

T.C.
BEYKENT ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
İNGİLİZ DİLİ VE EDEBİYATI ANABİLİM DALI
İNGİLİZ DİLİ VE EDEBİYATI BİLİM DALI

**AN ANALYSIS OF LACANIAN “OTHERNESS” CONCEPT
IN
A. S. BYATT’S *POSSESSION*
AND
IN
ERENDİZ ATASÜ’S *THE OTHER SIDE OF THE
MOUNTAIN*
(Yüksek Lisans Tezi)**

Hazırlayan
Banu YÖRÜK

İSTANBUL, 2008

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YEMİN METNİ

Sunduđum Yüksek Lisans Tezimi, akademik etik ilkelerine bađlı kalarak, hi kimseden akademik ilkelere aykırı bir yardım almaksızın bizzat kendimin hazırladıđıma and ierim. 07 / 07 / 2008

(İmza)

Aday: Banu YÖRÜK

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BEYKENT ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ MÜDÜRLÜĞÜ
TEZLİ YÜKSEK LİSANS SINAV TUTANAĞI


13.06.2008

Enstitümüz *İngiliz Dili ve Edebiyatı* Anabilim dalı *İngiliz Dili ve Edebiyatı* Bilim dalı yüksek lisans öğrencilerinden 050702005 numaralı *Banu Yörük'ün*, "*Beykent Üniversitesi Lisansüstü Eğitim - Öğretim ve Sınav Yönetmeliği*"nin ilgili maddesine göre hazırlayarak, Enstitümüze teslim ettiği tezini, Yönetim Kurulumuzun 20.02.2008 tarih ve 2008/5 sayılı toplantısında seçilen ve 12/03/2008 tarihinde Taksim Kampüsünde toplanan biz jüri üyeleri huzurunda savunmuş ve kendisine düzeltme verilmiştir. Aday, "*AN ANALYSIS OF LACANIAN OTHERNESS CONCEPT IN A. S. BYATT'S POSSESSION AND IN ERENDİZ ATASU'S THE OTHER SIDE OF THE MOUNTAIN*" adlı düzeltilmiş tezini Taksim Kampüsünde toplanan biz jüri üyeleri huzurunda, ilgili yönetmeliğin (c) bendi gereğince (5.9) dakika süre ile aday tarafından savunulmuş ve sonuçta adayın tezi ~~oyçokluğu/oybirliği~~ ile **Kabul veya Red** kararı verilmiştir.

İşbu tutanak, 7 nüsha olarak hazırlanmış ve Enstitü Müdürlüğü'ne sunulmak üzere tarafımızdan düzenlenmiştir.


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2007-2008

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Abstract

The aim of this thesis is to show how A. S. Byatt in *Possession* and Erendiz Atasü in *The Other Side Of The Mountain* have their own subjectivity in language and how they try to change the language along with social change by emphasizing the socially constructed order around us. In relation with the Lacanian ‘Symbolic Order’, the debate explores the struggle of two literary figures, Byatt and Atasü, to find a place in society having a separate identity, social status and freedom of expression. In the first chapter, the concept of otherness, father figure and mother-daughter relations, and expressing self-identity using metonymy and metaphor in language will be discussed based on *Possession* by A. S. Byatt and in the second chapter, the focus will be on the recent position of women mentioned in *The Other Side of The Mountain* by Erendiz Atasü in terms of being “other”, being constituted by the patriarchal order of Turkish society, defining their family relations, and finally women’s expressing themselves in language through metaphor and metonymy. Last chapter is about the similarities and differences between the works of two authors.

Key Words: Woman Writing, Social Order, Language, Identity, Subjectivity

LACAN’IN “ÖTEKİ” KAVRAMININ
A.S. BYATT’IN *TUTKU*
VE
ERENDİZ ATASÜ’NÜN *DAĞIN ÖTEKİ YÜZÜ*
ADLI YAPITLARINDA İNCELENMESİ
2007-2008

Tezi hazırlayan: Banu YÖRÜK

Özet

Bu tezin amacı , A.S. Byatt’ın *Tutku* ve Erendiz Atasü’nün *Dağın Öteki Yüzü* adlı yapıtlarında, kadın yazarlar olarak dilde ve toplum düzeninde nesnelliklerine ve kimliklerine sahip çıkabildiklerini göstermek ve Lacan’ın sembolik düzen kavramının ışığında bu iki edebi kişiliğin, Byatt ve Atasü’nün, kendilerine ait bir kimlik, sosyal statü ve ifade özgürlüğüne sahip olarak toplumda bir yer alabilme çabalarını ortaya koymaktır. Ötekilik kavramı, baba figürü, ana-kız ilişkileri, kadının dilde kendini tanımlarken metafor ve metonom uygulamalarının Byatt’ın *Tutku* adlı yapıtında gösterilmesi tezin ilk bölümünü oluşturur. İkinci bölümde, Erendiz Atasü’nün *Dağın Öteki Yüzü* adlı yapıtının odak noktası olan kadının toplumun şu anki durumunda “öteki” olarak adlandırılması, ataerkil düzen tarafından yapılandırılması, aile ilişkileri ve kadın yazınında kendilerini ifade ederken kadınların kullandıkları özgün dilin metafor ve metenom aracılığıyla tanımlanması incelenecektir. Üçüncü ve son bölümde ise yazarların yapıtları arasındaki benzerlik ve farklılıklara değinilecektir.

Anahtar Kelimeler: Kadın Yazını, Sosyal Düzen, Dil, Kimlik, Öznellik

INTRODUCTION

The aim of this thesis is to show how A.S. Byatt's *Possession* and Erendiz Atasü's *The Other Side Of The Mountain* reveal their own subjectivity in language and how they try to change the language along with social change by emphasizing the socially constructed order around us. In relation with the Lacanian 'Symbolic Order', the debate explores the struggle of two literary figures, Byatt and Atasü, to find a place in society having a separate identity, social status and freedom of expression. In Lacanian theories, the 'Symbolic' can be defined as the ordering function of culture, which separates man from the nature. For Lacan, 'the Symbolic' is a linguistic dimension of 'The Law' and 'The Structure' in the social order because those two concepts can not be considered without language. In Lacan's symbolic order, the condition of language is fundamentally masculine and patriarchal (Marini 45). From the perspective of contemporary women, self-discovery is a significant step to liberate their inner experiences in that symbolic order. In order to be able to speak about self identity, Byatt deals with constructing new forms of symbolization and new form of narrative through language based on female experience out of the conventional modes of the patriarchal order in *Possession*. Erendiz Atasü integrates her nationalism and ideology with the knowledge of science to form the language of her novel, *The Other Side Of The Mountain*. In the novel, Atasü's protagonist is an important figure, in terms of representing her own identity as a self-sufficient woman in Atatürk's new social order.

Jacques Lacan was a French psychoanalyst, psychiatrist. His studies were interdisciplinary, and included philosophy and linguistics. He was also a significant figure in critical theory and literary studies. Lacan's ideas and his interdisciplinary works play an important role in literary studies. Throughout the 1950s Lacan was concerned with elaborating a system according to which everything in human world is structured in accordance with the symbols which have emerged. Sean Homer says that Lacan conceived of the symbolic order as a totalizing concept that marks the limit of human universe. Once symbols have appeared, everything will be ordered, or structured according to the laws of the symbolic, including the unconscious and human subjectivity. In his emphasis on the language in subjective constitution and realization of the unconscious, he is highly influenced by Freud. For Freud, the unconscious is a part of our existence and governs our thoughts and wishes. Unconscious desires and wishes of others flow into us through language. We can only express our desire through the language we learn from the others. For Lacan, the unconscious consists of signifying material and language signifies that material before signifying something. That is to say, the unconscious is a process of signification that is beyond our control; it is the language that speaks through us rather than the language we speak. Our desires are always bound up with the desires of others. In this sense, Lacan defines the unconscious as the discourse of 'the Other'. 'The Other' is language in the symbolic order and the codes of this order are socially constructed. Lacan says that we are born into language - the language through which the desires of others are articulated and through which we are forced to articulate our own desire (Homer 43-44). We are locked within what Lacan calls a circuit of discourse:

It is the discourse of the circuit in which I am integrated. I am one of its links. It is the discourse of my father, for instance, in so far as my father made mistakes which I am condemned to reproduce.... I am condemned to reproduce them because I am obliged to pick up again the discourse he bequeathed to me, not simply because I am his son, but because one can't stop the chain of discourse, and it is precisely my duty to transmit it in its aberrant form to someone else. We are born into this circuit of discourse; it marks us before our birth and will continue after our death. To be fully human we are *subjected* to this symbolic order - the order of language, of discourse; we cannot escape it, although as a structure it escapes us (Homer 44).

In this thesis, some concepts in Lacanian philosophy of language will be touched upon in order to determine the borders of socially constructed subjectivity of women in Western culture and to draw attention to the two female authors' deconstruction of woman subjectivity in their own cultures. Byatt as a British woman and Erendiz Atasü as a contemporary Turkish woman are recognized at cultural level in terms of their common use of language. They are against the idea of being locked in language, and use language as a tool of liberation.

The Lacanian concepts of otherness, unconsciousness, name of the father, relationship between mother and daughter, metaphor and metonymy in the philosophy of language are the main concerns of this study. For the purpose of associating these concepts with the issues of debate, a brief explanation will be presented for each.

First of all, Lacanian concept of otherness is the first issue to be defined in this study. During the 1990s, identity was the primary domain in cultural studies and it was considered as the ability to talk about ourselves in a variety of ways. This ability, in turn, led us to the forms of cultural studies or politics centred on the re-description of persons and social situations. This re-signification was not opposed to the cultural politics of institutions; it was indeed a complementary with the conventions that brought us into being as subjects for ourselves and others. In that sense, we are formed as individuals in a social process, using the culturally shared materials, such as law, language etc. One of the most important shared materials is our language and it is the central figure in exploring the character of subjectivity and identity as cultural constructions (Barker 28-29).

According to Lacan, we are born into a world that pre-exists before us and we have to learn to use a language which was here long before we arrived. He says: “As individual subjects, we can never fully grasp the social and symbolic totality that constitutes the sum of our universe, but totality has a structuring force upon us as subjects” (Homer 40). We can not escape from the order of the language. Since the language is indicative of our values, meanings and knowledge, we can understand the world through language. It marks the limit of universe. To be fully human we are subjected to this symbolic order-the order of language. (Homer 42)

Lacan defines the Other as a structural necessity for all human relations for any consciousness of self or in more elementary terms, all consciousness of self is based on the condition of recognizing and being recognized by some other. At the level of self- recognition, all signification system is constituted by the inter-mapping

relations between self and The Other, subjectification and objectification. (Deneef 110) Lacan concedes that,

I identify myself in Language, but only by losing myself in it like an object. What is realized in my history is not the past definite of what was, since it is no more, or even the present of what has been in what I am, but the future anterior of what I shall have been for what I am in the process of becoming (Deneef 111).

Lacan asserts that there are two kinds of ‘otherness’ and there is an important distinction being made by him between the little other and the capitalized Big Other. The Big Other is a radical alteration and he equates it with language and the law. The Big Other is a kind of locus or place in which speech is constituted, and the speech originates not in the Ego nor in the subject, but in ‘The Other’. The little other is the other who is not really other, but a reflection or projection of the Ego. For example, in order to say ‘I’ we have to accept the dominance of the Other, which constitutes the structure of language, and ‘self’ and ‘the other’ co-exist to give some sort of meaning to ‘I’. ‘Self’ is built on the idea of Otherness. In this sense, there is no real self, but the image of the self. In accordance with this, we can say that the little other is both the counterpart of the other people in whom the subject perceives and the specular image or the reflection of one’s body in the mirror. (Homer 70)

Marcelle Marini referring to the Lacanian conference texts that the discourse of ‘The Other’ is the unconsciousness says “There are moments when the Lacanian texts turn the human world into a puppet theatre where the puppets are manipulated

by the threads of signifier” (Marini 52). For Marini what is meant by ‘signifier’ in Lacan’s texts is beyond linguistic definition but most probably it is the phallus (Marini 52). The power of patriarchal authority in the social life is identical with the order of the language. When someone obeys the orders of the language, s/he also obeys the social order manipulated by the dominant power, unconsciously.

As in many other aspects of life, there have been many changes in the study of literature. In relation with these changes, traditional way of the acts of reading and writing the conceptions have changes as well. In other words, the nature of reading and writing the socially constructed concepts, such as a way of expressing female identity, self-becoming, otherness in literature, have been replaced by the ideas of ‘universal interpretation or universal meaning’. According to Miriam Gill, this replacement is a direct outcome of the post-modern approach and the ideas produced by it. This approach has changed definitions of texts and textuality, and literary theory became as important in analysing, especially, the written texts. A parallel concern to this is the idea of self-becoming and otherness and questions about what the roles of these concepts are in constructing the female identity as expresses in literature (Rice 150).

In the light of these ideas, it is safe to say that both Byatt and Atasü combine their female intuition and academic knowledge in the use of language to create a new woman writing free from the constitution of Lacanian ‘Symbolic Order’, which represents the hegemony of patriarchy in language and in every aspect of human life. For a better illustration, a brief information on Lacan, Byatt and Atasü will be presented.

A.S. Byatt is a prominent figure of English Literature. Her novels and stories deal with a wide range of different issues and themes. Byatt, in a telephone interview with Rothstein, says that *Possession* is “like the books people used to enjoy when they enjoyed reading. It has a universal plot, a classic romantic plot and a classic detective plot” (31 January 1991). According to George Ferzoco, one of her distinctive features as a women writer is that she explores the relationships between critic and writer in the mid-twentieth century and later and the ways in which women are first oppressed by “...ideas of authorship and later freed by new means of narrative” (25). This idea indicates A.S. Byatt’s circular way of writing, (that is to say, describing the events in her novel in different perspectives and in different time sequences by the virtue of epistemology and short stories) and as a new way of female language rather than following the linear way of male writing.

Richard Todd maintains that A.S. Byatt with her different way of narrative and with her theme of self-discovery in her *Possession* underlines the idea self-identity and the roles appointed to women are socially and culturally constructed. Therefore, Byatt suggests a new way for women to express themselves. In order to clarify and support this argument, a general and brief discussion can be presented as follows:

Contemporary cultural studies have focused on the concept of identity and subjectivity by concerning with the issues of sex and gender. Against those traditional notions assuming that there is a fixed ‘true-self’, Stuart Hall defines identity as “...a production which is never complete, always in process, and always constituted within, not outside, representation” (222). In the light of postmodernism, as Patricia Waugh suggests, this idea rejects all those metanarratives which

“guarantee a stable sense of truth, knowledge, self and value”. Feminism has provided its own way of analyzing the categories of gender and sexuality as a post-modern critique claiming that these categories are changeable and unstable specific to particular social and cultural condition. (345).

Drawing on to Byatt’s *Possession* with the light of these explanations, says Ferzoco, A.S. Byatt, is in favor of the idea of what Sylvan Barnet suggests: “if being shut out of masculine public demesne was frustrating and demeaning, being shut into it might not be the solution either”(144). For her, female writers should not compel to the one way of dealing with those issues concern feminism, but should seek ‘a strategic diversity and range of practices and discourses’ with its own language aiming to explore the inadequacies and conflicts exist in ‘cultural master narratives.’(146). Again, this refers to the dynamic new writings of female writers who challenge not only male theories but also its own schedule and believes.

For Richard Todd, A.S. Byatt is a perfect example for this category. She doesn’t only criticizes the male writing but also puts forward an alternative way to speak up for women. She demonstrates the prosaic shifts ascribed to female way of writing, changing and moving from a third-person linear narrative to texts which contain bits of other texts, both by actual writers and by her imagined characters. This is, without a question, is a way of providing Byatt a free style and more freedom as a writer. Anne Ashworth says that “A. S. Byatt is a writer in mid-career whose time has certainly come, because "*Possession*" is a tour de force that opens every narrative device of English fiction to inspection without, for a moment, ceasing to delight” (82).

In this free style, Byatt creates a space for a dialogue for a different way of reading and analyzing her novel, *Possession*, in the literary studies for critics and readers. This space is about ‘the nature and relationship of authors’. In interview, Byatt has said that ‘one of the reasons for [her] dislike of the women’s fiction is that it is mostly self-indulgent creation, the waste “fertility”, a denial of real fertility and real freedom” (Campell 125). According to Elisabeth A. Leonard, Byatt blends literature and criticism together in her work, rather than separating them. Her novel, *Possession*, poses ethical problems about how a woman can express her new identity in her writing which provides an example of how to resolve some of these problems. In referring to the concept of self-identity, Rothstein emphasizes Byatt’s different way of using language in her novel, *Possession*. He writes that Byatt’s ideal conception of communication in her novel “combines the immediacy and primal vigour of the visual with the methodical pragmatism of words” (New York Times, 31 January 1991).

In her novel, *Possession*, A.S. Byatt uses her way of narrating story in a letter format and poems, as different texts from each other to comment on the social and psychological experience of being a ‘female genius in an andocentric culture’. In a male-oriented culture, Byatt is a genius of literature, combining her intelligence and experiences. One may say that she creates a female poet, Christabel LaMotte who is modelled on a new image of independent woman to understand and rebel against the concept of ‘otherness’ in her constricted circumstances created by patriarchal society.

Jane Magrath argues that, in chapter one, a discussion has been presented on LaMotte’s letters in which Byatt uses ominous images to expose the horror of living

out "ordinary" femininity. LaMotte is presented as 'the victimized Gothic heroine... the most ominous female role that the poets choose, and when they use it in romantic letters, it leaves them psychologically debilitated' (Magrath 39). Magrath continues to say that those letters introduce the conflicts of a woman in relation with 'the fragments of her self, her creativity, and her autonomy' (43).

In *Possession*, chapter two focuses on the poet, LaMotte who reflects the alien nature of ordinary female roles in a patriarchal society as well as female creativity. Byatt presents these two different roles of female by splitting themselves off from the icons created by male thinking. She also uses repetitions and suspense in order to express the anger because of the pressure of the male dominance which tries to split woman's self from her creative power.

Chapter Three is important in the sense that it shows the process of self-awareness of a woman and the terrifying consequences of female power. LaMotte transfers her poetic self into her powerful, real self displaying magical female creativity which is considered as "expansive and inspiring rather than constricting and terrifying" (Magrath 49) The conclusion briefly discusses how the concept of a woman's suspended self can cause 'spiritual theories of mysticism' and rebellion against the 'otherness' created by the symbolic order of patriarchal power.

Erendiz Atasü is a Turkish author. During her career as a professor of Pharmacology at Ankara University, she wrote essays on feminism and collections of short stories. Her short stories have been translated into English, French, Dutch and German. *The Other Side Of The Mountain*, her first novel, was awarded the top

literary prize in Turkey in 1996. In this novel she writes on the lives of three generations of a Turkish family through the eyes of a woman from the end of the Ottoman Empire to the 1990s. The novel is partly autobiographical. According to Atasü, women's literature has some specific tones and vibrations that claim the emotions, sensations, experiences and culture forced upon women by their subordinate social position, and all these sentiments and experiences are acquired by women during their struggle to transcend their subordination. In an interview with Feridun Andaç, she also says that writing is the only way of being one's true self and women writers' approaches to plot, discourse, and imagery tend to display qualities distinct from those of men (Andaç 125-145). In the language of her novel, *The Other Side Of The Mountain*, we see the reflections of the changing society and her nationalism and ideology interwoven with the struggle of being oneself as a woman and a member of the newly founded Turkish Republic.

Erendiz Atasü's concept of 'otherness' in her novel, is one of the main issues of this work. As it has been mentioned before, for Lacan the unconscious is structured like language and it is the discourse of 'The Big Other'. 'The Big Other' is the absolute otherness that we cannot assimilate to our subjectivity and it is the symbolic order, that is to say, the foreign language that we are born into and we must learn it to speak if we want to say our own desire. In fact, we can only express our desire through the language of the others and our desires are always shaped by the others. These unconscious desires and wishes of others flow into us through language and therefore 'The Big Other' is the discourse of the others around us. For Lacan 'little other' refers to the others as whole, unified or coherent egos, and reflections of ourselves which give us the sense of completeness so our desires are always bound up with the desires of others unconsciously (Homer 70). For Atasü,

being a full person in language can only be provided by writing because writing is a conscious process of creating something and while creating something someone can express himself or herself fully. In an interview of Buket Aşçı and Feridun Andaç for a journal, she asserts that women's literature has some specific tones and women writers can put forward one of those specific forms to overcome their subordinated position or their being recognized as the other in language. For example; in *The Other Side of The Mountain*, Atasü uses many specific tones of language like Byatt does in *Possession*. They both use their intellectual and spiritual experiences for self expression. Atasü also says that approaching the matter of women's liberation from the structurally constituted language with female consciousness is the direct way of expressing herself as writer. She thinks that being a woman is an essential factor in her being a writer. It means that she has already had the potential sense of completeness before writing and that sense reveals fully after writing. For her, life, in many ways, is an adventure of discovering and being oneself, even if one is not aware of it and writing is the most important – if not the only- way of being her true self. During the adventurous struggle of being oneself, the contradictions and the conflicts between being a full person, and being a woman make women's lives difficult because under the double standards of sexual morality and oppression of patriarchal structures, it is very difficult to create a new form of writing. However, Atasü claims that in spite of the patriarchal discourse of language in literature, women writers can find the right way to establish a new plot, discourse and structure of language for themselves free from the double standards of the patriarchy (Andaç 125-145).

Atasü's novel consists of many opposite male and female characters. Those oppositions are different from the binary oppositions that reflect the structuralism of Western thought. In binary oppositions, in order to define something, a hierarchal order is created in terms of the oppositions and one of the two opposites assumes a role of dominance over the other, such as presence and absence, man and woman. These binary oppositions are the fundamental organizers of the culture and language according to the Western philosophy. Lacan's symbolic order also contains the definition of binary oppositions by Saussure. He says that "means by which the units of language have value or meaning, each unit is defined against what is not" (Literary Encyclopedia 122). However, Atasü uses the oppositions to reflect the completeness of one self by showing the two different characteristics of the same person. Even if the opposite characteristics are seen in different people, they are complementary and define the universal human character with its deficiencies. In the novel she avoids the double standards of sexuality. Otherness of female sexuality is out of the question because the characters in the novel are presented as being full with their different dimensions, seen and unseen realities are revealed together without discriminating the weakness of womankind.

The second issue of this study is 'the name of the father' and the relation between the 'mother and the daughter' in language. We might say that the 'Name of the Father' had already structured the unconscious on the side of the language, as an authority for Lacan. 'Father' figure is one of the key words in Lacanian structuralism because it symbolizes the social order. Lacan asserts that Symbolic Father is the producer of the Law which is necessary for the security of the social order, imaginary father is the ideal father to establish a proper order in patriarchy,

and real father is the effect of the father figure in language. Kirsten Campbell says that the Name of the Father or Law of the Father locates the child in the social world. When the child becomes a speaking subject he starts speaking the unconscious in the discourse of the Other. S/he gains an identity in language and apposition in social life in relation to the name of the father (Campbell 172).

According to Marini, in order to have an access into culture, the subject takes place through the identification with the father who is considered to be the only conceivable form of the 'ideal'. The relationships among the family members are constructed by the dominant figure of fatherhood. The crucial insight of Lacanian theory is that child's parental figures exist in a symbolic relation to the child and the arrangement of the signifiers is always in accordance with the phallic signifier, so every single signified subject in language is defined accordingly. For Lacan, the difference between 'man and woman' and 'father and mother' is defined in language according to the symbolic order because it gives the distinction between the structure of language as articulation of signifiers and the 'law of the father' which structures signifiers in relation to the phallus. In the sense that the symbolic order represents arrangement of linguistic and social structures, the father is the locus of the mother as Other, and the mother desires to be like the father, in a way she lacks to be object or central figure for self-expression. Woman can only discover herself in the version of the male figure and woman is associated with the state of being mother as a domestic subject. If you are a woman, you are a potential mother and your daughter is also subjected as one of the chains of the symbolic order (Marini 52). Lacan's understanding of family members' relationship is, in a

way, a model of social relations in society. The relations in family and the relations in society show parallelism in terms of constituting a symbolic order.

In Lacanian theory, sometimes, 'The Other' refers to the parents: to the mother as the 'real Other' and to the father 'Symbolic Other'. In this sense 'Otherness' is valid and important because the identity is formed in the family, unconsciously in the discourse of 'The Other' and the identity or the difference of 'the other' is a false otherness. It means that for Lacan everything is constituted socially in language and the self-expression of someone is out of question, so our choice of messages is limited by the code. The conscious subject has only a limited control over the content of his or her messages and in any event, not even an apparent monologue can take place without the mediation of 'Otherness' (Wilden 264).

From Lacanian perspective, the symbolic order of language is intended to express the permanence of the fundamental object of desire in a designation that takes place without the subject's knowledge. Language allows us to immortalize the expression of the primary object by socializing that expression in the symbolic register of intersubjective communication. Entering language is therefore a process that causes primal repression, what is being repressed is the signifier that was originated in the desire of the other (Dor 117). It means that for Lacan the conventional ideas of the society or myths tell us that men have traditionally controlled the fate of women- whether they are wives, daughters, sisters, or mothers and this Law of Father is in charge of determining all kinds of relations such as mother-daughter relationship because the father figure is a locus in symbolic order. If the name of the father provides the continuity of this order, the mother figure is replaced by the daughter in time sequence. As it has been mentioned before, the dominant position of the father

is desired by the women in society and all the positive qualities are attributed to the male. The dominant position of the father is reflected in the use of language. Males are strong, rational, etc. 'Son' is associated with 'sun', that is the most common way to indicate the patriarchal effect of society in language. Therefore the daughters are only the means to provide the continuity of the social order as potential mothers. It is impossible to distinguish between the drives belonging to the child and the signifiers of the other's desires that give them shape. It is a process of repression. Through language the child learns the taboo words by being conditioned in the social order. The subject's unconscious remains bound up with the signifiers of the other's desire. The prohibition of taboo words is a function of the name of the father as the symbolic law of the society. The child continues using the proper words which have been permitted in the discourse of the symbolic order without knowing it, there won't be any problems but if the child uses taboo words, s/he will be excluded from the society. For example, having sex with mother is a taboo and the mother is under the control of the father and in a way, incest relations are prohibited by the Law of the Father. We can come to only one conclusion: the child no longer knows what he is saying in what he utters. Language therefore appears as that subjective activity in which we say something completely different from what we believe we are saying when we speak. This 'completely different' is installed as the unconscious because the speech is also constituted by the name of the father as signifier. Language appears as the condition of the unconscious. Language causes the unconscious to come into being and maintains it as a locus of selection. The unconscious is the logical implication of language (Dor 117).

In Lacanian account, the figure of the Father exists to secure phallic identification in the child's world. Yet for the young girl, identification with the parent of the

opposite sex, namely by being identified with what she is not brings her the feeling of being incomplete and she identifies herself with her mother in order to assume a position in the society. Since her incorporation of the paternal figure is less successful than the boys, it is possible to constitute a relation to others not through a relation to the father but through a relation to another woman, the mother (Campbell 93).

In *Possession*, Lacan's name of the father is destroyed in Byatt's protagonist's naming. Byatt plays with the same idea of resemblances and difference, for her characters 'names are both laden with history and symbolism and yet uniquely their own. Chritabel is both Coleridge's heroine, whose destiny remains hidden in the unfinished poem and a distinct individual. Her family name recalls the French writer, La Motte Fougue whose fairy tale Undine has links with Melusine: it is also a double pun, on moat and on the French word mot which means "word" in English. This shows that Byatt creates her character, Christabel La Motte free from the constructions of patriarchal authority and her name underlies the female's right to language and her relation to the male tradition. Her name is also connoted with Melusine's due to the fact that both La Motte and Melusine are self-sufficient women who survive in a social order, following their own rules and regulations. At the same time their names are not patronymic accordingly. In the novel, Christabel's young Breton cousin, Sabine is a motherless girl from infancy living in isolation with her scholarly father, she is the nominal mistress of his household since her girlhood and she is the creative female of Victorian age. She shares her commitment to artistic expression with Christabel, however she is controlled by patriarchy (Campbell 122).

In *Possession*, Byatt's woman character, Maud works to uncover the loves and work of her foremother. Byatt also shows the reductive, cramping construction of women in two periods of history and depicts women's potential for creativity, self-assertion and empowerment available especially when women work together. In both centuries, communal actions among women characters is a valued source and for Byatt contemporary women engage in creative activity. In their attempts at solidarity and mutual encouragement, however, it is the twentieth-century women who have the greatest success.

Although Blanche's and Christabel's experiment was made possible by a foremother, Christabel's aunt, they can not maintain the pattern of women helping women. Blanche's possessiveness and jealousy and what appears to be lack of trust on both their parts destroy what they have made. Ellen cannot help Bertha, the maid, although she believes that she has at least been kinder than women from the previous generation; she remembers her own mother beating their servant. Sabine and Christabel who empathize and encourage each other as women and as writers, can not do more than this, and their relationship ends with Christabel's return to England. In contrast, the twentieth century characters are more successful in nurturing each other and therefore illustrate a more optimistic paradigm for the future of women. Joan Bailey, with her appreciation for her husband's concern with the history of things persuades him to give Maud and ash access to the letters they find. In return, Maud hopes to be able to buy her disabled benefactress whose immobility is a physical image of the inactivity and dependence endured by women an electric chair (Campbell 128).

For Erendiz Atasü, the ‘Father Figure’ is Atatürk who has founded of The New Turkish Republic. He is the symbol of the new order and the discourse of the speech is the newly founded Turkish Republic and the changing of the social life and language accordingly. In her novel, *The Other Side of the Mountain*, Mustafa Kemal Atatürk is the paternal figure of the fatherless girls. Most of the girls ‘ fathers have died at the War of Independence and they are sent to Europe by Mustafa Kemal Atatürk for education. Atasü’s concept of father figure is different from many aspects because she thinks that in the symbolic order of the society in Turkey is constituted by Mustafa Kemal Atatürk’s idealism and nationalism. On the other hand, his masculinity is not the main reason to be a figure of the ‘Father Law’ and the members of the society have accepted him as a father consciously and willingly. Naturally, the changes in the society are in relation to the language and the women have started to express their ‘true self’ in language.

Erendiz Atasü is quite optimistic about the relationship between the mother and daughter. That relationship is highly productive in terms of the creativity in writing, because women writers get their literary power for writing from maternal relations as well as paternal relations. In an international Fiction Review, Dilek Direnç talks about the women writers who consciously explore the previously unconscious bonds that have tied them up to their mothers and grandmothers. Direnç also refers back to Virginia Woolf. “We think back through our mothers if we are women” says Virginia Woolf and she points to the lack of a women’s tradition in specially; however she also means that women’s intellectual or spiritual search into the past for connections, and understanding can be made only through their female ancestors. In an interview, contemporary Turkish writer Ayla Kutlu expresses a similar view when she comments that:

“Women’s lives and experiences have been confined to home, their proper sphere, for a very long time. When a woman is finally liberated from this narrow sphere, she looks back and in order to understand where she stands and who she can be, she starts searching into the lives of the women who came before her (Direnç 13-18)”.

Kutlu also explains that “if she is a writing woman, then she proceeds to write their lives using the memories passed on to her across generations”. The female characters of contemporary women writers create in their works share the same attitude of thinking back through their mothers. Looking backwards, daughters unveil their mothers and grandmother’s strength, wisdom and knowledge which can be transmitted (Direnç 13-18).

In *The Other Side of The Mountain*, Atasü attempts to reconstruct the lives of the previous generation of women to discover the threads that connect their lives and experiences to the younger generation. In all the texts of the novel, the basic orientation is toward the maternal, the male characters are flu, whereas female characters occupy the center stage by becoming the shaping influences in the lives of the younger women. Atatürk is the symbol of their ideologies, he opens a path for the contemporary women to be followed in order to attain their goals and the masculine oppressive power of the male figure in Lacanian theory is totally different from Atatürk in the novel. The daughters find a source of strength, vitality and freedom in the power and struggles of their mothers. Three generations of women have a common experience; a journey from the past is a journey from the ignorance to knowledge, which is a positive transformation. In women’s fiction, self

identity is gained as a result of the wisdom and strength, that is to say, experience through memory and it is free from the boundaries of the name of the father. The position of women cannot be designated in the discourse of the name of the father which constitutes the patriarchal or symbolic order of Lacanian theories.

The third concern of the thesis is Lacanian ‘metaphor’ and ‘metonymy’ concepts in language. For Lacan, metaphors are not just literary devices and he uses metaphors and metonyms to explain his ideas better. He has shown that they have a much more fundamental function in language philosophy than literature. For example, when we talk about ‘high’ morals or the ‘lower’ classes, we express our ideas metaphorically and if we use the same metaphor each time, the difference between ‘up’ and ‘down’ is made to act as the vehicle for a variety of social experiences and that metaphor is used in language unconsciously. It becomes a part of the language we use. It is a concrete, physical difference that is used to make sense a number of more abstract, social experiences. This difference, though natural, is not neutral: we humans think that one of our key distinctions from other animals that we stand on our legs as a part of the ‘upward’ evolutionary process. So ‘up’ has always positive values attached to it. The difference between social classes is also thought vertically, from higher to lower. We use the single metaphor of ‘up’ and ‘down’ to make sense of a wide range of diverse social abstracts such as god, morals, social positions etc. and in linking them together it works ideologically. The related social values also make sense through the same metaphor and in a way; this is the spread of dominant values throughout society (Fiske 93-94).

Such everyday metaphors differ from literary metaphors in a number of ways. They do not invite us to decode them consciously. They become a part of our society’s

common sense and become part of the widespread assumptions in the society. Such common sense is socially produced and ideological at the same time. The power of dominant classes is maintained that their ideas can be made into the common sense of all classes. Lacan also has brought some figures which are always destined to reveal the law of the dominant power or the master of the society in the symbolic order. Of course, the main metaphor is the figure of the father.

Metonymy is the use of a word for a concept with which the original concept behind this word is associated. Metonymy is instructively contrasted with metaphor. Both figures involve the substitution of one term for another. While in metaphor this substitution is based on similarity, in metonymy the substitution is based on association. However, metonymy and metaphor share a common root, using a set of words such as other, over, behind, above and so on. Metonymy and metaphor, along with the pairs with which we have seen them associated, are linked to each other. It can be considered that in Lacanian Symbolic Order, metaphor and metonymy are binary oppositions as being the one and the other. In this order metaphor is privileged because it is the dominant one and metonymy is the other. This relation between metaphor and metonymy leads us back to the limitations of patriarchy because the speech in the discourse of The Other is always constrained by this specific set of symbols. The father figure in society is dominant and the metaphoric use of language is also formed accordingly, for example, man is as strong as a rock.

Metonymy works by associating meanings within the same plane. Its basic definition is 'making a part of stand for the whole'. The selection of the metonymy determines the rest of the picture of the event that we construct. They are part of that for which they stand and the arbitrary selection of the metonyms is often disguised

and the metonym is made to appear in natural index which is a direct link. Thus the given status of the 'real' is not questioned. Metonyms also help the society create myths in order to establish a hierarchical order. Myths work metonymically in that one sign stimulates us to construct the rest of the chain of concepts that constitute a myth, just as a metonym stimulates us to construct the whole of which it is a part. A myth, for Barthes, is a culture's way of thinking about something. He thinks of a myth as a chain of related concepts (Fiske 88). In a way metonyms and myths construct the superiority of metaphor. For example, the words such as strong, powerful, dominant and so on are related to one another and they refer to the masculinity, so unconsciously, those socially constructed words come together to form a patriarchal figure in the discourse of The Other. Since metonyms constitute parts of a unity, we think that they have a less substantial place in the speech. Lacan's words demonstrate how Lacanian metaphor works: 'thanks to the suppression of its context and to a very cavalier use of elements of poetics' (Ingersoll 15). That is to say, according to Lacan, metaphor is a kind of repression which emerges from the common sense of the society. Both in linguistic and social practices, metaphor and metonymy refer to the symbolic place of law and order from Lacanian theoretical perspective. However, Byatt and Atasü do not accept that metonymy also helps to create myths, for them, use of metonymy is the way to freedom to utter the associated words of womankind such as creative, subjective, sensitive and sensible, etc.

Woman is paradoxically silent which guarantees masculine's speech. This metaphor goes hand in hand with the representation of the father as the absolute speaking being. So woman was silenced with her maternal body which was made a metaphor by Plato for a long time ago. The relationship between 'mother' and 'matter' is a

paradigm of a metonymy which is used by Irigaray so often in order to reflect the materialistic point of view from the side of the masculinity. However, in any case, metaphorical definitions are considered more efficient in relation with the patriarchal dominant class in Western philosophy. Lacan also uses the maternal metaphor by reducing the woman to a productive body and Lacan's paternal metaphor indicates both the silent position of the woman and the repressed bond between mother and daughter which remains outside the linguistic order by positioning them inside a system from which they cannot escape. That is to say, with the help of the maternal and paternal metaphors, Lacan designates the positions of man and woman in the symbolic order, in the society and in the language that in the symbolic place of law and order, father figure is central and the imaginary relation between mother and children are organized accordingly and in this plane, the productive maternal body is associated with woman and daughters as potential mothers. The productivity of their maternal bodies is emphasized instead of their intellectual creativity in all the fields of social and scientific studies (Walker 9-12).

In the novel, *The Fairy Melusine*, Maud tells Ronald was written by Christabel, at least eight times, a fact that suggests that Christabel was never satisfied with her answer to her own question about the true nature of women. For her, as the version s of female experience in the tales and lyrics also indicate, female subjectivity is hidden, diverse, in process, constantly reconstituting itself and always vulnerable to the male gaze that attempts to fix it. Most important is the creativity in singing, in building in making a private space- that Christabel's rewriting of Melusine's story stresses (Campbell 111). At this point Byatt finds "metaphor" insufficient to express the women experience and "metonymy" is a better way for her to reflect the continuity and circularity of their experiences. In *Melusine*, Christabel makes the

“sun” female, rejecting the old association of nature and woman as passive recipients of warmth and light from a male source. According to Campbell’s heliotropic imagination of sun, it is genderless. There is nothing intrinsically male about the sun, or female about the earth. In *Melusine*, the “sun” is the mother (2930. and Raimandin, her husband reflects Melusine’s light:

... his face took the brightness of her glance

As dusty heather takes the tumbling rays

Of the sun’s countenance and shines them back (298).

In *A.S. Byatt and the Heliotropic Imagination*, Campbell says that in the novel, the figures and images through which Christabel constructs her personal identity represent the Victorian and modern dilemmas of the woman artist(107). All these figures are images are linked one another and through the metonymy, Byatt gives her primary idea spreading throughout the novel. In *Possession*, to Ash, Christabel presents herself as Arachne, the spider who must spin out her huge burden of silk, the silk in her life, her home, her safety-her food and drink too and as the egg in her riddle, a crystal casket enclosing a gold cushion, a perfect shape, a living stone, doorless and windowless (*Possession* 137). Both of these images underline her need of solitude to produce her art, and for something else-security from the penetrating male gaze. As she and Ash come closer to their decision to go away together, she writes to him about the “injustice” of the fact that “I require my freedom- from you- who respect it so fully, “inserting at this point an account of her pact with Blanche to renounce “the outside World- and the usual female Hopes” in order to make good things. She concludes by relating herself to the Lady of Shallot, who chose to watch diligently the bright colours of web to ply an industrious shuttle ... to close the shutters, and the Peepholes too”(186-187). A juxtaposition of the

paradoxical connotations of protection and destruction that Ash's name contains: "Ash the sheltering World-Tree, Ash the deadly Rain \ So Dust to Dust and Ash to Ash again" (*Possession* 194).

"I can not let you burn me up" (*Possession* 194)'she exclaims. In this way, metonymy is at work in *Possession* in terms of expressing the problems of a creative woman.

From Erendiz Atasü's point of view, it is undeniable that one of the voices silenced by women's suppression is that of their sexuality and she wonders that if there exists any language that does not contain words of scorn for the female body and female experience. She asserts that one has to face the challenging rudeness of language which needs to be broken in order to create a female discourse. (Andaç 125-145) Like Byatt, she thinks that in language, there are some words which connote old silence of feelings and sensations in language. Those words are the metaphors and metonyms which refer to the silence of womankind and experience of women are expressed between the lines as vague shadows. For her, woman writing is not simple and female author should have a complex of various identities. This term refers to an area much wider than the narration of female experience. Atasü sometimes uses scientific language in order to reflect her ideas from different perspectives and she uses metaphors scientifically. At this point, her use of metaphor is different from the conventional use of metaphors because for her, binary oppositions can be united in a wholeness and there is no superiority to each other, for example; every positive thing can have a negative correspondent and vice versa. In *The Other Side of the Mountain*, Atasü uses the same scientific metaphor for birth and death. From her point of view, every concept can have different faces and the novel's inner dialectic is provided with many oppositions. In the novel, the

author presents all those oppositions in different narration planes because the sense of completeness is provided with the constitution of bits and pieces. Atasü reflects the whole culture of her own society by using letters, poems, articles, etc.

The most significant metaphor of the novel is the name of the protagonist: Vicdan which means conscience and her best friend is Nefise which means bodily appetites. In fact, those opposite characters are the halves of an apple to constitute wholeness. All good characteristics are attributed to Vicdan such as duty, responsibility, fairness, etc., on the other hand, all bad characteristics are related to Nefise such as flesh, body, self, joyfulness, etc. Vicdan's two brothers are also complementary characters in the novel.

In the novel, metonymy is also at work in terms of defining the oppositions and the other faces of the same concepts, giving associations throughout the novel and metaphors and metonyms function together in the text. In a way, metaphors and metonyms are the representation of the harmony of the contrasting items. For example, the author talks about the sense of completeness, however, she admits that she is also a part of the completeness and she cannot be a writer without being a reader. Although they seem to be apart, they are parts of the same unity. Atasü, inside in the novel as being the first person narrator and at the same time she is outside the novel as being an omniscient narrator. Her idea of otherness is different from Lacanian concept in the way that her intellectual creativity or productivity in writing is a part of the Big Other and it provides her to constitute a female discourse in the Symbolic Order.

Jacques Lacan asserts that we are all locked within the language, a circuit of discourse in which we are born into and in that language everything is ordered or

structured beyond our control in terms of the Symbolic Order, The Name of the Father and Metaphor and Metonymy, however, Byatt in *Possession* and Erendiz Atasü in *The Other Side Of The Mountain* show that language can be changed along with social change and if human subjectivity in language changes dependent up on the speaker, women can express their own thoughts and wishes in language at a cultural level outside the boundaries of the patriarchal order and social institutions.

In the light of these statements, in the first chapter, Byatt's *Possession* will be analysed in terms of the theme of self-discovery in her different use of language. In the same chapter, by using Lacanian theory of 'Symbolic Order', the use of metonymy and metaphor, 'the mother figure' and 'the name of the father' will also be presented. The same themes will be explored in Erendiz Atasü's *The Other Side of the Mountain* in the next chapter. The conclusion will re-state the idea that, in the light of the Lacanian 'Symbolic Order', both A.S. Byatt in *Possession* and Erendiz Atasü in *The Other Side Of The Mountain* use language in their own way in order to express their female subjectivity.

CHAPTER I

Possession by A. S. Byatt: Path Towards Self-discovery

The aim of this chapter is to explore the theme of self-discovery in relation with A.S. Byatt's different technique of narrating in her *Possession*. Referring to Lacanian theory of constructed language, Byatt proves that as a way of expressing human subjectivity in language, her narrating style is a good way to indicate this theme. Primary focus of this chapter will be is on the concept of 'self-identity' and the psychological development of the characters in the novel. A.S. Byatt proposes a way especially for women, to express themselves in relation with the vision of self-development. Although the focus will be on the theme of "self-discovery", it is important to note that this proposed vision of self-development facilitates the exploration of metaphor and metonymy, allowing us to envision a relationship between these two concepts in a different way of narrative written by Byatt in *Possession*. Her narrative fiction will be read in terms of questioning the process of self-discovery and what are the factors that affect the construction of 'self'.

Richard Todd writes that Byatt, in her *Possession*, emphasizes the idea that self-identity and the assumed roles given to females are socially constructed. Therefore she chooses to write in a different narrative way so as to suggest that it is also possible to deconstruct those constructed concepts through language. She also suggests that in the process of self-discovery, females will achieve their own way of

expressing themselves. For a better illustration of self-identity and how it is constructed in language, a brief literary argument will be given.

In referring to the function of language in constructing woman identity, Judith Butler points out the postmodern critique of identity as plural, fragmented and relative subject. In her work, "Subjects of Sex/Gender/Desire", she underlines "...the political problem that feminism encounters in the assumption that the term women denotes a common identity." Rejecting the idea assumed by modernists that there is an essential and stable identity organizing the practices of human societies, she points out the role of language as '(mis)representing or not representing of women' lives. Taking the notion that language has a very significant role in constructing and expressing ourselves as 'beings', then "the function of language is...either to reveal or to distort what is assumed to be true about the category of women". Through the influence of Foucault, she asserts that the formation of language and politics is "discursive formation" constructed by representational politics and language that "...constitutes...the imaginable domain of gender" (341). Therefore, woman as an identity is also "formed, defined and reproduced in accordance with the requirements of those structures (Butler, 342)." Her main argument here is that questioning how women can be represented by and within male-produced language and politics is not enough. It is also very significant to understand how the concept of woman and subject of feminism is constructed and controlled by the structures of male power politics. In her *Bodies That Matter: On the Discourse Limits of 'Sex'*, Butler continues her criticism about identity-based feminism because they tend to reveal gendered identities as normal or natural. She simply suggests that gender is something we do, referring to the expected roles of

inferior woman and superior man. Thus, “there is no gender identity behind the expressions of identity...identity is performatively constituted...” There is no need for a “doer behind the deed”, rather, she says, the “doer is variably constructed in and through the deed” (249). From the same perspective, Lauren Berlant insists that woman identification is a result of the double visibility of the concept ‘gender’. She interestingly argues that in this sense, lesbians are not women for “what makes a woman is a specific social relation to a man...so woman acquires meaning only in heterosexual systems of thought and heterosexual economic systems” (249).

In the light of these explanations, Richard Todd, in his introduction to the book, A.S. Byatt, says that Byatt’s female characters in *Possession* “socially and psychologically attempt to transcend the transitional, liminal status defined by patriarchy” (3). With the aid of significant objects, which can be considered as a way of using metonymy, these characters, whose subjective self-constructions at the beginning of the novel, have been delayed in an immature position of emotional development by other dominating individuals, mostly male characters, progress psychologically towards controlling their own subjectivity. This process is called a path towards self-development and eventually a new way of constructing a new female identity.

Byatt, as a gifted observer, says Todd, is able to discern the exact but minor details that bring whole worlds into being. This is an important analysis since it can be related to the idea of “wholeness” and “metamorphosis” as suggested by Atasü in her novel, *The Other Side of the Mountain* as well. This concept of “wholeness” will be explained in detail in the following chapter. Briefly, the idea here is that, in order

for a woman to avoid the fringes of a society and reach the “wholeness”, of other women, she should be able to look through the eyes of other women in general sense of feeling of “wholeness”. Dr. Maud Bailey, the leading LaMotte scholar, lives "on the outskirts of Lincoln" and spends her time writing articles about the poems of LaMotte, The search of Maud Bailey with Roland Mitchell, about the secret of letters written by Christabel LaMotte and Rondolph Henry Ash, a Victorian poet, brings Maud Bailey a sense of “wholeness”. At the end of the novel, she discovers that LaMotte is her distant ancestor whose eyes now Maud can see things now. This discovery also brings her a new self-identity, in turn, a self-discovery.

According to Richard Pearce, the description of the book that Roland Mitchell is trying to find at the beginning of the novel can be considered as a metaphor for the idea of Byatt’s description for patriarchal values in the eyes of contemporary women who are in search of their self-identity:

"The book, was thick and black and covered with dust. Its boards were bowed and creaking; it had been maltreated in its own time. Its spine was missing, or, rather, protruded from amongst the leaves like a bulky marker. It was bandaged about and about with dirty white tape, tied in a neat bow."

Pearce continuous his interesting analysis by adding that, as it happens, out of this dusty old book pop two unsigned letters written in Ash's unmistakable hand. These letters are emerging from the dusty pages of the old book which can be taken as a metaphor of the emerging sense of women understanding from the old, structured

male world. Again, these letters reveal an unknown secret and clearly affectionate, attachment between Ash and a woman not his wife. Thus begins an unlikely but dazzling quest for uncovering the background of this secret. In relation to the path for self-development, Maud also finds herself questioning her own self-identity and finds the origin of her own roots as well as reaching a better understanding of her own self.

The description of the constructed self and how it is formed and presented not only to women but also to men, within the limits of language is best defined through the lines Byatt has written in her novel:

Roland had learned to see himself, theoretically, as a crossing-place for a number of systems, all loosely connected. He had been trained to see his idea of his 'self' as an illusion, to be replaced by a discontinuous machinery and electrical message-network of various desires, ideological beliefs and responses, language-forms and hormones and pheromones. (115)

The consequences of this self-view are devastating, as it turns out. Roland's own life is also like living in a prison, like his own self. He has been living in a damp basement flat in London with a feckless woman by the name of Val, and they have a routine and uninspiring relationship. They eat and sleep together in a low-keyed, almost mournful way and it is obvious that neither of them likes this way of life. Roland, like Maud, finds himself in an intensive private search for the truth about the letters which guide Roland towards not only a successful academic career but also towards his self-development as well.

In what becomes the most charming part of the novel, as it progresses, it seems less and less like the usual satire about academia and more like a search and progress for self-development, not only for Maud and Roland, but also for Roland and Christabel. Jorge Luis Borges asserts that;

The most dazzling aspect of "*Possession*" is Ms. Byatt's canny invention of letters, poems and diaries from the 19th century. She quotes whole vast poems by Ash and LaMotte ... The painful and quintessentially Victorian love story of Ash and LaMotte is retold in their "own" words, offering an ironic counterpoint to the contemporary story of Mitchell and Bailey, who both eventually do fall into something like "love." (25)

As the novel goes, in Roland's words, from 'quest to chase', the novel intensifies. Mitchell Roland and Bailey are not the only scholars who are deeply interested in the Ash-LaMotte story. Professor Leonora Stern, a lesbian from the United States is also possessed by LaMotte's story. However, her focus is on the romantic attachment of LaMotte to a woman called Blanche Glover. This is an important aspect of *Possession*, since it shows another perspective of Byatt in terms of going against the traditional roles ascribed to women. Again, referring back to the concept of "wholeness", these two women, Christabel LaMotte and Blanche Glover become 'one', and understand each other's feelings better than the men around them.

In analysing the concept of self-development in *Possession*, the theme of the effect of past on present is considered as a way of progressing from the unawareness towards awareness. Byatt explains this idea as the following: "I think we are still living at the end of the Victorian era, at least philosophically, in the way we think and in the way we try to understand the world. We have moved on technologically,

but the foundations of our ideas are still there, if you think of Freud and sexuality, or Darwin and the naturalists. It all turns around the idea of the death of Christianity, the disappearance of God, and I think morally our world does not quite know what has been put in its place..."(Rothstein, *New York Times*). The idea here is that, it is an important technique to use the historical setting for the self-development of the characters. Byatt shuttles readers back and forth from the present-time narrative to the journal of Ash's wife Ellen, of Blanche Glover, the biography of Ash, a number of scholarly articles about the poets, the letters and poetry of Randolph Ash and Christabel LaMotte (Marshall, 6). T.S. Eliot wrote in "Tradition and the Individual Talent" that "the past [is] altered by the present as much as the present is directed by the past" (Todd 125). Several critics argue that using history as a setting establishes "dialectic" between past and present which also emphasizes the importance of the relationship between individual and her self-development. As David Leon Higdon observes, in *Possession*, when Maud discovers her roots by going through the past and searching and achieving her new identity, it is seen that "much contemporary fiction turns to the retrospective dialogue created when an individual confronts her past" (9). This is, for Jackson, is a "typically post-modern convolution of self-referential meaning" (12). The importance of using past as setting as a symbol of self-discovery is also indicated by Byatt, stating that "readers are constantly invited by the polemical and non-nostalgic comparisons between past and present...to question their own times and identities" (Shiller 15).

Byatt emphasizes that "The trick...is to deconstruct one's own text defensively rather than surrender any fertile passage to an invading analyst" (Thurman 16). Her characters in *Possession* can be examined from the viewpoint of new way of

narrating a story. This theory offers new ways of reading the novel in a different way. Byatt's characters, Roland, Maud, Ash and LaMotte can all be considered as being outsiders, living outside the margins of a centralised societal system. Although Roland and Maud seem to have a routine life in the past, after their search for the story of Ash and LaMotte, in their nature, they are indeed such characters who do not submit to the will of superiors. They are 'transient figures' as Ashworth puts it, who search for self-identity and who cannot evolve without a transitional period involving them in new and unusual social relationship that will in turn help them develop self-knowledge. (25). Ashworth suggests that these two characters are marginal in two ways. Maud has retreated from chaotic personal relationship into studying the work of a forgotten, 'minor nineteenth-century' female poet, LaMotte. Meanwhile, Roland lives in the shadow of his supervisor and other influential people in his life. He is unable to separate himself from them and to 'mould a life of his own'. Both Maud and Roland, however, are the self-searching characters. Maud has to find a way to break out of her defensive history attachment, and Roland has to break away from his routine, boring relationship. They do so through the relationship they create both with each other and their travel into the deep parts of the past story of Ash and LaMotte, finally achieving their real self-identities.

Again, Alexander Flora points out the same theme of self-discovery by using the letters of Ash and LaMotte as 'transitional objects'. He indicates that Maud and Roland, as twentieth-century protagonists, use the lost correspondence of two nineteenth-century poets as their 'transitional objects'. Through the process of hunting for hidden truths about the relationship between Victorian poets, the socially immature Maud and Roland "embark on their own process of self-

discovery” and with the help of the letters, begin their own delayed emotional growth.

Mother Figure

Reproducing Motherhood

Women's subjective marginalization and orientation towards the other gives women greater motivation to seek communication in language, which, at least as they are currently constructed within the symbolic, and they take up the position of a speaking subject by accepting the position of the masculine subject, in order to enter the premises of language. However, instead of accepting the situation passively, Byatt draws attention the socially constructed rules and regulations of Lacan's symbolic order and language passing from one generation to the other by the motherhood in the discourse of name-of –the- father.

Lynne Huffer, in her book, *Maternal Pasts, Feminist Futures: Nostalgia, Ethics, and the Question*, gives a general description of motherhood which is reproduced by the social customs and by this way the creativity of the women authors is blocked and their thoughts and interactions are frozen by society in order to keep them under control. The process of 'becoming a woman' is replaced 'being a regular woman' by patriarchal order. In Western thought the mother not only links psychoanalysis and philosophy but also connects the strategy and thought between social relations and social order. For Huffer, the mother figure provides symmetry between the thought and the action. Understanding and acting are constituted (Huffer 60).

Luce Irigaray thinks that this is a kind of blind symmetry. She believes that if she questions the maternal figure in Lacan's symbolic order, that asymmetry will expose the cracks in the constitution of the society. This way of thinking opens a path to metaphorical thinking that will replace difference with the same strategy of mimicry, that is to say, copying the thoughts and actions of the previous

generations, will be inverted and subverted. In Luce Irigaray's doctoral thesis, *Speculum of the Other Woman*, she asserts that Freud constitutes 'identity' and Plato constitutes 'truth' around a feminine figure of absence. This absence produces the collapse of woman and mother. That logic of model and copy, in its connection with logic of sexual difference, constructs the potential difference between model and copy, mother and daughter, as a repetition of sameness. The collapse of the potential movement of difference becoming (Freud's 'becoming woman') into the freezing of being as form (Plato's truth) is based on an opposition between nature and culture; between maternal, womanly, biological beginnings through the work of representation or cultural production. In *Speculum of the Other Woman* Irigaray uses Freud's logic to show how he collapses difference between mother and woman into sameness, through the formula: becoming woman = 'being (like) my mother' Thus the mother can only appear in disguise, as formless itself, she can exist only through the borrowing of forms given to her by the paternal truth-telling system. She becomes a performance of nature, an act of the maternal event of copulation, pregnancy, and she also becomes a product of social culture, producing proto-type products. The self-identical system of womanhood collapses (SOW 42). For Byatt woman as mother is also the place of mechanical repetition. In one of the poems - Mummy Posset- in *Possession*, Byatt tells the life story of a chambermaid. The chambermaid has a daughter, Geraldine. Her daughter's father is the son of her master.

... Here, Geraldine-

My love is merciless to do you good,

Know you not that we Women have no Power.

In the cold world of objects Reason rules,

Where all is measured and mechanical?
There we are chattels, baubles, property.
Flowers pent in vases with our roots sliced off
To shine a day and perish (Byatt 410) ...

From the chambermaid's mouth, Byatt says that restrictive power of male figure makes the women useless and blocks their creativity. Since the "reason" is associated with mankind the women are considered irrational and useless objects. The women become the slaves of patriarchal order. Symbolically, in this poem the girl is maid and the man is her master. All the negativity in the word is associated with female figure. Female intuition and their unseen flowers, including creativity, interpretation is cut by the patriarchy like the gardener cut the roots of the flowers and put them in a vase. For Byatt, women experience and creativity is the best heritage for a daughter from her mother. This experience provides the young generation to become aware of their unseen power and they transfer their own experiences to the next generation. It is a kind of cyclic way of dispensing female subjectivity and self-awareness.

In this poem, according to Katherine Lesch Byatt resurrects the romantic narratives of Coleridge-Coleridge poem Christabel which gives Byatt's Christabel her name, appropriately unities the creative moments of possession in the spirit of Geraldine, who symbolizes the destructive and regenerative power of knowledge. At the same time, Coleridge portrays Geraldine as a nurturing presence, "a mother with her child" Lesch says that the union of opposite forces carries the promise of wholeness and self-sufficiency. In *Possession*, Byatt's poem, called Mummy Posset, the chambermaid who is the mother of Geraldine, feels sorry that her love for Geraldine

is not good in terms of Geraldine's future prospect, because the chambermaid is one of the parts in the vicious circle of patriarchal order which is considered as mechanical. Since all things in this order are measured in the scale of reason, creativity and subjectivity of female perishes. Hence, the mother figure only provides the repetition of the patriarchal relations, throughout the society. However, in this poem, Byatt gives some clues about Geraldine's destructive and regenerative powers which will break the vicious circle and will help her find the right way of thinking for her future life (Lesch 3).

In the novel, LaMotte has also the right of having a private life and her passion for her child. Byatt gives LaMotte a chance to create something which is private and belongs to her, and LaMotte does this in the novel. She does not want to sacrifice herself and her daughter for patriarchal order. She keeps the child as secret. The girl does not have her father's surname in order not to be a part of that symbolic order. The name of the father is less important than the real roots of her background including her female relatives.

In *Possession*, the epic called The Fairy Melusina, written by Byatt, also consists a bizarre story. Melusina is a fairy who married a mortal to gain a soul. She has six sons, all with strange defects _ odd ears, giant tusks, a cat shed growing out of one cheek, three eyes, that sort of thing _ (*Possession* 33). In Lacan's symbolic order, the goal of marriage was to produce healthy sons. Sons are important because they would take positions of leadership in the family and keep the family name alive. In this story Melusina is identified with LaMotte because both of the women do not accept their duty of producing and raising children throughout their lives as their ultimate goal in the patriarchal order. Melusina is a symbol of self-sufficiency with her appearance; from the waist down she was a fish or serpent, a kind of huge

sausage, the symbolism is obvious and she has a muscular tail (*Possession* 33). Before she gets married, she makes a wish that her husband will never spy on her on Saturdays. However, he looks through the key hole made with his sword-point in her steel door, and he sees her bathing. In a way, the husband destroys her privacy with his phallus associated with a sword which is _so called_ the symbol of justice, in addition to patriarchal or muscular power. Their sons have strange defects and they are seen the false products of the patriarchal society. LaMotte does not want to give birth in this symbolic order. She prefers to keep her daughter, Maia away from her real father. Randolph's and LaMotte's illegitimate child Maya (the name of the Hindu goddess of illusion) ironically represents the shattering of her parents' enchanted word. Maya (who prefers to be called the more down to earth May) unwittingly meets her father in a cornfield and forgets to relay her father's message to her mother (whom she believes in her aunt). May represents springtime and breaks free of the patriarchal order. She becomes free from the social rituals in patriarchy. At least she is an illegitimate child and she is outside the laws and regulations of the society on basis. For LaMotte or Byatt her roots are more important than her patronymic surname of her father (*Possession* 33).

LaMotte's great great grand daughter Maud needs to possess her background. After the dramatic scene at Ash's grave, where documents buried with Ash by his wife, Maud reads them and learns that rather than being related to LaMotte's sister, she is directly descended from LaMotte's daughter who was raised by LaMotte's sister, and she is therefore heir to LaMotte's spiritual treasure. This heritage makes her understand the importance of retracing her roots and she abandons her frigid detachment (*Possession* 498). She also learns that Randolph Henry Ash is her great great grandfather and he is different from the typical Victorian literary men and he

is free from the Western canonization constituted by religion and social order with its rules and regulations His work *Proserpine* had been considered as a Victorian reflection of religious doubt and a meditation on the myths of “Resurrection”. He is also a poet who is born out of his ash. His name is symbolically associated with the Lazarus and the golden figures in his poem reflect the light in the tunnel of darkness of Victorian age (*Possession* 3). Maud’s maternal parents are both marginal for Victorian society. Especially LaMotte is a very courageous woman in that society in which virtue of a woman is awarded excessively. After giving birth, LaMotte hides her illegitimate daughter and thinks that her passion for that child is private and she does not want to share it with anyone around. When she comes to the distant cousin’s house to be sheltered after the birth, she looks thin and frail. She pulls in her clothes with a great heavy leather belt. Her white face reflects her secluded lifestyle and she pushes back her uncle’s tenderly arms and says: “I am quite well, thank you. I can stand on my own feet.” (*Possession* 377)

Fatherhood

The Name of the Father

The name-of-the-father is a concept that Jacques Lacan fully developed to emphasize the legislative and prohibitive function of the symbolic father. The name-of-the-father is the fundamental signifier which permits signification to proceed normally. It both confers identity to the subject, naming and positioning the subject within the symbolic order, and signifies the familial and social taboos in terms of ethics including incest. The name-of-the-father is a signifier which is foreclosed, that's to say it is not a conclusion but foreclosure which determines the permanent flow of the process in advance, in a way it constitutes (in social order, symbolic order) the relations between males and females in society and in language. The Symbolic Father is not a real being but a position, a function. This paternal function imposes the laws and regulations of desire in the dual relationship between mother and child to introduce a necessary symbolic distance between them (Wikipedia 1). The name-of-the-father provides the standardization of social roles pertinent to boys and girls. Boys take place their fathers' social roles in order to continue the symbolic order and girls are the means of reproduction of motherhood. The Imaginary Father constructs the ideal father figure and the Real Father is an effect of language, so the real is the real of language.

Alexandre Leupin, in his book, *Lacan & the Human Sciences*, asserts that the passage in literature from image to letter highly important and there is always a shift in emphasis from sensorial perception to the abstract idea. The passage from the mother to the father is the adoption of a patriarchal and social organization which is in invisible and paternal form, following upon a "dematerialization" of God (Leupin 112).

In Possession, LaMotte's cousin, Subine L.C.de Kerzoc, who lives in Cap Coz, France, keeps a diary about LaMotte's staying with her and her father during the pregnancy process and she mentions about "Standing Stones" along the cliffs. LaMotte is very desirous by seeing them. The cousin says that for her father, the Stones are considered as male figures; phallus and the women in the village go to them in the dark night and clasp them or rub them to have strong sons or to have their husbands return safely. The women go out at night because they are associated with darkness and ignorance and men are "suns", "sons" of God in terms of both spiritual and material life of humankind (*Possession* 351). However, LaMotte's mind is fearless and she laughs at that rubbish and wants to dance freely among the stones.

In *Possession*, Byatt criticizes the hegemony of the singular subject, she suggests providing an alternative and creating a new socio – cultural order. In her work, she touches upon the differences between sex and gender, nature and culture, and biology and history. Spiritual, cultural and physical differences are based on a singular subject, male as a source of value and knowledge. At this point, Katherine Hirsh says that thinking through only the sexual difference between man and woman becomes ambiguity. To criticize the hegemony of the singular subject is much easier task than suggesting and alternative form of socialization in real life and literature for women (Hirsh 97). The meaning is constituted in language by grammar rules and some certain concepts of people in mind. All the grammar rules and those images and concepts imposed on society are shaped by the name-of-the-father in general. The form of the language and the place of woman in society are designated by that father figure.

In the novel, Byatt reflects the longing for a child of the same sex as the father, in his likeness, will be attributed to women; man will retain a monopoly of activity, he will brand the product with his own name; although the woman has a duty to cater to the needs of the infant and satisfy his elementary wants. It is the father who will introduce the child, through identification with himself, to the values that are the most appreciated and prized; man or father will be the guarantor of the systems of representation, ideals, public spirit, the practice of the law, etc. Byatt asserts that 'the father's image' will be rediscovered in the soul of the sun, which has come out of self. It will be most clearly apparent in the eternal and continuing childish unconscious of the 'son'.

In Lacan's symbolic order, the importance of the "written document" of the "sacred book", accompanies this same movement, along with the transmission of the "Name of the Father". To progress in spiritual terms, individuals should decide that paternity is more important than maternity; this is why the son takes the name of the father and his property (Leupin 112). At his point it can be said that language is also the property of father figure and the literary images are reflected in the letters of patriarchal order. Byatt is against this order and instead of accepting the Western Canonization or ideology shaped by the customs and she challenges with this symbolic order using her female creativity and writing different text in order to express herself free from the supreme models of goodness or female virtue. For Byatt, in order to write a fiction, female intuition and experiences are more important than socially constructed moral stories which control people's lives. In *Jacques Lacan and the Freudian Practice of Psychoanalysis*, Dany Nobus asserts that within each of these sub-structures, the paternal agencies ought to ensure that the transcendental, symbolic paternal function is acknowledged. This implies that

the father and the mother need to let the child know in no uncertain terms that they are subjected to a symbolic order which they cannot alter or control. Both the father and the mother need to acknowledge that they do not change the law, but that the law transcends them and that they themselves are forced to cope up with it as much as everybody else. To put it in even more concrete terms, this comes down to the parents telling their children that they are expected to observe certain social rules (for example, the basic 'Freudian rule' of the incest prohibition) and that this expectation also applies to them, despite the fact that they are in a parental position. Such a concession might pose serious difficulties, as Lacan stressed, to those fathers who really have the function of legislators (Nobus 18). In *Refiguring the Father: New Feminist Readings of Patriarchy*, Beth Kowaleski Wallace concedes that by identifying the father's response to the daughter as a law, she revises Lacan's figuring of the Freudian father. Lacanian theory distinguishes between the body of the father, his penis, and the phallus, the symbolic term with which he is invested. The symbolic father is a function of law, not reducible or equivalent to the biological father. The force of the law is carried in the name-of-the-father -- through the patrimony. By prohibiting the daughter from expressing her desire, the father safeguards his own position as a proper, legal father. The girl herself learns that she can enter language only according to the dictates of her father's discourse (Wallace 82).

On the other hand, everyone has his or her own story / experience to reach the idea of "wholeness". In *Possession*, letters and journals are important in regaining women's history. In letters we can have the ideal narrative structure. There is no end in that kind of correspondence, it never stops the narration is kept open. By the use

of letters, Byatt snakes her characters to communicate freely and she reflects subjectivity and their personal contextual experiences.

In *Possession*, Byatt does not only subvert the linearity of male tradition in the Western way of thinking but she also disperses the reader's attention in many directions. She also creates a new order versus the symbolic order. Her aim is beyond criticizing the old fashioned traditional or patriarchal order in family saga. Jane Campell concedes, in one of her articles called; *A.S. Byatt: A Whistling Woman*, that Byatt structures an ending that combines the tragic and the comic, the linear and the cyclical, in the minds of defeat and death, she offers the openness of surprise and renewal (Campell 120). For example, Blanche Glover is one of the important characters in the novel; she does not want to be chained by the discrimination of the patriarchal society being a poor woman with some ideals. Her suicide is a kind of search for a new order. She does not want anything from the society, on the contrary, she wants her few possessions to be disposed to the others. In her suicidal letter, she expresses herself and her ideals freely and her suicide is a reaction to the socially constructed ideas in the name of the father:

“To whom it may concern what I do, I do in sound mind, whatever may be decided upon me, and after long and careful reflection. My reasons are simple and can be simply started. First, poverty. I can afford no more paint, have sold little work in the last months. Secondly, and maybe more reprehensibly, pride. I can not again demean myself to enter anyone's home as a governess, I would rather not live than be a slave. Third, failure of ideals, I have tried to live

according to certain beliefs about the possibility for independent single woman... no result other than utter failure...

She ends her letter signing her name as “Blanche Glover Spinster!” Sarcastically, she criticizes the label attached to herself by the patriarchal society (*Possession* 307).

In the novel another character who seeks for a new order is Randolph Henry Ash. Even though, he is a member of patriarchal order as a man and husband. He has some hesitations to follow the rules and regulations of that symbolic order. Symbolically, he is a man who is reborn out of his ashes or in other words, his creativity and subjectivity is a kind of heritage for the next generations. Many many years after his death, his letters are found and talked about his poems have always been at issue due to his contemporary tendencies towards science and literature. His questioning about religion, in *The Garden of Proserpina*, indicates another remarkable creak in patriarchal order and search for a new order. Ash sees the apple tree in Eden’s Garden as a symbol of old word and he recommends the serpent attributing it a gold claw and silver tooth (*Possession* 1). Ash also suggests that scientific and technological progress have obscured religious faith in one of the letters to LaMotte, he reveals his own religious doubt by wondering “if” God exists. Responding to his letter LaMotte specifically attributes his religious uncertainty to the Victorian period: “doubt is endemic to our life in this world at this time” (*Possession* 182). Without in God, the characters must turn else where to find meaning in life.

Ash also criticizes the Victorian technological progress in his time. He suggests that by complicating simple truths, progress can have adverse effects. The linear view of progress, which disregards the past, can cause the inhabitants of the present to feel

uncertainty (*Possession* 181). Maya Rao asserts in her article that Ash's feelings are called "linear exhaustion" (Rao 4). She also says that addressing Victorian conceptions of linear time, *Possession* suggests that they obscure truth and cause anguish and doubt in its holders. Intimating his weariness, Ash tells Christabel that "truth is – my dear Miss LaMotte – that we live in an old world – a tired world – a world that has gone on piling up a speculation and observations until truths that might have been graspable in the bright Dayspring of human morning are now obscured" (*Possession* 181).

In addition to using Ash and LaMotte's correspondence to define Victorian age linearity, Byatt also uses the letters to portray the doubts in patriarchal way of thinking. Depicting Ash's scientific dissection experiments (*Possession* 185) and his visit to the local jet industry areas (*Possession* 256) portray his rebellion to the old world or patriarchal society.

Ash's point of view for traditional wife-husband relationship is different from Lacan's symbolic order because in his relationship with Ellen, he never forces Ellen to fulfill her classical duties in their marriage like sleeping with him whenever he wants and giving births to healthy sons. In their marriage, they have a different kind of love. Since their honeymoon, Ellen has been withdrawn sexually, but Ash has never felt angry with her.

"He had accepted her love.

She had loved him for it.

He had loved her" (*Possession* 459)

In the light of Ash's disagreement with the symbolic order in his time, Byatt gives a symbolic detail about his physical appearance. Ronald possesses three images of Randolph Henry Ash. One is a photograph of the death mask which was one of the central pieces in the stand collection of Harmony city. In this photograph Ash has no patriarchal beard. Since there is also a photograph of the poet in his last sleep, still patriarchally bearded. Ronald wonders and asks Mortimer Cropper, his mentor but he can not find an answer. Ash's two other photos are also on the wall of the hall in Ronald's flat. Val does not like them. She does not want him staring at her (*Possession* 16); because she is in favor of the symbolic order which is based on protection and oppression of males. Val wants to lead a luxurious life, for her, a strong and rich man is a good chance to support. Her female identity and subjectivity or creativity is out of question. What she wants is a comfortable life or conformist life-style. She dislikes changing and metamorphosis.

Campbell asserts in *A.S. Byatt and the Heliotropic Imagination* that Byatt introduces two more patriarchal characters: James Blackadder and Mortimer Cropper. Blackadder, Ronald's mentor, thinks often in his dim office of how a man becomes his job. Byatt says if he was not a lecturer, he would become a civil servant, policeman etc.; protector of the order. There are times when Blackadder allows himself to see clearly that he will end his working life, that is to say his conscious thinking life, in this task, all his thoughts would have been another man's thoughts, all his work another man's work. He turns himself into a person who does not speak out authentically and his nations are not subjective. However, Mortimer Cropper thinks himself the lord and owner of Ash. As a famous collector, he wants to dominate all society, past and present (128). In Lacan's symbolic order, Blackadder and Mortimer reflect two aspects of the order. Blackadder is the law

protector and Mortimer is the law-maker. Unfortunately Byatt does not give them a chance to achieve their goals and follow the-name-of-the-father (*Possession 29*).

Expressing Self-Identity through Metaphor – Metonymy

Beth K. Wallace asserts that in considering reading the father metaphorically, individual father can be thought as the substitute for patriarchy with its oppressive effects. It has been implied that if the influence of the father could be removed from his daughters' lives, the effects of patriarchy itself could be removed. Nonetheless, even if individual father could be abolished, patriarchal influence would not stop to exist and the father (whatever the dimensions of his individual character) often continues to represent a dynamics of patriarchal oppression. At this point, 'reading the father' is not only a process of interpretation, but also a process in which meaning or signification is projected on father figure. Readers are bound by a series of linguistic conventions with many consequences for patriarchal relations by 'reading the father' (Wallace 297). For Wallace language works in two ways, one of the ways is that metaphor tells us what patriarchy is like and second way is exploring representational cases in order to give a meaning to the patriarchal system at the personal level. In *Possession*, Byatt uses the language in the second way, defined by Wallace. Since Byatt's aim is to create a woman writing against symbolic order in general, she only takes the process of reading the father metaphorically to understand how and why the society have come to assume that the father stands in for patriarchy. While metaphor replaces one signifier with another, and condenses meaning, making selections in the words that are at present and explicit, in contrast metonymy makes connections by association with absent and

implicit concepts. Byatt thinks that father figure is an empty 'signifier' and there is always something more (Wallace 298-309).

At personal level, despite the fact that LaMotte writes poetry, the tombstone mentions her father's profession and does not say a word about her own. In the graveyard, Maud gets surprised at the state of the tombstone. She thinks that poetry is her identity and it was not ascribed on that stone. Every unnecessary detail was written on the stone except her profession. All patronymic names of the family tree on the stone are reflection of Lacan's symbolic order. However, against one of the functions which metaphor constitutes the oppressive idea of patriarchal society, Byatt defends self-identity and subjectivity depicting the rebellion of La Motte in the fields of language and social order and using metonymical figures throughout the novel. Some certain words and ideas are repeated throughout the novel and all the ideas about creativity, subjectivity and self-identity resonate. For example, all the poems and short stories give the novel a sense of wholeness in relation to the post modern ideas. LaMotte's poem Fairy Melusina is about self sufficiency and La Motte is also a self sufficient character and while LaMotte and Ash are traveling together in the railway carriage to a place where they can stay as a couple for a month, Ash offers LaMotte a ring. That is a family ring and belongs to his mother. LaMotte does not accept that kind of ring which symbolizes the boundaries of patriarchy. She says, she has brought a ring and that ring belongs to her own family. She adds that she can accept his ring on the condition that it will be a proof of their love but she gives the impression that she can find resolutions on her own as a self-sufficient woman. Byatt makes this idea resonate throughout the novel.

Sean Homer mentions about Roman Jakobson taking up Saussure's distinction between the two axes of language- the surface structure (syntagmatic) and

substituting words of the same type or class to calibrate shifts in connotation (paradigmatic) and he finds a connection between these axes and the rhetorical figures of metaphor and metonymy. Metaphor is the use of a word or expression to describe something else without stating a direct comparison. Metonymy is the use of a term for one thing applied to something else with which it is usually associated. Jakobson pointed out that metaphor is an act of substitution of one term for another and thus corresponds to the syntagmatic axis, or the axis of combination. Metonymy is a series of things in continuous connection, in that one term refers to another because it is associated to the contiguity, and therefore it corresponds to the syntagmatic axis, or the axis of the combination. Lacan sees in Jakobson's structural model of metaphor and metonymy a direct correspondence with the unconscious which was structured like a language. The unconscious, he argued, operates according to the rules of metaphor and metonymy (Homer 44).

Homer asserts that Lacan introduces his own conception of the unconscious from Freud's and more systematically formulate what is *beyond* language and structure. He also replaced the linguistic categories of metaphor and metonymy with the concepts of *alienation* and *separation* (Homer 65). For Casey, Jacques Lacan considers metaphor and metonymy to 'characterize the human condition'. The twin axes of signification have come to operate as a powerful structure. It also provides a model for the double syntax that Byatt is trying to describe or imagine. There exists a certain degree of correspondence between the two axes that Jakobson describes and Byatt's description of the discourse of male and female subjects in the premises of language: the male subject's discourse corresponds to the unifying tendencies of metaphor, and the female subject's discourse corresponds to context dependent metonymy. Byatt will privilege metonymy as that mode of signification that best

describes the repressed and forgotten elements of discourse (Casey 85). Although their logics are interdependent, neither can be derived from the other. To the extent that Lacan works from the domain of constraint and structural necessity, he emphasizes the metaphoric axis, code and structure. Metonymy, on the other hand, is context dependent and consequently open to infinity of possible combinations. Metonymy is the domain of freedom and the possibility of change. Metonymy is itself the taken for granted condition of possibility of structure that establishes the signifying chain. Metonymy is therefore the axis of freedom, possibility and hope. And yet these two axes have often been treated as if they were antinomies (Casey 85-95).

For Byatt, it is only possible to express some concepts by using metonymy, such as female, femininity, matter, mother, being, becoming etc. and metonymy is the axis of the combination.

Byatt provides that resonation, using metaphors and metonymy in order to depict the desire for simple order. Against Lacanian symbolic order, Byatt prefers a simple order of one's own. In order to reflect her idea she seems to use a metaphor of "egg". In fact, the egg and its associations resonate throughout the novel and Christabel's use of whiteness in her poetry and in her letters to Randolph Ash specially claims that she exists inside a white egg; her solitude protects her and allows her to write poetry. The egg is associated with solitary and simple order of woman creativity. Felicity Rose concedes that solitude is necessary for a woman to be protected and introduce her productivity to the world of men (25) La Motte writes about this image to Ash in one of her letters:

“He is a Riddle, Sir an old Riddle, an easy Riddle - hardly worth your thinking about – a fragile Riddle, in whit and Gold with life in the middle of it. There is a gold, soft cushion, who gloss go may only paradoxically imagine with your eyes closed tight – see it feelingly, let it slip through your minds fingers... endless in its circularity for there are no sharp corners to it , ... a living stone, doorless and windowless... An egg is my answer. What is the Riddle? I am my own riddle.”

This image of egg seems to be a literary metaphor, however Byatt takes this image to reflect the idea that everything is interconnected to one another and nothing stands alone. By the help of metonymy, she spreads the image of “egg” through the novel in terms of eliciting that image with its colour, enclosed space and fluidity. She plays with language like things are hidden in hidden things. If we are language, we are words and words are what we are. We see a kind of study of ourselves. According to Lacan the world is constituted by language out of our conscious and the way language operates is a metaphor, everything is constituted socially. However, Byatt represents the idea that taking the metaphorical use of language as an operating force of language is not acceptable by everyone. Metaphor is stable, but metonymy is a key to open the boxes within the boxes in a context. It is more dynamic and intuitive and more desirable.

Some certain words in the novel resonate and they are associated with the colours of an egg, shape of an egg and the liquid state of an egg. For example, Roland’s and Maud’s development exemplifies the effect the past has on the present. Their desire to sleep alone in “white beds” (*Possession* 37) symbolizes their desire for simple

order, but even though they live in a time and culture that mistrusts love, they go on a holiday like a honeymoon. Despite their closeness, Byatt portrays them as fearful of emotional attachment because they keep “separate lives” inside their separate skins, like the layers of an egg. Two layers are together inside the egg but they are never mixed. Reading Christabel’s letters Maud realizes her descent from two poets, identifies with Christabel and emotionally attaches herself to Ronald. The story of the past has shown the meaning that love gives to life. Though Christabel ends her life dependent and dejected she still feels “clear love” for Ash (*Possession* 546). Maya Rao asserts that like a model of an egg, Ronald and Maud enter the orderly world they desire but with the chance to love and give meaning to both of their lives, they consummate their relationship in white bed that each of them had slept in separately.

Despite Roland and Maud’s collective effort interpreting the letters between La Motte and Ash; they often work in the same room, though separately and without speaking. Solitude plays a substantial role not only between Roland and Maud, but also between Ash and La Motte. Ash threatens Christabel’s liberal life style which includes living in her own home and doing as she pleases. Her sense of solitude and freedom is reflected by the image secluded rooms. Byatt shows Maud and Christabel create their own space in order to create art. In addition to that, exist in enclosed spaces. At present, when women with skills and intelligence can have careers, the enclosed space has altered, it still exists. Women like Maud must enclose themselves to keep from losing what they have gained. Although women often find themselves forced into either physically or psychologically constrained spaces for themselves.

Another image inspired from the egg is fluidity. On Maud's and Ronald's discovery journey, they approach the pool below the fall. Ronald discovers on the surface of one of the walls, a series of shining silver mats which proves to be openings of a tunnel. The water falls amongst a natural circle of rocks and as he looks, the sun comes out and hits the pool, showing both the mirror-glitter from the surface. Maud remembers the poem about Fairy Melusina, and they realize that La Motte and Ash had visited that waterfall before and afterwards Ronald discovers a cavern behind the waterfall. He shouts at Maud from the cavern. That cavern is also a secluded place symbolizing women's enclosed space, however both Ronald and Ash discover that cavern and they find a way through the hearts of two ladies. The time circle is completed at that moment and the water falling from the rocks is associated with female fluidity which includes milk, amniotic fluid with and bodily fluids of women (*Possession* 267).

In her letter to Maud, Leonara asks some questions about women's fluidity:

“When I last wrote I mentioned I might write something on water and milk and amniotic fluid in Melusina – why is water always seen as the female? – we have discussed this – I want to write a big piece on the undines and nixies and melusinas – women perceived as dangerous – what do you think? I could extend it to the Drowned City – With special reference to non-genital imagery for female sexuality – we need to get away from the count as well as from the phallus – the drowned women in the city might represent the totality of the female body as an erogenous zone if the circumambient fluid were seen as an undifferentiated eroticism, and this might be possible

to connect to the erotic totality of the woman/dragon stirring the waters of the large marble bath, or submerging her person in it as La M. tellingly describes her. What do you think, Maud? (*Possession* 193) ”

Maud thinks about the poem, *The Fairy Melusina*, by La Motte and Byatt depicts her ideas about woman fluidity against men’s rigidity;

“The fountain does not “spring” but “bubbles and seeps” up into the “still and secret” pool, with its “low mossy stone” surrounded by “peaks and freshening” of “running and closing” waters.

This may all be read as a symbol of female language, which is partly suppressed, partly self-communing, dumb before the intrusive male and not able to speak out. The male fountain spurts and springs. Melusine’s fountain has a *female* wetness, trickling out from its pool rather than rising confidently, thus mirroring those female secretions which are not inscribed in our daily use of language (*langue*, tongue) – the sputum, mucus, milk and bodily fluids of women who are silent for dryness.

Melusina, singing to herself on the brink of this mystic fountain, is a potent being of great authority who knows the beginnings and ends of things – and is, as has been pointed out, in her aspect of water-serpent, a complete being, capable of generating life, or meanings, on her own, without need for external help (*Possession* 245) ”.

They often find a refuge. This space, the enclosed space offers safety because of its tightness and impenetrability. In this space a woman does not have to fear losing herself. Byatt treats the enclosed space as the only purely feminine space, living this space means becoming involved, usually in sexual manner, with men and their world. In Byatt's usage of enclosed space, we see women creativity, productivity and protection however it sometimes shuts out their feelings and desires; furthermore no one can have a love affair without sacrificing the integrity of the space. For example, Maud stands on the verge of verdict that whether she should leave Roland or she should try to survive with him. As a final decision she tries to live outside the golden cage finding a way for her or creating her own order versus the socially constructed one. Marta Cobb also adds in her article that one of the most important themes running throughout the text is women's opposing desires for enclosure and freedom. In the many included text of letters, poetry and stories, Byatt creates two images of women possessing these conflicting desires (Cobb 27). The first image is the subject of one of Ash's poems. She emerges when Maud and Roland discuss thresholds:

“I wrote a paper on Victorian women's imagination of space... About a agoraphobia and claustrophobia and the paradoxical desire to be let out into unconfined space, the wild moorland, the open ground, and at the same time to be closed into tighter and tighter impenetrable small spaces; like Emily Dickinson's voluntary confinement, like Sibyl's jar (*Possession* 54)”

If we think that, the girls in the jar in Ash's poem are very sad and they want to break free or the girls are safe in the jar, this has nothing to do with poem, this way of understanding the poem is very analytical; on the other hand metonymy is at work in every piece of the novel. All the images are connected and interrelated.

Christabel's cousin, Sabine is not a good example for Byatt to reflect the metamorphosis from innocence to knowledge. Christabel tries to show her the way to independence; however, her limited mind can not cope up with creating a new order and surviving in it. She says:

“I am now making metaphors. Christabel says that Aristotle says that a good metaphor is the sign of true genius. This piece of writing has come along way, from its formal beginning, back in time, inward in space, to my own beginnings in a box-bed, inside the chamber inside the manor inside the protecting wall (*Possession* 399)”

She lives in her own enclosed space; however she can not reveal her creativity. Byatt shares the common goal of bringing the metaphor closer to reality. Katherine Lesch asserts in her article that in the post modern ethos, the gap that invariably exists between metaphor and reality represents the fallen nature of narrative in symbolic order. For the post modern theorist, metaphor can never quite reach what it represents: the metaphor always resembles its referent, but never quite achieves the reflection of creativity and subjectivity in language. Metonymy is more favorable for women writing as being association, dissolution, diffusion, dissipation and recreation of words (Lesch 30-32).

CHAPTER II

THE OTHER SIDE OF THE MOUNTAIN BY ERENDİZ ATASÜ

In this chapter, the focus will be on the recent position of women mentioned in *The Other Side of The Mountain* by Erendiz Atasü in terms of being “other”, being constituted by the patriarchal order of Turkish society and defining their relations through metaphor and metonymy. While writing the novel, Atasü is against the recent position of women because after the revolutions of Mustafa Kemal Atatürk, Turkish women had found a path to follow up the novelties of the world, preserving their nationalistic identity. However, instead of following that contemporary ways, most of the citizens got used to the comfortable capitalist way of life and have forgotten their ideas, for the sake of economic betterment, now and first of all, the author does not want to be a part of the tragedy played in Turkey. Atasü says that in order to be efficient in social life and language, metamorphosis is necessary for women and to reach the “wholeness” or to have a sense of “completeness”, they have to look through the lenses of experience associated with all the women in general.

Name-of-the-Father in patriarchal order symbolizes the masculine power and due to that power, all the rules and regulations about social life and the common language are affected thoroughly. However, for Atasü, there is only one authority in the society which is called Kemalism and the citizens follow his principles consciously and enthusiastically in order to provide status-quo. Patriarchy is out of fashion and it only takes the society to back to the past and dark days of Turkish history.

As a professor of pharmacology at Ankara University, she has a working career, at the same time, she is a prominent writer and normally her writing style is different and distinguished when compared to the others. Atasü's use of scientific vocabulary in her works creates a kind of comparison between metaphoric and metonymic language in writing. For Atasü, relation of women with men can not be defined through metaphorical expressions, because those expressions are not efficient enough to define the position of women in social order and Turkish language. Atasü is in favour of metonymy because for her metonymy provides the dynamics of the plot referring to some certain words pertinent to contemporary thinking that are resonated throughout the novel.

Being a 'woman' in a Turkish Family, from the end of the
Ottoman Empire to the 1990's.

My marriage had its moments of bliss. Probably it was the hurricane of the eighties. The forbearance you saw was only compensation for wounds we had inflicted on each other. Don't you realize murders are being committed? I am weary of hearing reports of friends being attacked or murdered, I am tired of attending funerals, losing people, shedding tears, feeling angry, tired of a life dogged by the fear of being killed. I am tired of washing baby clothes, of marking exam scripts, and still acting the perfect hostess to my husband's circle of friends. I am sick of playing a part in the bloodstained comedy that is being staged in this country." (OSM 13)

Erendiz Atasü, in *The Other Side of the Mountain*, focuses on the identification of individual development process as a woman and social development of Turkish society in a process of three generations. This novel provides Atasü to convey her ideas about the natural life circle of humanity to the readers at a cultural level. Her main concern in the novel is to complete the process of becoming a contemporary woman in a patriarchal society and to continue that recent position in the future generations. In *75. yılda Kadınlar ve Erkekler* Erendiz Atasü asserts that in order to have a "woman identity", first of all, the individual needs to be contemporary in the social life in terms of being active to correct the mistakes and creating a media to express the present ideas (Atasü 1998: 141). In an article in *Cumhuriyet Kitap*, a weekly magazine, Zeynep Aliye repeats about the woman identity in Atasü's mouth: In order to break free the woman identity, woman writers should comprehend the awareness of the suppressed sex throughout the world history and perceive all sub-consciousness waves which are not recognized by the dominant group and discover the inner side of the life geography and reflect the truth. For Atasü that is the only way to reach the "completeness" as a woman (Aliye 108). In *The Other Side of The Mountain*, Atasü says that the readers will know her as a feminist writer and the feminist sensibility of this book is masked, and reveals itself only to the observant. She discovered something about herself while writing her books that both her mother and father were among the orphans of the First World War and Armistice (i.e. occupation) years. By force of circumstance, their families were transformed into matriarchal households, and this maybe the starting point for her awareness of the suppressed woman (OSM 282).

Atasü finds piles of letters in her mother's room, after her death, naturally she is

interested in her mother's correspondence, and she finds the spirit of the past between the lines. According to Atasü, the toughness of the hide concealing that spirit, which is to say the harsh outlines of everyday events, had no place in the language of those courteous and rather shy people brought up under the strict family discipline of the society (OSM 227). At this point, Atasü criticizes the deformed and misused language today. After the foundation of the New Turkish Republic, the language revolution was a mile stone for establishing a new order. Since the language of a nation reflects the characteristics of the people who live in that nation, contemporary ideas of woman in the time when Atasü's parents lived.

"The past, made up shadows, is animated the mysterious light, and the story of my country starts to run on the shadow screen of the imagination. The past appears in flesh and blood, just as energy concentrates in to matter, and steps off the shadow-screen, right in to the present into life. There it is, the past confronting me within me! (OSM 273).

In the novel, Atasü herself is the daughter of Vicdan who was sent to Cambridge by the government to study English language in order to contribute to the establishment of the contemporary culture as a woman and later Vicdan struggles to find a place in this social order. After a long-lasting patriarchal order of Ottoman Empire, it wouldn't have been so easy to take place in the social life and language for Vicdan as a woman. Vicdan is a part of that change, and the author also wants to be the part of it. Atasü's past is identical with her mother and she says that the century has been drawing to its end, has drawn a huge arc and is heading for its beginning, she is lying her parents' grave and waiting for the circle to be complete (OSM 274). Sevda Çalışkan refers to the question " who am I?" in the past and in the history and she

questions that where we shall search our identities as a whole in one of her writings about Atasü in a journal. Çalışkan asserts that history is not outside us, it is in our flesh and blood (Çalışkan 38). For Atasü, there is no one whole identity but there are identities which will form an individual identity of woman to complete her. Every woman is a part of the circle to be completed. She says in the novel;

I am lying on my parents' tomb, contemplating and exploring myself. I begin to realize that my body is not empty, in complete and sterile as it is used to be when divorced from a man's touch. I am alive and I am free! (OSM 274).

The Other side of the Mountain is a novel of contradictions. In Atasü's fiction, the dialectic is provided by many contradictions. All the characters in the novel have a common point but they are so different, as well. In Cumhuriyet kitap, Gürsel Aytaç deals with the novel, referring to binary oppositions in Atasü's plot of the fiction. Vicdan and Nefise are close friends. They go to Cambridge together. While Vicdan symbolizes the ethical dimension of Atatürk's children's ideals, Nefise symbolizes the female attraction and feminine jealousy in general (Aytaç: 1995,21 December).

A snapshot from the novel says: “Two young women, Vicdan and Nefise...Nefise's head rests on Vicdan's lap, Vicdan's hand on Nefise's brow. The love they feel for each other is clearly visible. Whom do they have except each other?...A pair of young women, two fatherless girls in a foreign land. They must achieve graduation; it is a duty they owe to their country, a responsibility weighing heavily on their shoulders (OSM 35).

They have common fate in their country and in England, and their opposite characteristics are complementary in the name of a contemporary identity of

women. Nefise makes fun of Vicdan's fastidiousness, she proclaims with pride: "I am a long-suffering Anatolia, I can live on air". She certainly has the ability to survive in any time or place, ever since she said lemons in the Karaman Market-place. Her existence seemed to be an extension of the soil on which she used to run and play as a barefooted child (OSM 34). Vicdan has been brought up in Istanbul, she has a reliable personality. Their background is different but since Vicdan the soul of the being, Nefise is the matter. Spiritual and earthly forms of "being" are united in their woman identity and this universal. In the novel it is also dealt with the other friends of Nefise and Vicdan. What happened to their other friend is a terrible memory for them. That memory haunts their hearts, the image of a young girl who jumped into the icy water of the channel, as soon as she disembarked. Her body is torn apart by rocks.

This becomes an ever-present memory for the Turkish girls and the young girl who committed suicide will be associated with Virginia Woolf by Vicdan a few years later. Vicdan will have understood the other woman experiences better in the way of reaching the concept of "wholeness" Atasü, at this point, questions the woman identity as other; naturally it is different from male identity never inferior. She says that; was it women's fecundity that provided them with better ways of coping with the sensation evoked by the deaths of others and of their own selves? (OSM 178):

In one of the letters that was written by Vicdan to her husband, Vicdan mentions about the unhappy years of young Virginia Woolf because she was very upset about her death. The author reads that letter and the novel goes on like that:

When she finished reading the letter, tears were streaming down her face; She had reached a perfect wholeness, or thought she had. A fierce pain seized her as a great sense of caressing her skin. Her

body was yielding and docile; the self, same body that had withdrawn itself, angry and frustrated, when years ago she had thought of jumping the river, now it was satisfied (OSM 27).

According to Dilek Doltaş, in her work, Postmodernism, the woman mentioned above is described by the third person narrator and the word “she” does not refer to any of the women in the novel. It is an empty word. Is she Woolf who wrote *Waves*, or is she the mother who had a tough childhood like Woolf or is she the author who is crying while reading her mother’s letters? For Doltaş, in other words, the word “she” is not empty because it refers to three of the women. The word “she” gains a meaning and the author completes the word “she” in her own identity and she reaches a “wholeness”(Doltaş 178).

In Lacan’s and Freud’s description or identification of women, we have a figure of woman with one dimension and her social role is constituted by society and her productivity is only based on reproducing young members of patriarchal society in the symbolic order. The portrait of an ideal woman is drawn like that and according to that linear thinking it is impressive for a woman to feel having the sense of “being” completely, because in the imaginary order when she looks into the mirror she sees her deficiencies and in the real order it is impossible to complete herself because she is outside the social life and language of the male-dominated society as other. However, Atasü writes about the natural circle of life from the perspective of women in her novel. Atasü reflects the double-side of the truth explicitly that “otherness” does not refer to the women who have been suppressed for ages. “The other” that is mentioned by Atasü is the deeper-inner side of the subject and it is the complementary part of “being” or “identity” in the process of “becoming”. For example, at the very beginning of the novel, we meet the mother of the author. The

mother is Vicdan. In recent years, she is always morose and she always smiles. She cannot swallow; she spits the food out and ruins her nightgown. The author remembers her in simple but elegant suits in the past. Wherever she walked, she would leave behind the wonderful scent of lavender. The daughter says that there is an invitation from the institution that the mother founded. It is a great honour, it is rather touching that they haven't forgotten her in this ungrateful world; unfortunately she cannot remember anything (OSM 21). That is a big contradiction; however it is a part of life experience and chain in the circle of life that is indispensable for human beings. Atasü wants to show the two sides of her woman character, Vicdan in order to render the real experiences of woman from different perspectives.

"What a vast contradiction exists between myself and my suffering, bleeding, miserable and merciless country! But I am made up of that contradiction. I am the offspring of the wounded children of a people felled in the short, spiralling interval between the beginning and the end of the twentieth century, of those children who became the creators of their people's miraculous resurrection; I am the charge (OSM, 275).

The author is both identical with her mother in terms of having enough potential to act in favour of improvement of her country and woman creativity and in order to enrich the Turkish Language and different from her mother in terms of the time they have lived in, they belong to different generations but to the same root in terms of nationality and sex. Atasü is proud of her mother's speech on BBC. Mustafa Kemal assigns Vicdan to deliver a speech on BBC about social reforms in Turkey.

"It will be for our country. The people are not suitable to represent our

young republic abroad should not be elderly diplomats, but those young ones like your esteemed self who have managed to combine the Western way of thinking with the qualities of our own nation.... the broadcasting corporations of the Western World would like to have information on our political and social reforms. One of the corporations showing an interest is Britain's BBC, which intends to devote a programme specifically to the women's rights aspect of our metamorphosis. I think it would be entirely appropriate if you could bear to undertake a second journey to Britain... I should be most grateful if you would be so kind as to grant my request" (OSM 91).

In an interview, in *Varlık* Periodical published in Turkey, Ayla Kutlu says that Atasü's identity as a woman and as a writer has been shaped towards the synthesis of her mother Vicdan and Mustafa Kemal Atatürk. *The Other Side of the Mountain* is the novel of metamorphosis through the revolutions and the identity of the woman writer Atasü, is the result of that metamorphosis (Kutlu 47). Ayla Kutlu also says that Vicdan and her brothers were the first generation of the newly founded Turkish Republic and naturally all the social revolutions have affected their social lives and inner-worlds, even the new life style, the new order of democracy has shaped their characters (Kutlu 46). Lacan asserts that language, social relations and cultural life of human beings are constituted by the symbolic order and in order to take part in that order, the individuals have to obey the rules and regulations of that order, unconsciously. Language is also constructed like unconscious. In a way Atasü accepts that the new order shapes the life styles and intellectual minds of Turkish people. However, she thinks that the new order is the product of a metamorphosis and everything has been done consciously. For Atasü, in our childhood we acquire

some concepts unconsciously yet we reach those concepts in our adulthood consciously in order to shape our identity or to know ourselves or to get known by the others. This process is called self-evaluation and it provides us with the sense of awareness (Atasü 1996: 46). In the novel *Miss Meadow*, the land lady of the girls in Cambridge is curious about Turkish tradition. What tradition? Can tradition survive under shadows of war and migration? *Miss Meadow* is puzzled to discover that the girls cannot have been farther removed from the concept of tradition even if they were grown in the bosom of the wild (wars, migration..) When the small parcels or presents are exchanged between Cambridge and Istanbul or Konya, *Miss Meadow* comprehends that courtesy can survive when tradition crumbles (OSM 64). This passage shows that historical and cultural background cannot be disregarded in terms of establishing a new and conscious identity, however change is necessary and *Vicdan* will try to do her best in order to express herself as a woman in that order and she has to achieve the synthesis between the East and the West in a perfect harmony. This is the only way for *Atasü*, to omit the concept of otherness, in a patriarchal society.

In Cambridge, *Nefise* falls in love with a British officer and with the energy of youth, she tries to find out throughout the sleepless nights. For her womanhood is a female figure, crouching, frightened and vindictive, bearing the marks of slaps and kicks on her skin and deep in her heart, *Nefise* does not want to be like this. She has to hold on to the faith and trust in the beauty she has lately started to find in the folk-songs, poems, and ballads of people of Anatolia. The way for *Nefise* is Turkish, her mother tongue. *Nefise* will become one of those great writers, poets, translators who create their own tongues. She will link the nomadic freedom, the simplicity, the Eastern silence and the Muslim patience of the Turkish language with

refinement, the riches, the dynamic vitality of the West. This will be her contribution to the Great Anatolian Revolution and her role in life and it will also be the expression of her gratitude. Nefise has no other mission, no other independence, no other identity (OSM 72). Here, Nefise seems to be in a dilemma that whether she can be the wife of an officer and leads a life patriarchy or she can have her own identity as a productive and creative woman in the new order of Turkey established by Kemal Atatürk. At the end of the novel we see that she has put her name on the books she published.

Relationship Between Mother and Daughter

The vicious circle of relationship between mother and daughter which is based on reproducing motherhood in Lacanian “concept of otherness” is overthrown in Atasü’s novel. Friend, as a mentor of Lacan, thinks that woman is gifted with motherhood and her essential duty is to give birth in the society which is socially constructed by patriarchy, unconsciously. For Atasü, motherhood is necessary to complete the circle of life, combining the past and present and it will also enlighten the future generations. Ayşegül Yüksel says that, in *The Other Side of the Mountain*, there is a kind of fiction, in which the feelings and behaviors of the characters are not only pertinent to the reality of the historical age of living but also pertinent to a reflection of the emotional and intellectual metamorphosis for the future generation (Yüksel 233).

The author addresses to her daughter;

“When did she grow up to be a slender valley plant, standing so gracefully? I know that her supple tissue could be all too easily shattered; I know that her supple fragile she is, standing out there and waiting for me. My child..... she is identical with her mother and yet so different. I know the calcium forming the slender structure of her stem-like body, the iron circulating through her veins, are rooted in the bone-dust and fragments of marrow dispersed throughout a landscape which has been torn apart from Macedonia to Crete, from the Aegean to the Caucasus. I know how enduring her young tissue is, and how ardently it can mend.....I am beside you, my daughter, I am within you (OSM 275).

Like the author is beside her daughter, her mother is also beside her in the relations of three generations. This women solidarity is necessary to convey the women experiences from one generation to the other.

Fitnat Hanım is Vicdan's mother, the author's grandmother. She had to be, like all the other women who had to survive with their children during the war years, a woman of iron will. For Vicdan, "war" is not as remote as it used to be in her childhood. She lived through a time of tremendous social upheaval, even reigns of terror; people were murdered, among them some of her friends. Her husband could have been killed or, she might have been! Survival was a matter of luck just as in war time. Then there is the era of cups (In 1890's). Both women, Fitnat and Nefise had the same experiences in the midst of terror and loneliness then the mother and the daughter huddled together. That kind of intimacy, the warmth of their bodies is being got used to easily. Vicdan says that after so many years, her mother and herself were friends at last, long after the tantrums of adolescence, parental authority was transcended. Vicdan and her daughter's relationship is also identical with the previous generations, however after the metamorphosis of their intellectual and emotional experiences, they try to understand each other better than before. Despite the fact that Vicdan came from a strict family, she tries to understand the author's inner world and surprisingly she is successful in her guess about her daughter's private life;

"The poet hasn't been around, has he? He hasn't even phoned. I was experiencing deep love after divorce. My daughter was still very young, attending primary school, as my mother's infirmities increased; sometimes I could scarcely breathe in the midst of my responsibilities.... those were the days when I quitted biochemistry and turned my attention to literature.

Mother regarded this professional metamorphosis with open satisfaction; her view of my relationship was tinged with anxiety, though not without a hint of secret pleasure. I cannot say for certain that she really approved of free love, but she did not reject it either. She learnt to accept my way of life. She realized that I had closed the book of marriage for ever (OSM, 208).

Atatürk as a “Father” Figure

As if literal texts are seemed to be aesthetically free from the economical, social and political conditions of the age in which they have been written, they are constructed culturally as ones of the texts which are identical with one another. For Oya Batum Menteşe, literal texts are the voice of the social power and they reflect different debates in society in a democratic order (Menteşe 2000: 50). After the foundation of the New Turkish Republic, in the light of the historical documents, many literal texts have been written with new images. Erendiz Atasü's *Other Side of the Mountain* has been written, consulting different sources like letters, poems, ballads, newspaper articles, etc, from the point of view of young idealist and Kemalist Republican, so the novel is the voice of Kemalist generation. Atatürk is the father figure of that generation, because of war many young people's parents died and Atatürk has become the father figure of that fatherless generation. He has the power to change their common fate through revolutions. At this point Atasü's father figure is very different from the-name-of-the-father that symbolizes the authority in the symbolic and patriarchal order for Lacan. The Turkish youth have chosen Atatürk as their father with the sense of completeness in terms of their forming national and individual identity from he bottom of their hearts, consciously.

In the novel, Vicdan is invited to Dolmabahçe Palace and she is overwhelmed by an exhausting intensity of emotion while Atatürk is speaking. Vicdan senses that he is relaxed and enjoying what she is telling him, or he is only listening to her. Vicdan confesses:

‘I have ever experienced such profound and complex sensations even when

Raik proposed to me' (OSM 90).

Vicdan's mother, Fitnat Hanım is only very young woman but tired, tired of migrations. Husband and wife are both from Macedonia. Vicdan's mother has not worn a headscarf at home, but on hearing the news of the Greek invasion of İzmir, she covers her hair with a black scarf and will wear it until the day the occupation is over. Soon after her husband's death, she marries the first man who asks for her hand. The stepfather is originally an Azeri from Azerbaijan who supports the Kemalist nationalist movement. Even during the wedding ceremony, Fitnat Hanım does not take off her black scarf.

Then came the victory... Rafet Pasha entered İstanbul with the triumphant army... Vicdan's mother pulled off the black scarf she has worn over her fine head of hair ever since the occupation started, threw it away, and never again covered the rich brown curls tumbling to her shoulders. Then she hurried to take a literary course, so as to learn the new Roman alphabet, and felt proud of her daughter who would soon become a teacher (OSM 50).

Both Fitnat Hanım and Vicdan accept the social order established by Mustafa Kemal, instead of patriarchy. This is their own choice and the beginning of the journey into the metamorphosis to search for their own identities. The author also feels the strength of her female intuition coming from her mother and grandmother. Their identity is rooted from their past experiences. In the novel, Atasü always describes the characters with their oppositions. There is always an(other) side. Nefise's mother is not courageous enough to reject the constitutions of patriarchy. She is not as brave as Fitnat Hanım in terms of accepting a contemporary life.

Here they are, standing at the Istanbul harbour, Vicdan and Nefise's mothers, Fitnat Hanım and Hatice Hanım standing side by side, the former

holding her head up, with its brown curls burnished and shining in the autumn sun, the latter muffled up in her black charshaf, both hiding their tears and nursing hope and pride in their hearts for the daughters they are seeing off on their way to the bright future of their Republic (OSM 51).

Both women are the same, at the same time very different from each other. That is the panoramic view of the Turkish Republic in an objective eye of the author.

What was happening on the side of the males' lives? Vicdan's maternal feelings were certainly not confined to the child she gave birth to. Vicdan loved her brothers, Burhan, Reha and her half-brother Cumhuriyet dearly. Cumhuriyet's posting to Korea was nothing out of the ordinary for Burhan and his insensitivity annoyed Vicdan. The fact that her brother's life was in danger sharpened her anger against the Democratic Party then in power.

They have compromised Atatürk's principles!

They are having the call to prayer, the ezan, in Arabic again!

They do not give anywhere near enough importance to women's rights!

Vicdan's elderly brother Burhan, as a former officer, thinks that repeating Atatürk's principles is just fanaticism because he starts to earn more money when the Democratic Party is in power so for him the symbolic order is the new order of Turkey which is based on economical foundation rather than cultural and contemporary foundation.

At one time, Burhan's identity card finds its way into Vicdan's hands probably it is Burhan who leaves it in Vicdan's house, although not on purpose. It might have slipped out of his pocket. When she has a look at it, she is transfixed with anger and amazement, because on the ID card, it writes Place of birth: İzmir.

There is no notion of coming from “Macedonia” in Vicdan’s mind. She is a citizen of Turkish Republic, her mother tongue is Turkish. Her place of birth is Salonika, just as it was Mustafa Kemal Atatürk’s. She will never dream of concealing the fact. However, her brother Burhan has given into the regionalism which started to show itself under the Democratic Party government and he means to take advantage of this situation for his own political and financial ends. Turkish citizens are categorized as Northerners, Easterners, Aegeanities, Southeasterners, and so on. Macedonia is not counted among the regions for the Democratic Party. For Macedonia the phrase “from overseas” indicates the kind of exclusion experienced. So Burhan’s ambition neither acknowledges loyalties nor hears the voice of wisdom. He says, he wins cases and money, in this country, business works on the basis of which region you come from. He will not have been able to secure half his cases if Salonika remained his birth place (OSM 195).

Ironically, Burhan, as a powerful male member of patriarchal order, feels that he is the other due to his identity, identity card and his birth place. At this point, Atasü draws attention to the concept of identity in terms of the mental difference between males and females. For Atasü, male understanding is linear and shortcut. The man wants to have power to be dominant in the society; he wants to dominate his own family, his society using his patriarchal power. However, woman wants to achieve her goal through experiences of her own and her past generations, because for her everything is circular and to complete the circle, she transfers her experiences to the next generations. Vicdan’s other brothers are not as successful as Burhan after the war because they can not cope with the hypocrisy of the social order pertinent to the new bourgeoisie party in Turkey. For Burhan, they were no longer living in Atatürk’s era. His sister and other brothers were incapable of understanding that to

repeat Atatürk's principles like articles of faith for all time is nothing but fanaticism. However, in Cambridge, while Vicdan and Nefise are staying in Miss Meadow's house, she gives two Korans translated into English, to Nefise and Vicdan. It is difficult to grasp that girls are reading their holy book for the first time and in English as well for Miss Meadow. At the same time she realizes that the doctrines laid down in the Koran did not much affect either Vicdan or Nefise. When her eyes catch sight of Mustafa Kemal's picture, she recognizes the love and admiration the girls feel for the hero who has cured his/their country's ravaged flesh; but such devotion does not lie within Miss Meadow's field of experience, and in order to comprehend it fully, she has to compare it with emotions he has known or has witnessed. She can only compare the love Vicdan and Nefise cherish for Mustafa Kemal to the emotion feels for Jesus that burns in the hearts of Catholic nuns (OSM 67).

The face of the man in the picture makes Miss Meadow think that the expression is both bright and clouded. This face is different from all those she knows. She can only think of pictures of Christ and Atatürk resembles each other.

Christ looks up to heaven, to his Father, with infinite submission and the unending, desperate sorrow born of his complete understanding of life. That he can sense every detail has created a permanent transparency in his soul, which lights his face softly. For Miss Meadow Christ is a lonely man. Atasü thinks that how it can be otherwise and if there can be different kinds of love from the Christian kind, a revolutionary way of loving.

When Miss Meadow stares at the eyes of Mustafa Kemal in the picture, she thinks that he is a creature that is not human.

He looked like a blonde wolf

His blue eyes were lighting flashes
He walked to the cliff edge, leaned over and paused,
He would spring from the Koca Hill to the Afyon Plain
Leaping on lean legs and gliding through darkness
Like a shooting star

Miss Meadow will never know this poem. There are still ten more years before it would be written and Miss Meadow will be long dead by the time the poet, Nazım Hikmet, is famous. But in the year 1932, in Cambridge, in one of the bedrooms of Miss Meadow's she is meditating on the portrait of a hero, thinking he is a phenomenon glimpsed at in an intersection of inexplicable coincidences belong in both nature and history (OSM 68).

Miss Meadow, as an objective eye from the women's perspective, at least tries to understand the underlying truth beneath Atatürk. She only knows how to pray for God through Christ but this time she can comprehend that for the girls Mustafa Kemal Atatürk is the only way to reach the divine "wholeness". Being a complete a woman free from the burdens of otherness, is only provided in his social order and this can not be fanaticism or doctrine of a religion, this is beyond just social order but the life itself.

Self- Expression Through Metaphor and Metonymy

In *The Other Side of the Mountain*, Erendiz Atasü, uses some metaphors to reflect her ideas about the different types of women in Republican generation of Mustafa Kemal Atatürk, however, while using those metaphors, she also tries to reveal the linear thinking of mankind in general, because metaphor is an easy and explicit way of expressing ideas. On the other hand, metonymy of some certain words pertinent to new Republic and metamorphosis of women in the novel is resonated throughout the novel. The metonymy of those words constructs the plot like a net. Metonymy is the implicit and intelligent way to impose the ideas on the reader. To give an example, in Cambridge, Nefise flirts with Vicdan's boy friend. Since she symbolizes the woman body and sexuality, she seduces Ted and they go dancing together.

She had let Ted touch her... Ted who called her "my dark tulip"... Hugh used to call Vicdan "my Turkish tulip"... What lack of imagination. Nefise was disgusted with men with their small imaginations, as she lay awake in her bed, battling questions, searching for answers, struggling with feelings of guilt (OSM 70).

Nefise thinks that ancient knowledge of the female wakes in her body along desire. The ancient knowledge whispering to her that the feelings of the noble soldier of the British Empire and a citizen of the Turkish Republic can only be 'one' when their bodies are far apart. As soon as their bodies unite, the man's emotions will fade away. Nefise will become an Oriental shawl, to be worn-out, owned by the uniformed aristocrat. Uniform is the symbol of masculine

power and patriarchal order. Nefise does not want to be a Turkish carpet to be trodden on the road bare (OSM 71)

Ted is a British officer and Reha is Vicdan's brother and a Turkish officer. Ted and Reha are from different countries and different cultures but they use the same image for women, "tulip" which is delicate, oriental and with short-length life.

During the fifties Reha marries a young widow his mother has chosen for him. Reha is simply frightened of marrying a virgin; but now he can not break free from jealousy, the ghost of the dead husband haunts him. In bed, he calls her "my black tulip" swearing that she loves him better than the dead man. The poor woman finds it hard to be patient with Reha's insistence. In any case, she dislikes being called a "black tulip". Reha is courteous in ways she is unfamiliar with, and she mistakes his kindness for unnecessary display. That is the way of life she is accustomed to in her parent's marriage and in her first. Marriage for Reha was a piece of valuable porcelain, whereas his wife is accustomed to earthenware jars (OSM 116-118). Who knows, perhaps she is secretly aware that her husband's gracious manner is meant for an imaginary being, and not for her actual self. Even if she is a very uneducated woman, she senses that she is always secondary, however she is used to that situation and she does not care anything.

Vicdan is totally different from these women figures. She is educated and sensible. She is cautious and she is focused on the duty conscious in the new social order. She looks through the lenses of her own principles. She is delicate but full of love and reason combined. Maybe she can not cherish the life she has been given by God but

she does not regret serving for her nation as a private woman of letters Ayşegül Yüksel describes Vicdan with these words and these positive characteristics words of wisdom are echoed in the novel from time to time in order to take the pulse of the text. This metonymy provides the author to express her ideas better (Yüksel 240).

Erendiz Atasü, as a pharmacologist, she adds some scientific elements to the plot. For example while Burhan is dying at the sick-bed, Erendiz Atasü describes his moment of birth in scientific language. This use of scientific language is the other echo transcending throughout the novel. The metonymy of the scientific language is a kind of self-improvement in terms of the women writing. That is not exaggerated but it gives a different perspective to the novel.

The city by the sea, the avenue along the shore...gulls fly in circles around the Beyaz Kule, spiraling from the surface of the Aegean to the sky. Spirals are disintegrating in Burhan Yurdakul's tissues. The strands of protein are growing thinner and fraying, memories are being cast adrift, floating away. The one that is lost last had been consigned to the deepest level, the one which consciousness relegated to the very foundations, or the one from the very beginning. The primal memory...the smell of the open sea, the wind...The maternal fluid once protected so warmly, gently, the tissue that would transform into the baby Burhan, while Fitnat Hanım walked, swaying, along the avenue by the sea, sniffing the Macedonian breeze, breathing the air laden with iodine, drawing it into her vital core, into her blood and into the fetus in her womb. Birthplace: Salonika...

Erendiz Atasü's climax of the novel is the chapter called "at the summit". She knows that everything has its opposite and the peak mentioned in this part of the novel is just a metaphor of their (Vicdan and her brother) success at that moment. It is temporary and it is just a little part of the life cycle. That is why it is associated with the peak of a mountain. But like masculine way of thinking, it is the only upper part of an ice-berg inside the water, the truth is hidden. When an observant eye sees the other side of the mountain, it can see the truth that in the circle of life, there are peaks and bottoms which affect human beings' lives.

Look at them, mother Cybele, see, they have succeeded. They are at the summit...of integrity and youth. They have climbed right up and relaxed against the poles marking the height...and have taken pictures...as souvenirs of that day...in the summer of 1935. Do not forget the day we climbed Uludağ. They have savoured their countries' air, breathing deeply, their hair streaming in the wind...They have scanned the horizon with Cybele's thousand-year-old gaze, until their eyes were sated. She surrendered her whole being to the delicious exhaustion flowing from her body into the store, surrendering to the silence in which every cell of her anatomy was dissolving. Her brothers Reha and Burhan lay on either side of her. Their heads resting on her breast, while it rose and fell as accompaniment to her deep breaths; they are almost a sleep (OSM 95).

Vicdan and her brothers are living in the world of ecstasy at the skirts of Uludağ, unfortunately they will descend from the mountain, soon.

Yıldız Ecevit, in Cumhuriyet Kitap magazine, asserts that for Atasü, Kemalists in the novel are united tightly as parts of a body or rings of a recycling chain in a metaphorical plane, as if they are only one organic creature and the hero of the novel is the Kemalist ideology. Ecevit adds that like the classical humanist heroes in Western Literature, Kemalist ideology is reflected in the process of metamorphosis. At first, the ideology is narrated by the first generations of Kemalism who have never made concession from their ideology and then by the effect of the external political powers, the crisis of the Kemalists is reflected and finally that ideology finds its real identity in the minds of intellectual people who become free human beings, solving their own internal problems. The process of founding a new republic is also a kind of metamorphosis which is necessary for Atasü to establish the backbone of the novel in terms of women writing. In addition to that, the metaphorical plane in which Kemalism is expressed in the novel is not just a made of linear thinking. At first sight Mustafa Kemal can be considered the magnificent mountain of the novel. However, for Atasü, other side of the mountain is worth talking about, because in the process of metamorphosis the weakness of his body in his last years, gives the signals of social disorders which will take place in the following years of new Turkish Republic.

The pain felt time and again to the right of the belly interrupted the flow of ideas. Mustafa Kemal was irritated. He was not accustomed to his body's insubordinations. The workings of his mind had never been affected by physical disorders (OSM 244).

For Atasü, metonymic expressions of the feelings weigh heavier than the metaphorical expressions. The meanings associated with Kemalism are beyond the personal identity of Mustafa Kemal Atatürk. He wouldn't wish for a son or daughter

of his own flesh and blood. That body which would soon disappear...They would bury his body in the soil of Anatolia. His people who loved him unquestioningly, unconditionally, with feelings of gratitude were his children. Still, in an odd way, he didn't doubt that he would be understood in the future, that they would understand him more profoundly than any living soul did at the moment, those children yet unborn. Children of those like Vicdan Hayreddin would understand and love him. These would be his true sons and daughters (OSM 249).

According to Dilek Doltaş, Atasü shows a historical event combined with the senses of time, feeling, thought and subjectivity in order to define the "complete truth". For Doltaş sometimes concrete events and situations can create abstract feelings and thoughts and sometimes, they can be the results of the feelings and thoughts. "At the summit", Vicdan and her brothers are full of power, energy, hope and optimistic feelings in accordance with the situation of that day in which the youngsters are having the time of their lives. Vicdan has been introduced to Mustafa Kemal, she has attained to a school as a teacher and she has been engaged with Raik whom she loves a lot. The brothers have graduated from military academy and become lieutenant. They all have achieved their goals symbolically only for the time being, they have climbed at the peak, however on the other side of the mountain there is another way going down to the place where they come from to complete the cyclical time of life.

CHAPTER III

SIMILARITIES AND DIFFERENCES BETWEEN TWO BOOKS

In this chapter the similarities and differences between *Possession* by A. S. Byatt and *The Other Side of the Mountain* by Erendiz Atasü will be discussed in terms of the subtitles covered in the other chapters: the concept of “otherness”, father figure and mother-daughter relationship, and expressing self-identity using metaphor and metonymy in woman literature writing.

Concept of “Otherness” in *Possession* and *The Other Side of the Mountain*

According to Lacan we are born into a world that pre-exists before us including language, so we can never fully grasp the social totality that constitutes the sum of our universe. That totality has a structuring force upon us as subjects. There is no way to escape from the social order and its rules and regulations. Accordingly the rules of language are also determined by the social totality and for that reason, the identity of the persons and social situations are locked in language and in the social order. A. S. Byatt and Erendiz Atasü are against the idea of being locked by the social process of “becoming” a part of the order with law, rules and regulations in society and language. They think that woman language is a tool of liberation and for them “becoming” process should be a metamorphosis for women to express themselves freely in a new order. For Byatt making the women think about the idea of freedom is a start in order to establish a new social order and language of their own. For Atasü, the new order has already been established by Atatürk in the newly

founded Turkish Republic. In that new order established by Atatürk, women have a chance to create their own writing, or a kind of women literature based on total experience of womankind. For Byatt and Atasü being a full person in language and social life depends on how well you express yourself in woman writing. Byatt starts the movement to change the patriarchal linear thinking in writing and the Western classics and canonization, using some short stories in which she criticizes the socially constructed rules and regulations of the symbolic order in *Possession*. Lacan says that the unconscious is structured like language and it's the discourse of the symbolic order, however, according to Byatt and Atasü subjectivity cannot be assimilated so speaking and writing should also be free for female. Our desires cannot be shaped by others. For Lacan, language is a tool through which the unconscious orders of symbolic order flow to us. On the other hand, Atasü and Byatt assert that female conscious is very important for self-expression and for that reason, while writing they both use intellectual and spiritual experiences from a multi-dimensional point of view, instead of linear thinking.

There are two kinds of identification in symbolic order; dominant identity of male and subordinate position of women. If the phallic power is the basis of patriarchal society, the lack of phallus is the origin of otherness. Unconsciously woman is excluded from the language and society. For Byatt, all the scholars, philosophers and historians produce ideas about women and they talk about the ways how to become a "woman" in their understanding. For example, in one of her short stories, called *The Glass Coffin*, she talks about restrictions of the patriarchal order using some images like a glass bottle, a glass dome and a glass coffin. The lady in the glass coffin waits to be rescued by a Prince that symbolizes the power of male hegemony; however she is rescued by a tailor. At first, she feels disappointed but

finally she realizes that he has everything she wants, even more. She values his craft (*Possession* 67). This shows that male canonization has some creaks because of the new understanding of women which is in favour of subjectivity and creativity. For Lacan, becoming a woman is a condition determined by male/patriarchal power. However “becoming a women” as a woman, she shouldn’t be considered as part of society but a “unity”. For Atasü “becoming a woman” is a unity, wholeness or completeness. This kind of understanding of “becoming” is different from Lacan’s idea about it. Atasü thinks that metamorphosis is the vital process for a woman before rendering her profound experience and creativity in writing. Only in that way women can create a woman discourse.

In an interview by Ayça Tezer with Erendiz Atasü, the author says that the new woman is reborn by the struggles and fights against the oppression and first of all the new woman should confess her own sexual identity in order to create a contemporary woman image. For Erendiz Atasü, being a woman should be accepted by males and females as an identity and her full identity will be gained after women’s victory over the oppressions of sexual discrimination and prejudices about womankind (Tezer Cumhuriyet).

Byatt also takes this “becoming process” different from Lacan’s. Her ideal woman is free from the patriarchal prejudices in social life and Western canonization in language. In *Possession*, Byatt depicts her idea in one of the letters written by Ash to LaMotte in a kind of shocked and angry mode because of her previous letter. In that letter, LaMotte explicitly states that she doesn’t want to be a subject of a man in the name of “love”:

I thought long and hard about our correspondence, and about your predicament, as you choose to describe it- of a woman “jealous of

her freedom to live as she does”. I have no designs on your freedom, I wanted to retort – much the opposite, indeed, I respect and honour and admire that freedom and the product of it, your work, your words, and your web of language. I know to my own cost the unhappiness that lack of freedom can bring to women- the undesirability, the painfulness, the waste, of the common restrictions placed upon them. I thought of you most truly as a fine poet and my friend (*Possession* 185).

Being accepted by a male as a poet and as a friend is the victory of a woman in the “process of becoming” because her profession as a symbol of her creativity and productivity and her social position as a friend are comprehended intellectually and socially in a patriarchal society.

As a member of the latest generation, Maud doesn’t make a serious study of Ash’s poems, with which she is reluctant to engage, because she prefers LaMotte’s original vision of proud and particular independence so she decides to have a look at the Copper’s account of Ash’s poems in order to explore the correspondence between them. However, Maud intuits something terrible about Cropper’s imagination and she thinks he has a peculiar vicious vision and desire to cut his subject down to size. She finds herself in a pleasant thought about the general ambiguity of the word “subject” in this connection. Is Ash subject to Cropper’s research methods and laws of thought? Whose subjectivity is being studied? Who is the subject of the sentences of the text, and how Cropper and Ash fit into Lacan’s perception that the grammatical subject of the statement differs from the subject, the “I”, who is the object discussed by the statement? Are these thoughts original (*Possession* 250)? She wonders about the literary subjectivity in language since the

women are considered as subjects by patriarchy and its followers like Cropper in language and literature due to the reason that women's creativity and productivity is always related to their motherhood rather than their intellectuality. If we are the language, if we are the words essentially while expressing our self-identities, how can we be free as "the other" in a language which is socially constructed by "the Other" or symbolic order?

Another similarity between two novels is about intertextuality related to the authors and their postmodern ideas. Postmodern writers think that there is a radical error in the usual mode of constructing a story. Edgar Allen Poe's "philosophy of composition" provides the combination of striking events to form merely the basis of his narrative designing generally to fill in with description, dialogue or authorial comment of a fact or action from page to page. Being so obvious is not a source of vivid affect for post-modern writers. The interest of the reader can be enriched by the innumerable impressions created upon them. The peculiarity of tone helps the construction of the effect. Step by step process writing is not preferred. Their highest merit is suggestiveness. The reader has to find a great deal more in them than the author has actually expressed. "Words seem so innocent and powerless as they are, as standing in a dictionary, how potent for good and evil they become in the hands of one who knows how to combine them" (Nathaniel Hawthorne).

Both modern and post-modern literature represents a break from 19th century realism, in which a story was told from an objective or omniscient point of view. In character development, both modern and post-modern literature explores subjectivism, turning from external reality to examine inner states of consciousness.

In post-modernism we see a shift from the more general social or political human conditions of modernism towards the interpretative conventions of cultural bias.

About what happens in the book, for the readers, incidents, in themselves, either in fiction or in real life are not terribly important. But the essence of things that happen, the reasons for them and the results, the impact they have on individual psyches, the impressions an inner selves have always been the issues of importance to the mind.

Erendiz Atasü quotes freely from poems and songs. She believes the national culture as well as world culture. The bits and pieces are presented to support nationalism as a whole but this doesn't mean that they are all for one, the pieces of the patch work have separate meanings on their own. The presence of our great poet Nazım Hikmet resonates throughout the novel and the writer's sensitiveness to Virginia Woolf reflects her feminism deep inside.

In the novel, we have two different women characters that complete each other. Atasü doesn't come up with definite ideas while narrating their life stories. Vicdan is the mind; Nefise is the body of the same woman. Vicdan also confesses that her own daughter belongs to Nefise much more than herself.

Erendiz Atasü tries to reveal the spirit of Kemalism weakened by the new generations in the identity of an intellectual woman who has the enthusiasm of new republic; reflecting memories of her mother. The writer tells that Vicdan is the autobiographic figure of the mother of herself and Nefise is a fiction character throughout the novel Nefise gradually gains a real identity even more than Vicdan because they represent the opposites. Vicdan is the symbol of a moral figure of Mustafa Kemal's young followers; Nefise is the symbol of inner struggle between mind and body. Vicdan's brothers Burhan and Reha are also opposite characters.

They are both officers but Reha commits suicide after he retires. He thinks that he has cancer but it is a wrong diagnosis. He is fond of poetry, being an army officer, he is attracted by women and he lives in his own world. Burhan is a survivor and changes his ideals according to the times of the governmental politics. When the situation demands, he is ready to forget his own identity and ideals related to Kemalism. For the sake of earning more money he changes the place where he was born, in his ID card. Salonika is the place where Atatürk was born so this is the climax of the novel that his principles are not practiced precisely and Vicdan is very angry with the brother. She never forgives him. In the novel, we hear different voices about the new Turkish Republic from different points of view, however as a protagonist, Vicdan comes one step further and her enthusiasm for the contemporary way of life and spirit of Kemalism dominates the novel.

Like Atasü, Byatt also uses many letters, stories, epics, poems in her novel. For her, intertextuality is important to find a narrative shape which would explore the continuities and discontinuities between the forms of nineteenth and twentieth century art and thought. Her novel, *Possession*, looks at the right and wrong ways to possess in personal relationships and in learning. She uses the form to explore continuities and discontinuities in women's lives over the two centuries. It is important to become conscious of the process of reading, canon-formation, textualization to understand our culture or to control our participation in it rather than be controlled by it. He links with the same kinds of discoveries in the real world.

For Julia Whitsitt, Byatt embodies textual and biographical scholarship in the accounts of James Blackadder and Mortimer Cropper. Blackadder is the general

editor of the *Stand* and edition of Ash's works, on which he has been engaged for 26 years. He represents the notion of disinterested scientific literary scholarship in which the text is assumed to be an autonomous object of study and the scholar able to establish some objective and timeless truth (Forum Winter 2001). His own writing therefore takes the form of foot notes and the hall mark of his writing process is erasing the traces of his own views unnecessary. He cuts his subject down to size as he records day to day activities (*Possession* 325).

Byatt makes us aware of the intertextuality of every text and of the consequent impossibility of tracing every link between a text and other texts.

Cropper, the parody of the evidence-obsessed biographer / collector is from a newly rich university in New Mexico trying to retrace every footstep of Ash's life. He wants to buy every many script and every object having to do with the poet. In his black Mercedes, open checkbook in hand, he represents the huge appetite to own the text, and the consequences of making history and literature into physical commodities. Byatt says that texts do not simply appear; they are made available in specific forms at specific times by people with specific reasons for wanting them made available. Texts may in several senses transcend their time and place but time and place can not be ignored. Moud and Ronald want to follow the traces of letters to find that spirit.

Byatt also uses and subverts romance; she uses the genre to suggest ways of transcending the assumptions of patriarchy. As Linda Anderson asserts, juxtaposing stories with other stories or opening up the potentially for multiple stories, she frees the woman writer from the prototype fictions of her culture that pass a truth. In

Possession, Byatt uses both of these techniques, freeing both herself and each of the woman writers in her text (Campbell 110).

Atasü deals with individual development of woman and she takes the individual development as a complete process of “becoming a contemporary woman” in patriarchal society. For her, past experiences are also important in the process of metamorphosis, especially past women experiences are the basis for future generations. At this point, it can be said that through the experiences of all women, the sense of wholeness is acquired individually. In real life the writer’s parent’s generation suffers from The First World War and there are lots of orphans. By force of circumstance, the families transform into matriarchal households and this may be the starting point of her feminism.

Another rebellion against the patriarchal order is committing suicide in *Possession*. In the novel Blanche’s committing suicide is just a reminiscent of Virginia Woolf’s. They both fill their pockets with stones and jump into the river and are drowned. So little remains of Blanche after her suicide : a letter and a few clothes and furniture. In her last letter she says that:

“I don’t believe that Death is the end. We have heard many marvels... about the painless survival of the departed in a fairer world, on the other side. Because of this faith, I feel strong in the trust that Maker will see and forgive all and will make better use here after of my capacities.- great and here unwanted an unused- for love and Creative Work. Now may Lord have mercy upon my soul and upon all our (*Possession* 309)?

In her letter Blanche, reflects her rebellion against the symbolic order in which she is seen unwanted and unused because she is a spinster. Her only wish is to go beyond the limits of male-oriented society in order to find her own subjectivity, creativity and love.

Atasü makes some references to Virginia Woolf as a feminist writer. She remembers something that is written by Woolf: “A drop, when complete, should fall to the ground” (OSM 19). If the woman completes the phase of “becoming” she can have enough power to challenge the unfair and male-oriented order of society. If committing suicide is considered through the lenses of women writing death is a kind of rebellion against the order of society and God in the name of the father , because only death can not be controlled by patriarchal order in human’s lives. By committing suicide, the women go beyond the rules and regulations of the socially constructed human life and language. Suicide is not an indicator of weakness for female writing, moreover it is a new start in terms of women writers’ understanding that the curve of the wave will rise again while they are in the deep water of a wave’s trough (OSM 27).

In the novel *Vicdan*, thinks about the death of Virginia Woolf and she associates her death with one of her friend’s while going to England on a ship altogether. However Vicdan’s friend’s committing suicide is different from the others because she is at the beginning of her journey and she cannot complete her “becoming” process or metamorphosis. Atasü gives this detail in the novel to draw attention to the strength of the contemporary women who are not identical to her. In Byatt’s novel, Blanche’s suicide is beyond someone’s killing herself but a part of metamorphosis.

The Name of The Father

In *Possession*, A. S. Byatt and in *The Other Side of the Mountain*, Erendiz Atasü criticizes the hegemony of the singular subject, symbolic order or patriarchal way of life, suggesting an alternative socio-cultural order against the Lacanian social order. Donald E. Hall, in his book, *Subjectivity*, concedes that Lacan emphasizes that to understand human behavior one must grapple with the rules and processes of human communication. According to Hall, Lacan replaces the social scientific experiences emphasis on normalization in the psychoanalytic community with cultural critical emphasis on the discovery of the underlying process whereby the norm is established and maintained. Hall adds that for many literary theorists subjectivity is a profound source of discussion, for example Althusser says that our subjectivity is related to prevailing social definitions and categories. At that point it can be said that the-name-of-the-father provides the standardization of social roles based on patriarchy. Here father figure is symbolic and it's not a real being but a function to provide status-quo. However Byatt and Atasü are in favor of free subjectivity which is a center of initiatives and the author is responsible for its actions. On the other hand a subjected being, who submits to a higher authority, and is therefore stripped of all freedom except that of freely accepting his submission (Hall 49).

Amalgamating Lacanian and Marxist theories, the human experience of fragmentation, uncontrollability and unpredictability Lacan demonstrates the effectiveness of the Order, the Law, that has been lying in wait for each infant born since before his birth and seizes him before his first cry, assigning to him his place and role, and hence his fixed destination. Hegemony is the related term used by the theorist Antonio Gramsci to convey the extent to which belief systems are

thoroughly naturalized and deeply dominate the consciousness of individuals, who think they submit freely to the reigning economic and political system but who are more or less programmed to do so. Marks called “the forces and relations in production” operate outside man and independent of his will that say the pattern and horizon of individual action.

Walter Weiker says that one of the central phenomena of modernization is rapidly increasing national integration not only in the economic and political areas, but in the cultural sphere as well. One of the chief effects of cultural modernization is the refocusing of the horizons of large numbers of people so that they become psychological and intellectual participants in the life of the nation as a whole, as well as economic and political actors. Among the major avenues for nationalization of a society’s culture are the education system, communications, and the arts. Integration occurs as a result of deliberate efforts by national leaders toward this end and as a general product of the spread of literacy, the growth of mass media, and the momentum of development in general.

The revolutions of literacy widened intellectual and social horizons and thus the focus attention was toward identification with the state as the embodiment of national pride and progress instead of parochial concerns. The Turkish Republic’s education system has been used to serve all these modernizing functions (Weiker 151).

Turkish “followers” are equally important to the country’s development and they have acquired attitudes, ambitions, characteristics, and values. The new order presented us with an important opportunity to study how “modern” and “traditional” traits interact and combine spontaneously, so to speak, in the modernization process

and how these interactions and combinations may relate to national development (Weiker 152).

In terms of questioning a dominant construction of female sexuality, marriage is a remarkable institution in patriarchy.

Byatt depicts Victorian marriage- represented by the poet Randolph Ash and his wife Ellen- in the same way a Victorian would have represented it, as evacuated of sexuality. In her representation of Randolph Ash's marriage to Ellen, Byatt follows the Victorian tradition of displacing the sexual act from the marriage relationship. Timothy Farrell asserts in BBC Education Program that one of Byatt's projects in *Possession* is to valorize the sexual act itself and to accomplish this; she must look outside of the Victorian culture to find away representing the sexual act (Farrel 168, 1996). In the novel, it is seen that Ellen marries Randolph after she has lost her youth implying that she has already lost her sexual attractiveness. She thinks back on her life "A young girl of twenty-four should not wait for marriage until she is thirty- six and her flower is over" (*Possession* 499). Her memory of her wedding night reveals her terror over the sexual act.

She did not remember it in words. There were no words attached to it that was part of the horror. She had never spoken of it to anyone, not even to Randolph precisely not to Randolph. An attempt. A hand not pushed away. Tendons like steel, teeth in pain, clenched, clenched. The approach, the locked gateway, the panic, the wimpering flight. Not once, but over and over and over. When did he begin to know that however gentle he was, however patient, it was no good, it would never be any good? The eagerness, the terrible love, with which she

had made it up to him, his abstinence, making him a thousand small comforts, cakes and tidbits. She became his slave (*Possession* 498-499).

Timothy Farrell asserts that the marriage between Randolph and Ellen is thus characterized by its lack of sexual intimacy and as a typical Victorian woman, does not enjoy the sexual act itself. For her, the sexual act is a brutal experience, incompatible with marriage. Marriage according to Ellen's construction of it, is frightening close to master and slave relationship. By removing sexual intimacy from the marriage of Ellen and Randolph, Byatt draws on typical Victorian notions of female sexuality and marriage. Outside the context of marriage, the love affair of LaMotte and Randolph, Randolph has been possessed by the real presence and also imagination of LaMotte (21). This time, in a way LaMotte plays the role of a master.

As for Atasü, a woman is not any woman; she is all women in the natural cycle of life. From the perspective of Atasü, like all women, Vicdan also gets some disappointments about her husband. Although Raik is an intellectual man, he has some patriarchal tendencies just like the other males who are in favour of the traditional types of marriage:

Certainly, theirs was a happy marriage?!... An egalitarian marriage?!... He gave up smoking as his wife disliked the smell, she continued with her career, accepting a teaching job in a secondary school so as to be posted to the town where her husband worked. She never even dreamed of publishing the poems and stories she had written, nor wanting to outdo him. He learnt how to dance, how to enjoy theater and opera, she learnt how to

accommodate herself to her husband's provincial relatives. He put up with Fitnat Hanım's peevishness, Reha's problems, and Burhan's violent temper so that she would not be upset; she coped with his illnesses. He went shopping while she cooked. He lit the stove while she was ironing. No one ever saw them quarrel, no one ever heard them complain, and until death did them part. Theirs was a happy marriage, for sure (OSM 201).

In both of the novels, the image of "hair" is an important mean of attracting attention in patriarch. It is a remarkable detail in terms of determining the position of woman in society and emphasizing male gaze towards the female. In *Possession* Ronald asks Maud to tell him why she always covers her hair and he adds that her hair has a right to breathe. Maud explains that she is a natural blonde and her hair draws other people's attention and her primary aim is to be known by her academic career not by her physical appearance (OSM 271). Ronald says that her hair is a kind of captive creature with pins and she should pull out the pins in order to show her own identity because her golden hair is also a part of her and it is associated with the yellow part of an egg which symbolizes productivity and creativity. In fact Maud's aim is not to be regarded as an integral part of the symbolic order, having her attractive hair is predisposed to be accepted or approved by a male-oriented society. However, Ronald shows her that she can have her own order instead of accepting the rules and regulations of the patriarchal society.

In *The Other Side of The Mountain*, Vicdan's mother, Fitnat Hanım, is also a beautiful woman, she would wear her black headscarf even during the wedding ceremony. However she pulls off the black scarf she has worn over her fine head of

her hair since the occupation of the enemies in the war starts. She throws it away and she never covers again the rich brown curls tumbling to her shoulders (OSM 50). She hurries to take a literary course, so as to learn new Roman alphabet, because she knows that the new order which has been established by Mustafa Kemal Atatürk will pave the way for a contemporary life for women and this is a new phase for women as well on the way to achieve their metamorphosis and to express themselves better with her black headscarf, she gets rid of the dark side of the patriarch. In *Possession*, Christabel La Motte also rebels against the male-oriented society by cutting her hair short after giving birth to an illegitimate child in Victorian society that doesn't approve women's short hair and illegitimate child because these concepts are considered as primary sins for women. This shows that both of the authors refuse Lacanian symbolic order and while Byatt is in favour of the self-order of a woman, Atasü thinks that contemporary order of Atatürk will give the women an opportunity to prove their creativity and subjectivity. Atasü, as a pioneer in Turkish literature, describes Atatürk as a character in her novel for the first time. He appears in the novel twice. *The other side of the mountain* is a novel of oppositions, society and individual, material and spirit, ideal and human, young and cold, idealism and realism, cosmic conscious and rationalism. On the other hand we see Atatürk as an idol versus a human who is about to die. His eternal ideas and mortal body give oppositions about him. His point of view in world politics are narrated by the daughter of an ordinary middle class family who is summoned by the president who takes a personal interest in the students sent abroad on state funding. Atatürk asks her about the impressions of England. She is also sent back to England on a mission, as Atatürk's special envoy to give a talk on BBC channel about the women's rights movement in Turkey. After she has completed her

mission, he is again invited to Dolmabahce Palace for private tutoring of Atatürk's adopted child. At that point Atasü also reflects the older generation's impressions about the great leader. While most of the people admire him, a few of them, like Vicdan's neighbors, have some prejudices against the new republic and Vicdan's mother mentions about the rumors that Atatürk invites young girls to the palace to accompany him. The imperial origin of the older generation cannot be ignored in the novel and their point of view is also given to provide the mosaic of the structural elements in general.

Self-Expression Through Metaphor and Metonymy

Lacan asserts that in the process of “becoming”, he follows the number of rules and regulations of his ancestors. Accordingly, as a member of society, coping up with that radical order is the first condition of becoming a part of ‘Big Other’. For Lacan, the speech originates not in the Ego, nor in the subject – but it originates from the “Other”. “Self” and “the little other” co-exists to give some sort of meaning to “I”. Self is built on the idea of otherness so according to Lacan there I no real self but there is only image. That image is “the other”, “the little other”. So, in the light of the Lacanian understanding, it can be said that there is no “completeness” or “full being” for him. Since the symbolic order is based on patriarch, Byatt doesn’t accept the associations of masculine/feminine and active/passive in social life and language because she thinks that that kind of distinction or discrimination is against the natural life cycle. The order of nature should be taken as a basis and the scientific language that Byatt uses in her work provides her to express herself free from the boundaries of social construction. In scientific language, female is not seen the symbol of phallic power to continue males the social status and involvement in language as well. That’s why Byatt and Atasü use scientific language to reflect the natural cycle of life free from the linear thinking of patriarchal society.

Byatt uses scientific language to give account of Ash’s Yorkshire trip, in this account the clues about the differences between the natural and cultural worlds are given so as to emphasize the socially constructed male gaze towards the female:

He made a particular study of the reproductive system of his chosen life forms. His interest in these matters dated back some time- the author of Swemmerdam was well aware of the significance of the

discovery of the ova of both human and insect worlds. He was much influenced by the work of the great anatomist, Richard Owen... the reproduction of creatures by cell fission rather than by sexual congress. He conducted rigorous experiments himself on various hydras and plumed worms which could be got to bud new heads and segments all from the same tail, in a process known as gemmation. He was greatly interested in the way in which the lovely Medusa and transparent jellyfish were apparently unfertilized buds of certain polyps (*Possession* 248-249).

Erendiz Atasü also uses scientific language to express herself through a different point of view which can be considered a synthesis of her intellect and experiences. This point of view makes the author different from the prototypes and it provides her an utter able subjectivity in her work. In *The Other Side of the Mountain*, Atasü criticizes the recent broken order of society, related to her brother Burhan's treachery to his own country. Burhan is about to die and Atasü wonders if he remembers what he has done to his country or not. In the personality of Burhan, she criticizes the new generation citizens who are not capable of protecting the Republic, because the revolutions are being forgotten and they are replaced by capitalism and economical betterment. Atasü and her generation's ideology fade in new generations. She tries to reflect this situation, using scientific language after Burhan's death in her novel. Simply because he is a man who denies his own nature, identity:

Is there anyone who knows to which layer, deep in a protein spiral, perceptions, impressions, penetrate? Do molecules completely disappear when they are dispersed, or does that leave their mark on atoms, and

deeper still on electrons? Does and impression of any human being, in any place on our earth, reverberate to infinity, like a pulse of universal awareness? When someone is in their dotage, have some of their brain cells died? Or has some cell, while retaining its internal organization, consumed the memories stored within it, destroying them? Or do all perceptions stay where they are? And has the link between perceptions and the state we call consciousness been broken? Or was this consciousness demolished, pulled down like a wall deprived of its support when the link snapped? Who has destroyed the mechanism that animates the pictures stored in the memory? And the equilibrium between proteins and enzymes? Who has shuffled the atoms?.. Time... God? ... (OSM 167-168).

In the sense of creating a new or alternative way of woman writing Byatt also uses different sentence structures from the conventional literature, like Atasü, she uses inverted sentences, ellipses and overthrown sentence structures. In one of the letters written by LaMotte to Ash, she questions the concept of God:

The son of God speaks not in your poem... Was He- so loved, so absent, so cruelly dead- *merely* Man?

You have most dramatically presented the Love of Him,- the Need of his Comfort-now Absent- among the women of Lazarus's household- (*Possession* 167)...

In Christabel's poems the interrupted and incomplete syntax, the dashes indicate fragmented reality, refusing closure and the persistent image of enclosed spaces recall Dickinson who like Christabel saw enclosure both imprisonment and opportunity for women(Campbell 111).

For Lacan, metaphor and metonymy have a fundamental function in language philosophy. The difference between binary oppositions like man and woman, the one and the other is stated using metaphor and metaphors act as the vehicle for a variety of social experiences. The related social values also make sense through the same metaphor in language unconsciously, so in this way the dominant values spread throughout society. Metonymy works by associating meaning within the same context. The selection of the metonymy determines the rest of the picture of that point. For Lacan and, for Barthes metonyms help the society create myths in order to establish a hierarchical order, in Lacanian Symbolic Order, metaphor and metonymy are binary oppositions as being the one and the other. In this order, metaphor is dominant and metonymy is subordinate. This relation between metaphor and metonymy reflects the Lacanian Symbolic Order, in which the other is always shaped by some constitutions. However Byatt and Erendiz Atasü state in their works that metonymy is a better way to express their ideas rather than metaphor, because metonymy works in a completed circle in a text and throughout the text it's resonated. On the other hand metaphor is a product of patriarchal linear thinking. There is no need to go more forth and back on the same line to define some concepts. Lacan says that metonyms ellipsis can be considered "oppressive" because what is not said is in relation to the opposite of what is said in the text. In the light of this understanding, metaphor and father figure and metonymy and mother figure can be associated.

For Byatt, the metaphor constitutes the oppressive idea of patriarchal society, Byatt defends self-identity and subjectivity depicting the rebellion of LaMotte in the fields

of language and social order and using metonymical figures throughout the novel. Some certain words and ideas are repeated throughout the novel and all the ideas about creativity, subjectivity and self-identity resonate. For example, all the poems and short stories give the novel a sense of wholeness in relation to the post modern ideas. LaMotte's poem Fairy Melusina is about self sufficiency and La Motte is also a self sufficient character. For Byatt, it is only possible to express some concepts by using metonymy, such as female, femininity, matter, mother, being, becoming etc. and metonymy is the axis of the combination.

Byatt provides that resonation, using metaphors and metonymy in order to depict the desire for simple order. Against Lacanian symbolic order, Byatt prefers a simple order of one's own. In order to reflect her idea she seems to use a metaphor of "egg". In fact, the egg and its associations resonate throughout the novel. This image of egg seems to be a literary metaphor, however Byatt takes this image to reflect the idea that everything is interconnected to one another and nothing stands alone. By the help of metonymy, she spreads the image of "egg" through the novel in terms of eliciting that image with its colour, enclosed space and fluidity. She plays with language like boxes are hidden in hidden boxes.

In *The Other Side of the Mountain*, Erendiz Atasü goes one step further and she uses an alternative metaphor which is based on not the mountain but the other side of the mountain. Apart from that, she also uses metonyms of the newly founded Republic of Turkish people and that generation's judgments values throughout the novel. Atasü thinks that only in that way women can face the challenging rudeness of today's language which needs to be altered to create a female discourse. For her, today's language is degenerated and young people don't know how to use the language. Atasü draws attention to the letters of her mother's correspondence with

her relatives and between the lines; she appreciates the language of new republicans in terms of clarity, simplicity and understandability for all generations (OSM 277). While talking about those letters, Atasü uses some metonymic words repeated throughout the novel:

The letters unlocked a door for my own insights, intensified by the pain of loss. Crossing this threshold, I seemed to enter into my innermost self, into a domain of my own being of which I had not been aware. My parent's generation stood there, the anguish of their lost motherland, the anguish of migrations. In that domain were the orphans of the First World War, children of a nation condemned to death by the world powers, and also the generation of rebirth, young citizens of a young and eager republic, the endurance and effort that carried them from their schools for orphans, and set them among the creators of the "resurrection", their faith in the ideals of their youth, their disappointments, their hurt silences... all these were there (OSM 277).

For Atasü metaphor is not enough to express the ideas, efficiently either. It's the easiest and unimaginative way of writing. For example, in her book she deals with the image of "mountain". In the book the image of mountain seems to be a strong figure of masculine power, associated with Atatürk and his masculine strength at war against the enemies. However Atasü takes that mountain image totally different from the traditional metaphorical definition or meaning related to mountain. For her, the other side of the mountain is more important than the appearance of it. She wants to make the people understand the hidden and real face of the mountain image with ellipses and metonymic operations. That mountain is the revolution of

new Turkish Republic which gives a big amount of enlightenment to the unlucky mass of people who suffer from poverty and discrimination in rural areas. Middle class women were luckier than the women in rural areas, they had a chance of cherishing the benefits of revolution and today the most successful women writers come from the synthesis of that generation. For example Vicdan, heroine of the book, is almost a real character and her story about BBC is based on a true story. As the daughter of Vicdan, Atasü, the author of the book, says that she doesn't give that importance to her own character in the book, she only wants to reflect the woman experience in general to define the status of woman in society. Mustafa Kemal Atatürk is the father figure in the novel but his figure is very different from the metaphorical father figure in Lacanian context, is the symbol of authority. Mustafa Kemal Atatürk is also a symbol of authority, however he is always in favor of improvement for whole nation, especially including new contemporary women citizens and his ideas which have been imposed on Turkish people are free from the constitutions, and all actions of fanaticism, radicalism different from the Western canonization. That kind of metaphorical figure of "patriarchal father" is a big obstacle for both Byatt and Atasü for the betterment of woman writing.

The metaphor used by Atasü and Byatt serves to the purpose that the hegemony of the male imaginary in both Oriental and Western societies need to be challenged by women writing and the metonymic operation and suggestion of feminine specificity should be replace with masculine imaginary, as an alternative way of expression.

In Atasü's novel, Vicdan looks around through her glasses which reflect her intellectual eyes. For Atasü the way that women look around should be emphasized and the novel is based on a story from a woman's perspective. The climax of the novel is in the chapter called "At the Summit". In that chapter Vicdan and her

brothers climb up to Mountain Uludağ. In her fiction, the physical climbing the mountain reflects the utmost power of Vicdan's emotions and idealistic thoughts. His brothers take her as an example and follow her words about their private lives and intellectual careers; they are also enthusiastic followers of new republic. Vicdan's fiancée, Raik, is also an intellectual character, in harmony with that picture. Everything is in "wholeness" for Vicdan at the summit.

In the new order, established by Mustafa Kemal, Vicdan feels herself as strong as a mountain, because she is assigned to deliver a speech on BBC about the women rights in the Turkish Republic. This is a significant success for a young woman who resurrects from the ruins of Ottoman Empire which had been ruled by patriarchy for ages. On the other hand, *Atasü* shows the other side of the mountain to the readers that one of her brothers, Reha commits suicide and Burhan, the other brother becomes the slave of material success and leaves the way on which they walk altogether. Raik, Vicdan's husband' now' is a stranger for Vicdan because, in time, the couple cannot cope up with the changing world after Mustafa Kemal's death. From the objective eyes of Vicdan, the disappointments and loneliness, even deaths are shown on the other side of the mountain. The controversial side is also needed for *Atasü* to complete the synthesis and to reach the "wholeness" through experiences (Menteşe 2000: 49).

Atasü tries to complete the circle, using the expressions related to woman experience, struggle, new republic, Mustafa Kemal Atatürk and the other side of the things that we cannot see at first sight. Those concepts resonate throughout the novel. In her novel *Atasü* writes about Mustafa Kemal Atatürk:

"How many people can be like this? A fighting man is only aware of a small part of reality, of he is living through at any precise moment. But

the President, from his summit, has a bird's eye view... To bridge the abyss between his personality and that of others is beyond even Mustafa Kemal's power. He made up his mind to see Vicdan Hayreddin..." (OSM 248).

The children of those like Vicdan Hayreddin would understand him.

CONCLUSION

In this thesis, two women author's works have been analyzed based on Lacanian "otherness" concept. A. S. Byatt as a British, European, or Western woman and Erendiz Atasü as a Turkish, Asian woman represent two different women perspectives from different regions of the world. However, they have lots of things in common in terms of reflecting their own experiences. Their aim is to construct a female framework for the analysis of women's literature, to develop new models based on the study of female experience in contrast to fixation on male literature, and linear absolutes of male literary history.

The female characters contemporary women writers create in their works share the same attitude of "thinking back through mothers" and the same "backward glance" to probe into the past. As Sandra Gubar and Susan Gilbert explain, the darkness, to retrieve what has been lost, to regenerate, reconceive, and give birth. This journey through time into personal, historical, and literary matrilineage is an empowering and inspiring process of discovery for women writers and the female characters they portray in their works. As Gilbert says, "looking backwards daughters do uncover their mothers and grandmothers' strengths" for in female memory women's wisdom, knowledge, and strength are preserved and can be transmitted. As a matter of fact, many women writings in the twentieth century have explored female memory, and many women writers have written out of their female experience. There have been interesting affinities of theme, meaning, and structure between women writers of different nationalities and cultural backgrounds as they retrieve female memory and translate its meaning (Rice 148).

In Byatt's *Possession* Roland's discovery of Ash's first letter to LaMotte is something like a boy's threatening encounter with a convict who ultimately will make his fortune, and Maud's experience in the brooch shop or with the opening of the final letter is, perhaps, akin to the experience of a young girl, who having escaped from her only shelter, happens upon a little place called Marsh End, which houses not only her long-lost cousins but ultimately a sizeable inheritance as well. Filled with coincidence and littered with subplots *Possession* is in essence a Victorian text. Nevertheless, there are ways, of course, in which this novel establishes itself within a modern tradition by reworking and expanding off of the narrative skeletons of its Victorian predecessors. For one, Byatt plays with a kind of intertextuality, the letter or the poem not only diverges from the general forward progression of the text, but it also establishes a tangent both in the narrative and, more importantly, in time. This type of tangential structure is one which is dependent upon certain disjunctures in time and, therefore, reveals the breaks and fragments characteristic of modernist and feminist narratives. Moving the reader from the plot into subplot, from the present into past, Byatt allows us to draw a connection between Victorian conceptions of narrative and modern conceptions of time; the two, at least in *Possession* if not in literature as a whole, are practically.

Like Atasü's characters in her novel, Byatt's characters also read between the lines of the past and they are under the influence of its spirit. At the same time, they find the strength they need in order to achieve their metamorphoses in the spirit of past through the epics, letters, poems, etc. In the natural discourse of the novel, the letters, poems, short stories and epics are the bits and pieces of the mosaic of the narrative. In a cyclic flow of events, the characters and their becoming processes are completed to reach a unity and this unity is different from the linear thinking of

Lacan's symbolic order in terms of reflecting the subjectivity in women writing while taking the experience of past generations as a guide. Both Byatt and Atasü are against the socially constructed order which shapes human life and culture including language.

Possession develops the human need to believe in stories by portraying Roland's and Maud's desire to put together the story of Ash and LaMotte. The cyclical time frame which the Ash-LaMotte correspondence establishes rejects the construction of a dead past and instead provides "the stimulus of the 'living past' " which encourages Maud and Roland "to act". Explaining to Maud that he took the letters from the library "because they were alive" (56), Roland introduces the idea of a living past. The desire to construct Ash's and LaMotte's story gives Roland and Maud a purpose in their present life. Despite Roland's and Maud's desire to discover the truth about the Victorian poets' love affair, Byatt, by privileging the reader to the Victorian past, suggests that the truth of the story does not matter. Roland and Maud believe they know the full truth when they open Ash's coffin, but in the postscript the reader discovers a scene that is lost to everyone but Ash, Maia, and the reader. Though Roland's and Maud's story does not involve the whole truth, it still serves a purpose by changing their present reality. The truth, however, is important because although there are things that happen and leave no discernable trace, are not spoken or written of...it would be very wrong to say that subsequent events go on indifferently, all the same, as though such things had never been (552). The fiction Maud and Roland create helps them cope with reality but the truth of the past, though unknown, still affects the present. Roland's and Maud's development exemplifies the effect the past has on the present. Their desire to sleep alone in "white beds" (455) symbolizes their desire for simple order, but even though they

live in a "time and culture that mistrust[s] love" (458), their trip together begins to take on a "marital or honeymooning aspect" (455). Despite this closeness, the text portrays them as fearful of emotional attachment because they keep "separate lives inside their separate skins" (459). The final letter from the past, which for them finishes the Victorian poets' story, allows Roland and Maud finally to admit their love for each other. Reading Christabel's letter, Maud realizes her descent from the two poets, identifies with Christabel, and emotionally attaches herself to Roland. Maud still feels "afraid" (550) to begin an intimate relationship but the story of the past has shown her the meaning that love gives to life. Though Christabel ends her life dependant and dejected she still feels "clear love" (545) for Ash and thanks "God for" (546) him. Roland's journey through the past excites him about writing again and gives him the strength to leave safety with Val for the more uncertain love with Maud. Addressing the scholars' development and its connection to their journey through the past, Maya Reo comments that "through a literary discovery, Roland finds his poetic vein and a satisfying job, while Maud retraces her roots and abandons her frigid detachment" (52). Finally consummating their relationship in the white bed that each of them had slept in separately, Roland and Maud enter the orderly world they desire but with the chance to love and give meaning to both of their lives.

In *The Other Side of the Mountain*, Atasü refers to the creation of a new transcultural period of her country using cultural, political and linguistic elements from different points of view, as a feminist and post-modern author. The idea of nation is often based on naturalized myths of racial and cultural origin. For questioning the history from different perspectives, she uses different styles in her novel. Through the transition period from the Ottoman Empire to the new Turkish

Republic, she questions her grandmother because she is different from her own mother in terms of sharing the same enthusiasm with the generation of republicans. In a way, she also involves in the hybridity of post-colonial writing like French Feminists. New forms of cultural, political and linguistic elements are rendered in forms of letters, documentaries, poems, myths, stories. They all create a kind of interest for readers to read more as a whole or one by one. In the novel, we don't have a linear time. We travel in time back and forth. There is no conventional beginning or end in the novel. The circular flow of events gives a new dimension. Atasü also adds her bio-chemistry knowledge to give a vivid affect to the descriptions in the novel. Post-modern intertextuality has a desire to close the gap between past and present of the reader and to rewrite the past in a new context, for this reason both fiction and history come together. First we need a primary source and the others are textualized around them. In this novel, Atasü finds the spirit of the past between the lines of the letters belong to her parents.

Erendiz Atasü's work, as a post-modern novel, is a production of textual meaning, with the history, themes, genres and structures of women literature. Atasü's *The Other Side of the Mountain* consists of some letters, technical data about various battles, some chronological details of the Korean War, documents, and articles from the Turkish press, poems and songs. She believes that those bits and pieces form a unified whole, not a patchwork. This post-modern characteristics draws a parallelism with the female identity, including body and spirit integrated in a universal experience of womanhood: the slender structure of her stem-like body, the iron circulating through her veins, are rooted in the bore dust and fragments of marrow dispersed throughout a landscape which has been torn apart from Macedonia to Crete, from Aegean to the Caucasus (OSM 275).

Atasü points that women's intellectual or spiritual search into the past for connections and understanding can be made only through their female ancestors. Women's lives and experiences have been confined to the home, their proper sphere for a very long time. When a woman is finally liberated from this narrow sphere, she looks back and in order to understand where she stands and who she can be, she starts searching into the lives of the women who came before her. If she is a writing woman, she then proceeds to write their lives using the memories passed onto her across generations. This is the only way for her to reach the "completeness" or "wholeness". Women consciously explore the previously unconscious bonds that have tied them to both their real as well as historical mothers and grandmothers. In relation to that there is a growing body of literature of women. And women start to write about their female heritage and their female future after the foundation of Turkish Republic. In the new order of Mustafa Kemal, the women had a chance to express themselves freely.

Erendiz Atasü, as a contemporary Turkish woman writer, attempts to reconstruct the lives of the previous generations of women in her works to discover the threads that connect their lives and experiences to those of the younger generations and to uncover what wisdom and knowledge those women can offer them (Rice 155).

In Atasü's novel, female characters occupy the center stage by becoming the shaping influences in the lives of the younger women. The daughters find a source of strength, vitality, expansiveness, and freedom in the power and struggles of their mothers. Their common experience, the journey to the past is a journey from ignorance to knowledge, one that brings about a positive transformation. In women's fiction, the acts of excavating women's history and retrieving female memory lead to an expansion of the self as a result of the wisdom and strength gained through

memory. For her, social consciousness is an important issue and she criticizes the recent position of women harshly, because as a part of universal femininity, Turkish women should have followed Mustafa Kemal's contemporary way towards the social and individual betterment; however a controversial development is being debated in Turkey at present. Turkish citizens are being categorized as Northerners, Easterners, secular, radical, etc (OSM 193).

Atasü states her disillusionment with the recent generation due to the reasons that this generation doesn't have enough motivation to take the contemporary order that was founded by Atatürk one step further using the experiences of past generations. Byatt is also angry with the British society that value fantastic *Harry Potter* series, instead of real literature which is not male oriented and not in favour of unfashionable patriarchal ideas in general. Both of the authors, Byatt and Atasü concede that the process of metamorphosis is necessary to become a contemporary and creative person in society. Instead of following the patriarchal dictations of the symbolic order mentioned by Lacan unconsciously, through the experiences of their ancestors and their own metamorphosis, women should create a new, alternative discourse in which they can express themselves freely.

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Özel ilgi alanlarım, kültürel çalışmalar ve kadın yazını üzerinedir.

Evli ve iki çocuk annesiyim.

Öğr. Görevlisi

Banu YÖRÜK