introduces the child to the social order's rules, laws, and language, facilitating the socialization process. In *The Red-Haired Woman*, Cem's desires are influenced by societal expectations particularly those imposed by his father and the master well-digger. Cem's longing for the red-haired woman can be seen as a manifestation of his unconscious desires rooted in the Oedipal complex. Lacan argues that the Oedipal complex emerges when a child desires the parent of the opposite sex and sees the same-sex parent as a rival. Cem's infatuation with the red-haired woman can be seen as a displacement of his repressed desires for his mother as well as a rebellion against his father's authority. The red-haired woman serves as a symbolic object of desire for Cem representing his yearning for autonomy and rebellion against societal expectations. Her seductive nature challenges Cem's preconceived notions of morality drawing him into a world of forbidden desires. This struggle between societal norms and individual desires is a recurring theme in Lacanian analysis highlighting the tensions between the ego and the unconscious (Göknaar, 2017: 4).

Like a preacher, Master Mahmut then delivered a long sermon on the necessity of vigilance. I wondered: Had all this been on his mind even as he'd watched the Red-Haired Woman at the theatre? I listened to Master Mahmut's words in a daydream, feeling no need to respond. (Pamuk, 2017: 99-100)

In *The Red-Haired Woman*, Cem encounters several instances that can be interpreted as manifestations of the Real stage. One significant event in Cem's life that aligns with the Real stage is his connection with the red-haired woman. Their clandestine relationship symbolizes the forbidden aspects of desire leading to a rupture in his sense of self. The red-haired woman becomes a catalyst for Cem's exploration of his own identity and the dark depths of his psyche. This relationship can be seen as a manifestation of the Real stage as it exposes Cem to intense emotions and experiences that challenge his preconceived notions of himself. His traumatic encounter with the fact that he has a son and his death at the hands of this son is a suitable instance.

Moreover, Cem's relationship with his father further highlights the presence of the Real stage in his life. His father's disappearance during their shared work in a well represents a traumatic event that disrupts Cem's sense of stability and security. The absence of his father creates a void and leaves Cem grappling with unanswered questions leading him to embark on a journey of self-discovery. This absence symbolizing the lack of

paternal authority is a key element of the Real stage as it exposes Cem to the raw and unmediated realities of life.

The portrayal of the Real stage in Cem's development holds significant implications for understanding his character and the broader themes of the novel. The traumatic experiences that align with the Real stage serve as pivotal moments that shape Cem's identity and perceptions of the world around him. By exposing Cem to the Real stage Pamuk highlights the inherent incompleteness and instability of human subjectivity. The Real disrupts the illusion of coherence and order forcing individuals to confront the fragmented nature of their existence. Through Cem's experiences, readers are reminded of the limitations of language and the symbolic order in fully capturing and representing the complexities of human emotions and desires. Furthermore, the portrayal of the Real stage in *The Red-Haired Woman* emphasizes the importance of confronting and integrating traumatic experiences for personal growth. Cem's encounters with the Real stage propel him on a journey of self-discovery pushing him to confront his fears desires and the darkest recesses of his psyche. It is through these encounters that Cem gains a deeper understanding of himself and the world ultimately leading to his transformation.

3 Conclusion

Through a Lacanian analysis Cem's character in Orhan Pamuk's novel *The Red-Haired Woman* can be understood as a complex embodiment of Lacan's psychoanalytic theories. Cem's identity formation influenced by his relationship with his father reflects the mirror stage concept while his desires and rebellion against societal norms exemplify the symbolic order and the Oedipal complex

Ultimately, *The Red-Haired Woman* acts as a profound exploration of human identity and the powerful influence of the unconscious. Cem's experiences and desires reflect the universal human condition, highlighting the complexities and conflicts in the journey toward self-understanding. Applying a Lacanian perspective allows us to better appreciate how Pamuk's novel examines the intricate workings of the psyche, the dynamics of desire, and the unavoidable impact of cultural myths on individual lives.

This approach deepens our comprehension of the novel and emphasizes the importance of Lacanian theory in literary analysis. Pamuk's narrative becomes a means to examine the ongoing human quest for identity and meaning within the complex structures of the unconscious. The novel's rich interweaving of personal and cultural stories underscores how our lives are shaped by both visible and hidden forces, providing profound insights into the human experience.

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تحليل لاكاني لرواية "المرأة ذات الشعر الأحمر" لأورهان باموك

الملخص:

تتعمق رواية أورهان باموك "المرأة ذات الشعر الأحمر" في تعقيدات الرغبة في الهوية والعقل اللاواعي من خلال شخصية جيم. من خلال استخدام التحليل اللاكاني، تهدف هذه الورقة البحثية النوعية إلى استكشاف الطرق المختلفة التي تتشكل بها نفسية جيم من خلال التفاعل بين الرمزي والخيالي والواقعي. بالاعتماد على المفاهيم اللاكانية مثل قلق مرحلة المرأة من الإخصاء وعقدة أوديب، تلقي هذه الورقة الضوء على العوامل النفسية الأساسية التي تؤثر على تصرفات جيم وعلاقاته داخل الرواية. ومن خلال التعمق في هذه المفاهيم اللاكانية، نكتسب فهماً أعمق لشخصية جيم والموضوعات الشاملة التي تم استكشافها في رواية أورهان باموك. تدعو الرواية القراء إلى التفكير في تعقيدات النفس البشرية والسعي الدائم للهوية والرغبة في مواجهة القيود المجتمعية. وتقع الدراسة في مبحثين وخاتمة. ينقسم القسم الأول إلى قسمين فرعيين؛ يقدم الجزء الأول سيرة ذاتية مختصرة للمؤلف أورهان باموك، بينما يخصص القسم الفرعي الثاني لمساهمة جاك لاكان في مجال التحليل النفسي من خلال نظريته. أما القسم الثاني فيتناول تحليل وتفسير البطل وتطور نفسيته من حيث نظرية لاكان. وتنتهي الورقة بخاتمة تلخص الأفكار الرئيسية المقدمة من خلال التحليل.

الكلمات الدالة: لاكان، المتخيل، الرمزي، الحقيقي، عقدة أوديب، باموك.

پۆختە:

رۆمانا ئورهان باموك ياب ناقي ژنا پرچ سور ب ریکا کارهکنهري جيم ب هویری دجیته د ناقي ئالوزیبین ناسنامی و عهقی بی ناگهیدا . ب ریکا شروفهکرنا لاکانی ئەف فەمکۆلینه هەولدهت بۆ دیارکرنا ریکین جیاواز ئەوین کەسایهتییا سیمی پی دروستدییت ب ریکا سیمبولیزما خەیلی و واقعی. ب پشتبەستن ب تیگههین لاکانی بین وەکو ئەنارامییا قوناغا ناوینەیا خەساندن و گرییا ئودیی ئەف فەمکۆلینه هەولدهت تیشکی بیخیتە سەر هۆکارین دەروونی بین سەرکی ئەوین کاریگەریی ل سەر هەلسوکەقتین جیمی دکەت و پەوهندییین ئەو د ناقي رۆمانیدا. ژ ئەنجامی کۆیر ژناچداچوونی بۆ تیگههین لاکانی تیگههشتنەکا کۆیرتر بۆ کەسایهتییا جیمی و بابەتین تەفکر ئەوین فەمکۆلین د رۆمانا ئورهان باموکیدا ل سەر هاتینە ئەنجامدان ب دەستفەهین. ئەف رۆمانە هاندانا خواتەقنان دکەت ژبۆ هزرکرنی ژ ئالوزیبین دەروونی بین مروقی و هەولدانین بەردەوام ژبۆ ناسنامی و نارەزوو پەیداکرن ژبۆ بەرەنگاربوونا کۆت و بەندین جفاکی. ئەف فەمکۆلینه ژ دوو پشک و ئەنجامان پیکدهیت. پشکا نیکی دابهشی دوو ئەوران دبیت. ئەوهری نیکی ب کورتی ژیاننامیا ئورهان باموکی پشکیشدکەت و ئەوهری دووی بی تاییهتە ب پشکداریکرنا جان لاکانی د بیاقی شروفهکرنا دەروونیدا ب ریکا تیورا ئەوی. بەلێ پشکا دووی هەولدهت ب شروفهکرنا و رافهکرنا قارمانی و پشکەقتنا کەسایهتییا ئەوی ژ تالیی تیورا لاکانیقه و فەمکۆلین ب کورنکرنا ئەنجامان رادبیت، ئەوین ژ ئەنجامی شروفهکرنی ب دەستفەهاتین.

په‌قیین سەرکی: لاکان، ئەندیسهی، سیمبول، راستی، گرییین ئودیی، باموک.